This Pee Wee Stomp had a Texas Twang

One of the many highlights at this year’s Pee Wee Russell Memorial Stomp was a pitch-perfect performance of Western swing by Dennis Lichtman’s Bob Wills-inspired band Brain Cloud.

See story and photos on page 24.
in this issue:

NEW JERSEY JAZZ SOCIETY
Prez Sez ........................................... 2
Bulletin Board .................................... 2
NJJS Calendar ...................................... 3
Jazz Trivia ............................................. 4
Editor’s Pick/Deadlines/NJJS Info ............. 6
Crow’s Nest .......................................... 42
Change of Address/Support NJJS/ Volunteer/ Join NJJS .............. 43
NJJS/Pee Wee T-shirts ............................. 44
New/Renewed Members .......................... 44
STORIES
PW Russell Memorial Stomp ........................ cover
Big Band in the Sky ................................. 8
New Newport Jazz Artistic Director ............ 10
Center City Philly Jazz Festival .................. 12
Talking Jazz: Su Terry ............................. 14
Rhythm & Rhyme ................................... 24
Dan’s Den ............................................ 28
Noteworthy .......................................... 30
REVIEWS
Other Views ......................................... 32
Caught in the Act ................................. 35
Book Review/Billy Strayhorn Bio .............. 38
Book Review/Tunes of the Twenties ......... 39
EVENTS
‘Round Jersey: Morris, Ocean .................. 40
Institute of Jazz Studies ......................... 41
Freddie Hendrix at the Jazz Standard ........ 43
Somewhere There’s Music ...................... 46
The Name Dropper ............................... 47
ADVERTISERS
Marlene VerPlanck ................................. 4
Tunes of the Twenties ............................ 4
Jim Eigo ............................................. 4
Arbors Records .................................... 5
WBGO ............................................... 7
Shanghai Jazz ...................................... 9
WPJU Jazz Room .................................. 11
SOPAC .............................................. 13
NIPAC .............................................. 15
Diane Perry ......................................... 16
Ocean County College ......................... 17
Jazzdagen ......................................... 19
Sandy Sasso ....................................... 20
Beacon Hill Band/Seeing Eye ................. 21
Jane Stuart ......................................... 22
State Theatre ...................................... 25
Phyllis Blanford ................................... 27
Jazzfest at Sea .................................... 31
Christy’s ........................................... 33
Swingadelica ...................................... 35
WBGO Photo Blog ............................... 26
CTS Images ....................................... 37
Ellen LaFurn ....................................... 39
LauRIO ............................................ 39
Shelly Productions ............................... 42
Cadence Magazine ............................... 45
Princeton Record Exchange ................... 48

Prez Sez
By Mike Katz President, NJJS

Writing this month’s column is Executive Vice President Stew Schiffer.

Just shy of 44 years ago a group of area jazz enthusiasts banded together to form a jazz society here in the Garden State to help present and promote the music they loved.

It all began with a special band — Chuck Slate’s Traditional Jazz Band — and a jazz fans who regularly went to listen to Chuck at his weekly gig at the Hillside Lounge and later at the Chester Inn in Chester NJ. It was Jack Stine, along with Bill Cleland, who first conceived of a jazz association and who together sketched out the framework for an organization that would become the New Jersey Jazz Society. They approached other like-minded jazz people who became the original Directors and Charter Members.

What’s amazing, and so gratifying, is that more than four decades and thousands of members later the New Jersey Jazz Society continues to be relevant, engaged and dedicated to fulfilling that original mission. Thank you Founders, thank you Charter Members, thank you past and present Presidents, Officers, Directors and Members who have supported and sustained us through the years with your eff orts, ideas, time and contributions.

It’s been said that no organization is greater than the people who belong to it, and we are very appreciative and lucky to have had, and still have, such a dedicated group of leaders and members.

So what’s the struggle? Over the past few years we’re finding that funds contributions are down, volunteerism, event attendance has declined, and membership is down. We know this is not unique to just our organization, but without new and renewing members, and without greater member involvement and participation...how will we continue?

While we continue to attract new members, ion some months we are losing more than we’re gaining. Some members have passed away, some have moved away, some have budget concerns, and others perhaps no longer consider the organization and the mission a priority. To address these concerns, the Board will be meeting to review the reasons and possible solutions to increasing new membership and reversing the loss of existing members. You are encouraged to e-mail your thoughts and recommendations to stewschiffer@comcast.net.

Stay tuned to www.njjs.org

NJJS Bulletin Board

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

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

FREE Jazz Socials...ongoing. Join us for music and mingling. Free for members, $10 non-members (applicable to membership) with just a $10 venue minimum. Watch calendar page 3 for upcoming dates and details. Beyond the schmooze, there are some serious musical prizes raffled off at our socials!!
It should be remembered that the benefits of membership are many, including discounts, scholarships, performance events, monthly Socials, and our award winning Jersey Jazz journal (filled with monthly articles and information about jazz in New Jersey). But above all, it’s about supporting the music, the musicians, the history and the legacy of the music we listened to, danced to, played to, even fell in love to.

Speaking of our Jazz Socials, we encourage all our members to join us the third Sunday of every month at Shanghai Jazz in Madison NJ from 3:00 to 5:30 pm. It’s a great opportunity to mingle and meet with other jazz enthusiasts as well as meeting many of the officers and directors of our organization, not to mention listening to live jazz by outstanding jazz artists. It’s a great way to spend a casual Sunday afternoon. (See calendar on this page.)

Looking ahead, we would love to bring back the summertime JazzFest events, as well as put on additional concerts. We want to expand our education and scholarship programs and our “Generations of Jazz” program bringing this music to future generations of jazz fans. We would love to offer more membership benefits and be able to reach out to corporations that might be willing to sponsor and partner with us. All of this is possible with your help and continued support.

So here we are, nearly four and a half decades later, and now it’s your turn. Consider donating your time, your ideas, your skills to making us better. Become a member of our board, join our committees, become an advocate and recruiter for new members, attend our events and monthly Socials.

Let’s resolve that the New Jersey Jazz Society will have a new birth of energy, and that this music called jazz continues to have a place to flourish here in New Jersey.
Jazz Trivia
By O. Howie Ponder
(answers on page 41)

Gangsters, whiskey, and etc.

Still resting on his vast bed of laurels, O. Howie retrieves a few brain teasers from his glory days, aka the 1990s.

1. Who switched instruments (violin to bass) because a nightclub owned by Al Capone had an opening for a bass player?
2. What jazz piano player, who made his first record with Wingy Manone in 1928, was born in the Ukraine?
3. Whose suggested cure for a hangover began, “Take the juice of two quarts of whiskey…”?
4. What longtime member of Duke Ellington’s band used “circular breathing” to enable him to play without stopping to draw breath?
5. Super Trivia: Who played piano for Blind Willie Dunn’s Gin Bottle Four?

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

HELP WANTED
VOLUNTEER OPPORTUNITIES
AT THE NEW JERSEY JAZZ SOCIETY

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.

✓ Become a member of our Board of Directors
✓ Help manage our Web site and E-blast advertising
✓ Oversee our education and college relations programs

Join other jazz enthusiasts and help us work to serve our members and the local jazz community. To learn more about getting involved, please call Board member Elliott Tyson at (732) 560-7544 or e-mail him at tysoncss@gmail.com.

M A R L E N E V E R P L A N C K
Surprise Me Somewhere!

I’m back from the Grand Tour of the UK, and am happy to report that the new CD, The Mood I’m In, has been awarded five stars in DownBeat and five stars in Jazz Journal International!

Please join me at The Bickford Theatre in Morristown on Monday, April 11, where you can hear the CD live! The wonderful Warren Vaché is my very special guest.

CD reviews are on the website.

— Marlene

www.marleneverplanck.com

TUNES OF THE TWENTIES
And all that jazz ... The Stories Behind the Songs
by Robert Rawlin

TunesOfTheTwenties.com
Rockwoodhouse@gmail.com

Jazz Promo Services
Media Campaigns for the Music Community

National Press Campaigns
Down Beat Voting Critics, Jazz Journalist Assoc., Bloggers & more.
Email Campaigns
Promote your gigs, live music events, festivals & newsletters.
Mailings
Save time, money and aggravation – let us do your fulfillment.

Jim Eigo, Jazz Promo Services
269 State Route 94 South, Warwick, NY 10990
Ph: 845-986-1677 • Fax: 845-986-1699 • Cell/text: 817-739-9960
Skype: jazzpromo • jim@jazzpromoservices.com • www.jazzpromoservices.com
New from ARBORS RECORDS

Great Jazz Lives On

ARCD 19447
Becky Kilgore and Nicki Parrott: Two Songbirds of a Feather
Becky Kilgore and Nicki Parrott showcase their original vocal styles performing the American popular songbook with their uniquely beautiful flair.

ARCD 19448
Bucky Pizzarelli: Renaissance, A Journey from Classical to Jazz
Jazz legend Bucky Pizzarelli performs a classical concerto and also swings on jazz guitar duets with Ed Laub.

ARCD 19445
Dick Hyman: House of Pianos
The incomparable jazz pianist Dick Hyman performs in a live solo concert at the famous Farley's House of Pianos in Madison, Wisconsin.

ARCD 19445
Jacob Fischer...
In New York City
Jacob Fischer's jazz guitar swings hard along with Chuck Redd on vibes and popular jazz drummer Matt Wilson.

$12.00 including s/h per CD

51 S. Main Ave., Suite 301, Clearwater, FL 33765 Phone: (727) 252-0123
Fax: (727) 466-0432 Toll Free: (800) 299-1930
E-mail: mrd@gate.net www.arborsrecords.com

U.S. and Canada distribution by Allegro
The Editor’s Pick
By Tony Mottola
Jersey Jazz Editor

A Sassy Stamp: Music Icons Series Honors Newark’s Sarah Vaughan

Newark native Sarah Vaughan is one of four noteworthy Americans included in the Postal Service’s 2016 special stamps program. The Grammy-winning singer is the latest addition to the Music Icons series. Previous subjects in the series include Lydia Mendoza, Johnny Cash, Ray Charles, Jimi Hendrix, Janis Joplin and, most recently, Elvis Presley.

The First-Day-Of-Issue of the jazz singer’s stamp was celebrated with a morning concert at Sarah Vaughan Concert Hall at Newark Symphony Hall on March 29.

“Our stamps articulate the American experience through miniature works of art,” said Acting Stamp Services Director Mary-Anne Penner.

The stamp art is an oil painting of Vaughan in performance based on a 1955 photograph by Hugh Bell. A few lines of selvage text explain her importance as a Music Icon. The back cover of a 16-stamp sheet features a larger version of the stamp art, a list of some of Vaughan’s popular songs — among those mentioned are “Body and Soul,” “Misty,” “I’ve Got a Crush on You,” “Autumn in New York” and “It’s Magic” — and the Music Icons logo.

Bart Forbes was the artist and Ethel Kessler was the art director.

A brief biographical description of Vaughan on the stamp sheet reads: “Sarah Vaughan (1924-1990) was one of America’s greatest singers, successful in both jazz and pop. Swooping from high to low and back again, her voice ranged over several octaves. Her talent for improvisation and skillful phrasing created a style all her own, which continues to influence some of today’s best singers and win her new generations of fans.”

Vaughan is the latest jazz artist to be featured on a U.S. commemorative stamp, joining Louis Armstrong Miles Davis, John Coltrane, Ella Fitzgerald, Charles Mingus, Thelonious Monk, Duke Ellington, Count Basie, Billie Holiday, Benny Goodman and others. In 2011, the Postal Service issued a stamp honoring the genre of jazz itself.

Jersey Jazz
The Journal of the New Jersey Jazz Society
Volume 44 • Issue 4
USPS® PE6668
Jersey Jazz (ISSN 07405928) is published monthly eleven times a year, with a combined July/August issue, for members of The New Jersey Jazz Society.
382 Springfield Ave., Suite 217, Summit, NJ 07901.
Membership fee is $45/year. Periodical postage paid at West Caldwell, NJ. Postmaster please send address changes to 382 Springfield Ave.
Suite 217, Summit NJ 07901.
All material in Jersey Jazz, except where another copyright holder is explicitly acknowledged, is copyright ©New Jersey Jazz Society 2016. All rights reserved. Use of this material is strictly prohibited without the written consent of the NJJS.

Tony Mottola Editor
38 Beaumont Place, Newark, NJ 07104
e-mail: editor@njjs.org

Linda Lobdell Art Director/Co-Editor
352 Highland Ave., Newark, NJ 07104
201-306-2769 | e-mail: art@njjs.org

Bradley Garner International Editor
e-mail: bradleygarner@gmail.com

Dan Morgenstern Senior Contributing Editor
e-mail: dmorgensen@andromeda.rutgers.edu

Mitchell Seidel Contributing Photo Editor
e-mail: photo@njjs.org

Contributing Editors
Schaen Fox, Jim Gerard, Sandy Ingham, Sanford Josephson, Joe Lang, Don Robertson

Contributing Photographers
Vicki Fox, Tony Graves, Fran Kaufman, Lynn Redmile

New Jersey Jazz Society Officers 2016
Mike Katz President
382 Springfield Ave., Suite 217, Summit NJ 07901
908-273-7827 | e-mail: president@njjs.org

Stew Schiffer Executive Vice President
973-403-7936 | e-mail: vicepresident@njjs.org

Kate Casano Treasurer
973-762-3876 | e-mail: treasurer@njjs.org

Irene Miller Director, Membership
973-713-7496 | e-mail: membership@njjs.org

Sanford Josephson Vice President, Publicity
300-346-0586 | e-mail: publicity@njjs.org

Mitchell Seidel Vice President, Music Programming
201-243-1813 | e-mail: mitchellseidel@att.net

Al Parmet Recording Secretary
908-932-1153

Jack Stine President Emeritus
908-658-3515

Frank Mulvaney Immediate Past President
908-233-4824

Directors
Carolyn Clemente, Cynthia Fekete, Stephen Fuller, Pete Grice, Carrie Jackson, Keith Langworthy, Caryl Anne McBride, James Pantsulla, Lowell Schantz, Marcia Steinberg, Elliott Tyson, Jackie Wether, Linda Lobdell (Ex-officio), Tony Mottola (Ex-officio)

Advisors
Bob Porter, Al Kuehn
Marketing/Public Relations Consultant: Don Jay Smith
Webmaster Steve Albin
Website: www.njjs.org
e-mail: info@njjs.org

To join the NJJS and begin receiving this magazine, go to “JOIN NJJS” (see table of contents) or visit www.njjs.org for complete information.

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

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

NJJS Deadlines
The deadline for submission of material for upcoming issues is as follows: May: March 26 • June: April 26

Note: Early submissions are greatly appreciated.
WBGO TRAVEL & EVENTS

WBGO, the world’s premier jazz radio station, presents WBGO Travel. Inspired by the jazz tradition, WBGO Travel designs first-class travel packages to visit exciting locations around the globe for stellar concerts, Jazz festivals and deluxe tours. WBGO Travel Packages are available for:

- San Sebastian Jazzaldia Festival, Basque Country & Madrid
  July 19-30, 2016
- Newport Jazz Festival, Weekend Package
  July 28-August 1, 2016
- Newport Jazz Festival, Day Trips
  July 29, 30 & 31, 2016
- Monterey Jazz Festival, Big Sur & Carmel
  September 14-19, 2016

Our travel packages offer exclusive opportunities available only to WBGO guests. Jazz music knows no boundaries and neither does WBGO!

Travel with us!
wbgo.org/events, events@wbgo.org or 973.624.8882
Big Band in the Sky

Maurice White, 74, drummer, singer, songwriter, December 19, 1941, Memphis – February 4, 2016, Los Angeles. White was working as a session drummer in Chicago for the Chess record label when, in 1966, he was hired by the jazz pianist Ramsey Lewis. He played on nine of Lewis’s albums before leaving to start a songwriting team in 1969 with two other Chicago-based composers, Wade Flemons and Don Whitehead.

“Being on the road with Ramsey and playing for kids my own age,” White once told The St. Petersburg Times, “I saw there was a need for a different type of music — a type of music that was a little more inspirational for my age group.”

White, Flemons, and Whitehead signed a contract with Capitol Records and called themselves the Salty Peppers. In 1971, White formed a new band and called it Earth, Wind & Fire. In 1973 the band soared in popularity. That year, according to Joel McIver, writing in theguardian.com (February 5, 2016), “the group’s fourth album, Head to the Sky, with its danceable, groove-heavy songs featuring horns and White’s kalimba, or African thumb piano, was the first of a series of huge-selling records.”

The band was named for three parts of White’s astrological sign (Sagittarius). Although known primarily for its funk, soul and rhythm & blues-influenced dance music, Earth, Wind & Fire also often included jazz-influenced brass solos in its repertoire.

White won seven Grammy awards, as an individual and for Earth, Wind & Fire. He was inducted into the Rock and Roll Hall of Fame in 2000, and the band received the Recording Academy’s Lifetime Achievement Award this year.

Jazz pianist-organist Mike LeDonne did an arrangement of White’s “After The Love Has Gone” for his organ band in 2000. In a Facebook post, LeDonne said, “Always loved his writing and was a huge Earth, Wind & Fire fan.”

In addition to his work with Earth, Wind & Fire, White was a productive composer and producer working with jazz groups such as Weather Report and Urban Knights and pop stars such as Barbra Streisand, Neil Diamond, and Barry Manilow.

Cause of death was complications from Parkinson’s disease. Survivors include his brothers, Verdine and Fred; his wife; and two sons.

Joe Harris, 89, drummer, December 23, 1926, Manchester, PA – January 27, 2016, Pittsburgh. Two years ago, when legendary drummer Roy Haynes performed at Pittsburgh’s New Hazlett Theater, he called Harris onstage, embraced him, and offered him his drumsticks, asking him to play first. That occurrence, recalled by the Pittsburgh Post-Gazette’s Peter Smith (February 1, 2016), is an indication of Harris’s status among modern jazz musicians.

A member of Dizzy Gillespie’s big band in the late 1940s, Harris also played with a long list of jazz luminaries including Ella Fitzgerald, Charlie Parker, and Sonny Rollins.

“The top rung of musicians in the jazz world, Joe played right along with those people,” tenor saxophonist Jimmy Heath told Smith. “He was just an interpreter of the music who was very good at doing that, giving you what you wanted and needed for support.”

In 1956, while touring Sweden, Harris met his future wife, Marianne. He lived and worked there for five years, escaping, like many African-American jazz musicians, the racial prejudice that existed in the United States. In Sweden, he once recalled, “There was no racism at all. It was heaven on earth.” He left Sweden when his marriage broke up, but he continued to visit his daughter, Malou, who told Smith that her father “was loved by the Swedish jazz community, both when he lived here and later when he visited us. Many younger players were inspired by and studied his playing.”

After returning to the United States, Harris went back to Europe as part of a tour with Quincy Jones and eventually joined a state-run band at Radio Free Berlin. He also traveled in Asia and Africa. The last several decades of his life were spent in Manchester where he taught jazz history and drums at the University of Pittsburgh.

John Chilton, 83, trumpeter, bandleader, author, July 16, 1932, London – February 25, 2016. As a trumpeter, Chilton was best known as the leader of a group called the Feetwarmers, which played every Christmas for more than three decades at London’s Ronnie Scott jazz club. He also often accompanied the singer George Melly.

But he is most remembered as a writer. His best-known book is Roy Eldridge: Little Jazz (Bloomsbury Academic: 2002), but other titles include: Billie’s Blues (Stein & Day: 1975); Who’s Who of Jazz (DaCapo Press: 1985); and Sidney Bechet: The Wizard of Jazz (Oxford University Press: 1988). He won a Grammy award in 1983 for liner notes that he wrote for an album by trumpeter Bunny Berigan.

Jazz writer Dan Morgenstern once described Chilton as “a writer who understands jazz and knows its musical and social history. He has the patience and diligence to find new information and use it well.”

continued on page 10
Restaurant and bar
24 Main St. (Rt. 124), Madison, NJ 07940
973.822.2899 • info@shanghajazz.com

LIVE JAZZ SIX NIGHTS a WEEK & NO COVER (except special events)

Highlights in late February and March

thu 3/31: DAN LEVINSON

fri 4/1: JERRY VEZA WITH GROVER KEMBLE

fri 4/8: RUSS KASSOFF’S FRANK SINATRA TRIBUTE

sat 4/9: SOLOMON HICKS

fri 4/15: ROB PAPAROZZI

sat 4/16: SARON CRENSHAW

sat 4/23: GEOFF GALLANTE

fri 4/29: BERNARD PURDIE

Book your special parties at Shanghai Jazz. Call for information.

Tuesday: 6:30 PM – 8:30 PM | Wednesday and Thursday: 7:00 PM – 9:30 PM
Friday and Saturday two seatings: 6:30 and 8:30 PM | Sunday: 6:00 PM – 9:00 PM

for latest schedules and updates, please visit www.shanghajazz.com

Thank you
Down Beat Magazine for again in 2007 naming SHANGHAI JAZZ one of the TOP 100 JAZZ CLUBS IN THE WORLD!!!

New Jersey’s “Top Jazz Club” — Star Ledger

ZAGAT 2005/06: “If you are looking for top-flight live jazz look no further than this Madison restaurant-cum-club, where there’s no cover and you’re always treated like a favorite customer.”

“It’s a true night out on the town.”

Please note: We take reservations by telephone only 973.822.2899 and not by e-mail.
BIG BAND IN THE SKY
continued from page 8


David Reese joined the Louis Armstrong House Museum as its first curator in 2012. Prior to that, he had served as museum director of the Mount Vernon Hotel Museum & Garden in New York City, curator of Gracie Mansion and chief officer of the Gracie Mansion Conservancy, and resident director of Gunston Hall, the historic home of George Mason in Mason Neck, VA.

Michael Cogswell, executive director of the Corona, Queens-based Louis Armstrong House, in a prepared statement about Reese, recalled that, “During weekends and vacations, David would typically visit other historic houses. He truly loved the Louis Armstrong House and brought an enviable level of professionalism to the conservation and preservation of our site.” Reese oversaw major capital projects at the Louis Armstrong House including the restoration of the Armstongs’ garden, which they designed for musical performances and entertaining. He also uncovered Armstrong’s life mask, a plaster mask that had been stored in a cupboard for decades, and reinstalled it for public view in 2013 in honor of the museum’s 10-year anniversary.

In the Museum’s statement, NYC first lady Donna Hanover (1994-2001) recalled that Reese, “was a fantastic curator at Gracie Mansion during four administrations, starting with Mayor Ed Koch. He was incredibly knowledgeable, gracious, and dedicated to making that lovely historic house a warm home for me and my children as well as a welcoming place for thousands of visitors from around the world.”

Reese is survived by his mother, Virginia Reese; sister, Taffy Brenner; and brother, William G. Reese III.

After Six Decades Newport Jazz Gets A New Artistic Director

For the first time in its 62-year history, the Newport Jazz Festival will have an artistic director other than pianist/producer George Wein. Multiple Grammy-winning bassist Christian McBride has been named artistic director to work alongside, and eventually succeed, Wein as the festival’s music curator, it was announced on March 10 by the Newport Festivals Foundation, Inc.

Rounding out the production team is Danny Melnick, 25-year veteran of Wein’s organization, who will move up to producer from associate producer.

“I am very pleased that Christian McBride is available to join forces with the Festival and Foundation,” said Wein, “I’m looking forward to working with him as the beacon of the future of Newport Jazz Festivals and continuing to collaborate with Danny to produce some of the world’s finest music events. When I first met and heard a teenage Christian McBride in 1989, I knew that he was someone special. Little did I know that nearly 30 years later, he would become the special someone to continue my legacy. The Foundation’s Board and I feel that the festival is in good hands and these two music mavericks are more than capable to sustain the festival for decades to come.”

McBride will begin festival strategic planning with Wein and Melnick immediately, and will take the reins for the 2017 Newport Jazz Festival. He has been a regular at Newport since his days as a young jazz lion and will again take the stage this year with Chick Corea Trilogy.

“ar deeply humbled by my appointment as artistic director of the Newport Jazz Festival — the most storied and legendary jazz festival in history. To be able to work with a legend like George Wein, not only as a musician, but now as an understudy, is a task I will cherish and approach with openness and excitement. I’m also looking forward to working with consummate producers Danny Melnick and Jay Sweet as well as with the entire festival team,” said McBride.

McBride also serves as artistic advisor for jazz programming at the New Jersey Performing Arts Center (NJPAC, including the annual James Moody Festival in Newark, and he works with the Montclair, NJ-based Jazz House Kids, a nationally recognized community arts organization founded by his wife, vocalist Melissa Walker, dedicated to educating children through jazz.
Sunday, April 17
4:00 p.m.
The Bill Charlap Trio

Saturday, April 23
8:00 p.m.
A French-American Jazz Exchange Project, in association with the French-American Cultural Exchange, presents
City of Poets with
Pianist Cédric Hanriot,
Trumpeter Jason Palmer, and
Saxophonist Donny McCaslin

Sittin’ In one hour before performance

SHEA CENTER FOR PERFORMING ARTS
973.720.2371 • WP-PRESENTS.ORG • WAYNE, NJ
5th Year Planned for Philly’s Center City Jazz Festival

C

occurring with April’s Jazz Appreciation Month celebrations, the Fifth Annual Center City Jazz Festival will be held in Philadelphia on April 30 from 1 – 7 pm.

New musicians added to this year’s roster include Grammy-nominated singer Gretchen Parlato, rising-star harpist Brandee Younger, Ideal Bread with special guest Dave Ballou, Ryan Keberle and Catharsis. The artists join Orrin Evans and the Captain Black Bigband, Tim Green, Mike Cemprola, Killiam Shakespeare, Anna Cecilia and Anibal Rojas. A full schedule and complete list of additional artists is available at www.ccjazzfest.com.

The jam-packed schedule includes 20 bands performing at five venues over six hours, all within walking distance of each other in the heart of Center City Philly. Tickets are $20 in advance and $25 at the door. One ticket provides access to all performances. The last two years’ tickets sold out prior to the festival and fans are encouraged to purchase in advance at the website.

The event was founded by trombonist Ernest Stuart to help reinvigorate the city’s jazz scene and the inaugural 2012 Center City Jazz Festival on Saturday, April 28 that year and featured 17 bands from the Philadelphia and New York City areas. Over 500 jazz lovers came out for an exhilarating day of great music. The 2012 Festival was made possible through an innovative Kickstarter campaign, during which 188 individuals contributed.

U-Bahn Philly, Time Restaurant, Fergie’s Pub, Frank Bradley’s and Milkboy are this years venues. Full information and tickets are available at www.ccjazzfest.com.

Get in the Mix

Jazz Social Sunday afternoon performances are free for NJJS members

T

he NJJS sponsors free Sunday afternoon performances at Shanghai Jazz in Madison, NJ for Society members monthly from September through May. The series is programmed by music VP Mitchell Seidel, who presents an eclectic mix of jazz veterans and up-and-coming young musicians. It’s an opportunity to hear some great jazz and mingle with fellow fans. This month’s Social present a fine quartet featuring pianist Richard Wyands with Calvin Hill on bass, Bob Ackerman on sax and vocalist Pam Purvis on April 17. The final spring installment on May 15 features a group comprised of 2016 NJJS jazz scholarship winners. The free Socials, a member benefit, are open to the public with a $10 music charge. There is a club $10 food/beverage minimum for all patrons.

Violinist and vocalist Diane Perry performed songs from her upcoming CD on January 17.

Flutist Elise Wood and guitarist Roni Ben Hur were the performers at the February 28 Jazz Social. Wood, the widow of piano great John Hicks, talked about her experiences with him and how their careers — and personal lives — came to intertwine. Photo by Mitchell Seidel.
SOPAC
SOUTH ORANGE PERFORMING ARTS CENTER
10TH ANNIVERSARY

JUAN DE MARCOS & THE AFRO-CUBAN ALLSTARS
FEATURING MEMBERS OF THE BUENA VISTA SOCIAL CLUB
SAT, APR 30 AT 8PM
The ensemble captures the undeniable spirit of Afro-Cuban music with the potent mix of driving percussion, a powerhouse horn section, with piano, bass, tres, guitar and incomparable vocals.

VALERIE JUNE
SUN, JUN 12 AT 7:30PM
Valerie June’s astonishing and singular sound is a blend of rural roots and country that bridges Alan Lomax’s acoustic field recordings with biting, electric indie-blues.

BLUES IN THE LOFT
Eliza Neals
SUN, APR 3 AT 7PM
Mike Griot & Friends with special guest Tomas Doncker
SUN, JUN 5 AT 7PM

JAZZ IN THE LOFT
James Gibbs, III
SUN, APR 17 AT 7PM

Visit SOPACnow.org for more information about performances in the Loft. The intimate cabaret setting features great performances and a cash bar.

BUY TICKETS NOW!
SOPACnow.org or call (973) 313-2787
South Orange Performing Arts Center | One SOPAC Way, South Orange, NJ 07079

SOPAC programs are made possible in part by funds from the New Jersey State Council on the Arts.
Talking Jazz

A Jersey Jazz Interview With Su Terry
By Schaen Fox

Su Terry is a multitalented artist — a musician, writer and teacher who has long graced The Apple, but now divides her time between New York and Ecuador. This past September we talked about her life and many of the other great artists she has known.

JJ: Is there anything you would like to start with?

ST: You asked about Phil Woods and our community jazz organization, COTA. When Phil retired, it was not only from playing but also from writing the lead column in the biannual magazine The Note. Phil had been writing it for 26 years. I have taken over the column, and I call it “From the Bridge.” I was honored to be asked to do it. The Note is a wonderful publication with historical value, insights, and interviews. Dave Liebman writes a lot, giving insights on musical topics and behind the scenes information about things related to jazz, and the people he has played with. I’m pretty sure it is a free subscription. You just have to sign up for it. (Search “The Note Mailing List at ESU” to find the subscriber link for this excellent publication. — Ed.)

JJ: Would you share some of your memories of Phil Woods?

ST: He was one of the greatest to ever play the instrument, and I was an alto player for 30 years. Phil was always an inspiration to me. His playing was so powerful. As a person, Phil was moody. He could be a curmudgeon or very friendly depending on where he was at that day. [Chuckles] When I decided to stop playing alto and focus on clarinet and soprano several years ago, I told him what I was planning and he said, “Do what makes you happy.” So, he gave me his blessing. I remember another cool thing: several years ago I was to give a master class at the Deer Head. It was pouring rain, a real deluge. I thought no one would come. Not only did students come, but guess who else showed up — Phil Woods! He told me, “I never miss a chance to learn something.”

I went to see him in his hospital room when he decided to leave the planet. He wanted to stop his medical care. He said, “I did what I came here to do, and I’m done.” He was in a lot of pain that couldn’t be alleviated by medicine or anything else. He couldn’t play anymore, so he took matters into his own hands and directed the doctors on what to do. I’m proud of him for that. We should all be so brave.

JJ: He was a master, but to change the tone: How did you get interested in Taoism (Daoism)?

ST: I’ve been interested in Eastern philosophies and esoteric Western philosophies since junior high school. Possibly the very first books that dealt with another way of looking at reality that I read would be when my father turned me on to the Carlos Castaneda books when they first were coming out. Once I started to read where other people spoke about ideas that I had been thinking about, I realized that other people had studied and had written about these things for thousands and thousands of years. My studies just progressed from there.

My first meditation retreat I did when I was about twenty years old. I went up to the Insight Meditation Society in Barre, Massachusetts, and studied with Jack Kornfield and Joseph Goldstein. I learned a lot about meditation because that was a ten-day silent retreat. It was very hard core.

I started to realize the types of discipline that were involved, that one could also follow that track along with the philosophy. Actually, I’d become interested in martial arts also. In junior high school, I started studying judo, and I made my way up to a blue belt. I think I was always interested in the dovetailing of the Eastern philosophies and the Eastern physical practices.

continued on page 16
Solo Jazz Piano

Michel Camilo
Sunday, April 17 at 4pm & 7pm

Bill Charlap
Saturday, June 18 at 7:30pm

Dorthaan's Place Jazz Brunch

Freddy Cole Quartet
Sunday, April 10 at 11am & 1pm at NICO Kitchen + Bar

Arts Education at NJPAC!

All-Female Jazz Residency Artistic Director: Geri Allen
Young women will be given the opportunity to work with some of the most respected jazz musicians in the field while building their skills in instrumental or vocal jazz.
Ages: 14 - 25 • July 10 - 16, 2016

For tickets & full schedule visit njpac.org/moodyjazz
or call 1.888.GO.NJPAC • Groups 973.297.5804 • One Center Street, Newark, NJ
Talking Jazz/Su Terry
continued from page 14

JJ: How does a blue belt compare to a black belt?

ST: It is sort of in the middle. The progression is white belt, yellow belt, blue belt, purple belt, brown belt, black belt. Then I went into Chinese martial arts rather than Japanese martial arts. In Chinese martial arts, we don’t have belts. I guess I am the equivalent of a black belt. I do have eight championship gold medals, so that is something.

JJ: Yes indeed. Please tell us about the evolution of your name.

ST: “Sweet Sue” is what Barry Harris, Clifford Jordan, Junior Cook, and the circle of musicians I played with called me. I started using that. Recently I thought I don’t need that any more. Dating back 10 years, I was just using “Su Terry” in martial arts circles, so I just decided to make everything easier and have one name.

JJ: I’m intrigued by the name of your album Pink Slimy Worm. Where does that come from?

ST: When I made that album one of my musician friends said to me, incredulously, “You made an album called Pink Slimy Worm?” [Chuckles] Not having read the liner notes, he didn’t understand the origin of the phrase. It comes from the days when the saxophone was first invented. Adolphe Sax obtained a patent on the saxophone in 1846. He thought the saxophone was “a pink slimy worm.” People thought it sounded weird, so they called it slimy and pink because in those days the brass, which is an alloy, had a different composition of metals. I imagine the color was different than the saxophones we see today. One of the derivative names for the saxophone was “a pink slimy worm.” People thought it sounded weird, so they called it slimy and pink because in those days the brass, which is an alloy, had a different composition of metals. I imagine the color was different than the saxophones we see today.

JJ: Do you have any other memories of that dark time that you care to share?

ST: Actually the day after that, the man I eventually married was living in Battery Park. He had to leave, so he walked with his dog and a backpack full of supplies and came to live at my house. That was one good thing that happened out of 9/11 — themoving solidarity expressed by people all over the world for our country at that time. I had a gig a couple days later. I don’t remember who the gig was with, but the people wondered, should it be canceled? We said, “No. People need music now.”

I remember Union Square was a gathering place for people. I guess someone put some objects in the middle of the plaza, melted candles, pictures of people who were missing, and stuff. People just kept adding to it, and it became this incredible mandala, quite large, full of melted candles of different colors, messages that people wrote. I had a key chain with a tiny globe of the Earth on the end of it. I put that in there. Then the city came after a couple of weeks and took it away.

JJ: Are you originally from Connecticut?

ST: I was born in Springfield Massachusetts, the same as Phil Woods. When I was four or five, my family moved to Ohio because of my father’s job. Then when I was nine, we moved to Connecticut, which was actually the ideal place for me because there was so much culture there, and it was so close to New York. My parents would take me to New York, but when I was able to go myself, I would go all the time. I got exposed to a lot of music. Culturally it just was great for a young musician.

Also, in Connecticut, we had a lot of chances to perform. We had community theater, church gigs, talent shows, Gilbert and Sullivan musicals, so I was

Pink Slimy Worm was probably the perfect title since this was a solo saxophone album.

JJ: But you had no qualms about using that title?

ST: I think qualms are for when you are younger, and you want people to like you. Once you are older, you start to realize what you are all about, and what you are here to do. You just go ahead with that. There are always going to be some people that think you should modify your agenda to fit their agenda because they want you to do something for them. That doesn’t really work for me. I have a personal plan for development, and I’m here to carry it out.

I should say something else about Pink Slimy Worm. That was a result of 9/11. I lived in Brooklyn at the time. I actually had debris like charred papers from the World Trade Center in my yard. It was a horrible time, somber, and upsetting. I couldn’t listen to music with more than one instrument, so I just listened to solo recordings whether it was violin, saxophone, or various folk instruments. That was all I could take. After some time, I started to think I wanted to make a solo saxophone recording, which not many people have done. I made this and decided to make the title all about the saxophone — Pink Slimy Worm.

Continued on page 18
April’s Midweek Jazz Guest

GLENN CRYTZER’S
SAVOY SEVEN

JAZZ
2016

OCEAN
COUNTY COLLEGE

Jay and Linda
GRUNIN CENTER
FOR THE ARTS

APR
13

BRIA
SKONBERG

MAY
25

Order tickets at
tickets.ocean.edu
or call the Box Office
at 732-255-0500

SWINGADELIC

JUNE
8
playing Broadway pit orchestra professional music when I was 13 or 14. I got my first professional steady gig when I was 16 years old playing in the pit of Jesus Christ Superstar at Mahopac Summer Theater in New York state.

Jj: Were your parents or other family members musicians?

St: They were not, but my father was a caller for the American Square Dance Group. He knew Pete Seeger, Margot Mayo, Lee Hays, Stu Jamison and a whole lot of people involved in that scene. He had an amazing record collection, everything from American folk music, various types of ethnic music from all over the world, jazz and classical. When I was about 12, he started to let me play the records without asking him first. [Chuckles] My cousin Larry played clarinet. That is how I got my first clarinet, an old one he had used. My mother and great aunt had bought him that with Green Stamps. It was a pretty good wood clarinet. I used that for several years before I was able to get a Buffet R13. That is kind of the standard among professional clarinet players.

Jj: When did you start your training?

St: When I was five. I started studying the accordion. At that time we were living in Ohio. There weren’t a lot of options. The music school didn’t want to take me. They said I was too young, but they didn’t know my mother. [Laughs] My mother insisted. I played accordion for about four years. When we moved to Connecticut, I was able to start taking lessons on clarinet. I wanted to play a woodwind instrument. I wasn’t that into the accordion. When we left Ohio, the music school said I was the best student they ever had, so my mother tells me. [Laughs]

Jj: When did your focus settle on jazz?

St: I heard it so much in the house, because of my dad’s record collection. At that time, WRVR was in full swing. So once I found WRVR I became obsessed. I would say from about the age of 12 I became really interested in jazz and asked my parents for a saxophone. They had a friend who had one in the attic. I don’t know if they bought it from him or if he gave it to me. It was a pretty good one, an old King alto, so I taught myself. They saw that I was really into it, so they got me lessons with an excellent local player, Bob Kolb.

I was also able to study piano and theory with John Mehegan and that was a life changing experience. He was kind of gruff but so knowledgeable and an incredible musician. He really put me on the right track. I was fooling around with the piano trying to figure out harmonies, voicings and things. I had no clue how to go about it. In those days, we didn’t have all the instructional aids that are available today. If you didn’t have older mentors, you were on your own. I had saxophone teachers, but I didn’t have anyone who could show me about harmony. First, I studied with Gay Mehegan, John’s ex-wife. She was great, but at a certain point she said, “You should go to John, because you’re beyond what I can do.” That is when I started studying with John. It was very professional, studying figured bass, analyzing Bach chorales, learning voicings on the piano, transcribing things by ear, writing them down, writing arrangements and transposing things into twelve keys. It was all really great, perfect background for what I wanted to do.

Jj: And then you got to study with Jackie McLean.

St: Yeah, because I had to choose a place to go to school. I heard that this legendary guy Jackie McLean was up in Hartford. I started listening to his albums, and I fell in love with how he played. I thought, “If I go to the Hartt School, I could study with Jackie.” And that is what I did. The very first day of school, when everyone gathers for orientation, my attention was riveted on him at the front of the room with all the other faculty members. I don’t think I heard one word anyone said. All I was thinking was, “As soon as this is over, I’m going to go up to Jackie McLean and ask if I can take lessons with him.” [Laughs] I studied with him the whole time I was there.

Jj: Are there any of your classmates that we would know?

St: Oh yeah. Saul Rubin, the guitarist, has played with Sonny Rollins, Roy Hargrove, and a lot of people. He is fabulous. He has a performance place in New York called ZEBS. Saul was always the most talented and precocious of all of us; well, no, Thomas Chapin, the saxophone player was right up there too. As soon as Thomas and Saul could play, they were doing gigs. Tom was a very close friend of mine. Sadly, he passed away at the age of 40. There is a movie being made about him. Tom Murray was another classmate. He is very active in Broadway. Gary Seligson is very active in Broadway. Mark Berman, the pianist and musical director. Eddie Alton, a bass player who went out to L.A. He always knew he wanted to be a film and television composer, so he started doing that.

A lot of us went into music professionally — Jimmy Greene, Wayne Escoffery, Julius Tolentino, Abraham Burton — they were all students of Jackie who came in after me. All the students of Jackie knew each other because he would talk about us to the next generation. Everybody knew who everybody else was. There are some who are still based around Hartford like Kris Jenson, Nat Reeves and Steve Davis. I know I’m leaving out people because we just had so many who went into the field professionally. It was really a great time. Hartford was a great place to be because we could go out and play gigs. We had a radio station, so we could do stuff on the air, and we had recording facilities.

Then people from the community who weren’t necessarily going to school with us would come over and play. I would play a lot with Wallace Roney, Cindy Blackman, Jim Beard, Mark Templeton and others. Then all the adult professionals that lived in Hartford, we played with them too. That would be Paul Brown the bass player, Don DePalma the pianist, his brother Bob, a tenor player. Mike Duquette, the drummer, vibes player Mattie Emerzian. The drummer Larry Di Natalie, and his wife Connie, a singer. Another singer I used to work with was Kitty Katherine. Tiny Joe and Big Al, they were jazz and blues singers. The arranger and alto player Norman Gage, whose big band I worked with, Eddie Jones, the bassist with Count Basie, moved up there. These are the guys I used to play with, and I learned a lot from them. This is just to give you an idea of what a vibrant scene we had going in Hartford in the late 70s/early 80s. Plus, all these players from New York would come up and play at the 880 Club, and I would get to sit in with them: Junior Cook, Bill Hardman, John Scofield, Slide Hampton, Frank Strazier, Arthur Taylor, etc. etc. I would also go to the North End to play with the organ trio groups there. I played in a rock band, different Latin bands, and a blues band called Albert Otis and the Homewreckers. This name turned out to be prophetic. I introduced the bass player to a married female friend of mine, and she ended up divorcing her husband and marrying the bass player!

Jj: Do you have a book, film or play that you feel would give us non-musicians a good idea of what a musician’s life is really like?

St: There is a book I read a few years ago by a drummer named Rafi Zabor. It’s called The Bear Comes Home. It’s about a bear that plays the saxophone. That book is extremely well written and since the author is a musician, he really knows how to describe what musicians think about and how they feel. Even though the main character is a bear, it doesn’t matter. [Chuckles] My friend Mike Stephens has a new book called Experiencing Jazz. That is a really good book for non-musicians to learn about the music. It is obviously not a work of fiction, but based on personal stories, anecdotes, and history.
DISCOVER THE WORLD WITH JAZZDAGEN TOURS
800 433 0078 • www.jazzdagen.com • jazzdagen@aol.com

STAY ONBOARD NORTHERN CLASSICS JUNE 5 - 12, 2016
AND SAIL ACROSS THE BALTIC SEA INCL. ST. PETERSBURG
8 day trip from London to Copenhagen on the Crystal Symphony
Travel with:
Antti Sarpila, Nicki Parrott, Rebecca Kilgore, Danny Coots, Jacob Fischer, Pieter Meijers, Paolo Alderighi and Stephanie Trick

COLUMBIA RIVER JUNE 26 - JULY 3, 2016
8 day rivercruise on the Columbia & Snake Rivers
Jazzdagen charter on the American Empress
Visit Portland (OR), Vancouver (WA), Astoria (OR), The Dalles (OR), Stevenson (WA), Tri-Cities (WA) and Clarkston (WA).
Travel with: High Sierra Jazz Band, Tom Hook, Eddie Metz Jr., Bobby Durham, Bob Leary and Special Guest Joep Peeters from Holland

2 NIGHT HOTEL PACKAGE IN NEW YORK OCTOBER 2 - 9, 2016
JAZZ ALIVE 2016
8 day roundtrip New York on the Crystal Serenity
Visit New York, Newport, Boston, Bar Harbor, Saint John and Halifax. Travel with:
Nicki Parrott Harry Allen Ehud Asherie
Banu Gibson Antti Sarpila Paul Keller
Warren Vaché Joel Forbes Danny Coots
Jacob Fischer Eddie Metz Jr. Jon-Erik Kellso
Chuck Redd Pieter Meijers Russ Phillips
Adrian Cunningham Yve Evans Stephanie Trick
David Boeddinghaus Bill Allred Paolo Alderighi

CELEBRATE NEW YEARS WITH JAZZDAGEN
MEXICAN RIVIERA DEC 31, 2016 - JAN 7, 2017
Rates start at $1249 based on sharing
8 day roundtrip San Diego on the ms Westerdam of Holland America
Visit San Diego, Cabo San Lucas, Mazatlan and Puerto Vallarta.
Wally’s Warehouse Waifs with Theresa Scavarda
Tom Rigney & Flambeau and High Sierra Jazz Band
Jam Sessions with Cheryl Thurston and Gary Church

POST-Cruise PACKAGE IN FIJI MARCH 14 - 26, 2017
AUS & NEW ZEALAND
 Rates start at $1849 based on sharing
14 day trip from Sydney to Auckland on the ms Noordam of Holland America
Travel with:
Cornet Chop Suey, Pieter Meijers Quartet featuring Ms. Brady McKay with Randy Morris and the Australians James Clark and Ian Smith.

NEW: JAZZ ALIVE 2017 on CRYSTAL CRUISES • JUNE 9 - 19, 2017 • from LOS ANGELES to VANCOUVER
TALKING JAZZ/SU TERRY
continued from page 18

JJ: Would you tell us about the books you have written?

ST: I have four music instruction books that I have written. Those are out with Music Sales Corporation. The first is called Practice Like The Pros. It is a collection of exercises from 20 different professional saxophone players of different genres. The book comes with two CDs. On them you can hear each player demonstrating their exercise and going into a lot of detail about why that exercise helped them toward a goal they had musically. I am really proud of that book.

I had always been interested in writing fiction and non-fiction. I had published a lot of magazine articles. I started a blog in 2005, and I kept it up for four years. When I got tired of it, I collected the entries that people had made the most comments about and compiled them into a book called The Blog That Ate Brooklyn. That is in print, it is an e-book and also in audio format. It is up on Amazon. Then I started writing a weekly newsletter with essays, and I compiled the best of those into a book called For The Curious. Recently I made a little art book with illustrations called I Was A Jazz Musician For The FBI. That one is fiction. [Chuckles]

JJ: I expected you to mention one of your books earlier.

ST: The Blog That Ate Brooklyn will definitely give you some insight because I basically talk about being a musician, going on gigs, and having different experiences. My impressions are coming from a musician’s viewpoint. I would love your readers to check it out, but I didn’t want to plug my own book until you asked. [Laughs] One of my friends said that I’m not one of your average musicians. Maybe people reading the book will get the wrong idea about what musicians are really like. [Laughs]

JJ: Have you run into much overt sexism?

ST: I don’t make that part of my reality. I know that other women would disagree with that viewpoint. I just found if you can play then you are accepted among the musicians. That said, there is definitely a tendency for cronymy, for people to stay within a circle of people they are comfortable with. I was never into that. Early on in New York, I saw how the white people all played together, and the black people all played together. I was like, “That doesn’t make any sense. I want to play with a band where black people, white people, women, and men are all playing together.” That is why I followed Charli Persip’s band. They were doing that. Another was Jaki Byard and the Apollo Stompers. Those were groups I wanted to be a part of because I appreciated that aesthetic. It made the music very interesting to have people of different backgrounds playing together.

JJ: Okay, tell us about getting into them.

ST: I would go to their gigs to listen, and eventually get hired as a sub. Soon I started to be the first-call person.

JJ: Do you have any career souvenirs that we might see at your home?

ST: I have a horn case that Jackie McLean gave me. It’s on the cover of one of his record albums. I used to ride my bike to his house for lessons with a hard case strapped to my back. Jackie felt sorry for me and gave me a case he wasn’t using anymore, a grey leather handmade gig bag with a sheepskin lining. I used that for many years. I also studied with Paul Jeffrey and played in his ensemble. That is how I got to know Thomas Chapin. And I remember when Paul saw that horn case, he was incredulous. He said, “Jackie gave you that?” I realized then that it was really something special Jackie had done by giving it to me.

I have some hand written music from Jaki Byard and Clifford Jordan, who I worked with for many years. Cedar Walton worked out some changes to “Over The Rainbow” for me. (He called it “Rainbub.”) and a lot of autographs from people who gave me their albums. Lew Soloff autographed one when we were playing at Dizzy’s Club with Hilton Ruiz. He signed it, “To Sweet Su, one of the people who gave me their albums. Lew Soloff autographed one when we were playing at Dizzy’s Club with Hilton Ruiz. He signed it, “To Sweet Su, one of the best I have ever played with.” I loved that. That horn section was Lew, me and Lew Tabackin. That was really fun. I have a signed album from Gary Bartz, who was my neighbor in Washington Heights. We used to pal around a lot.

That was another great time in New York, the early ’80s. A lot of people that I used to hang out with were up in Washington Heights: Marion Brown, Dennis Irwin, Ken McIntyre, Benny Salzano, Sharon Freeman, Steve Turre all lived in the area, and Arthur Blythe was my across-the-hall neighbor. Gust Tsilis lived upstairs from me, and so did Dan Druckman, the associate principal percussionist in the New York Philharmonic and his wife Barbara Allen, the classical harpist. When I first moved into the building, Smitty Smith and Jeff Watts were sharing a place on the first floor.

I used to go over to Melba Liston’s house to hang out. I learned something very interesting from her; she would always answer the phone like she was in the middle of something. She always had food on the stove, and people would come over to hang out and listen to music, but if the phone rang, she would answer it with a very urgent voice. Then the person on the other end would say, “Oh I can tell you are busy. I won’t keep you,” which was exactly what she wanted. She didn’t like to talk on the phone.

She was a beautiful person. She told me all kinds of stories about playing with Dizzy; for example, they would be continued on page 22
A FESTIVAL OF SOUND 2
A CONCERT TO BENEFIT THE SEEING EYE®

SATURDAY, APRIL 9th, 2016
Dorothy Young Center for the Arts
DREW UNIVERSITY
7:30-9:30 PM

Special Guest Appearance
JUSTIN KAUFLIN
GRADUATE OF THE SEEING EYE & 2012 JAZZ ARTIST OF THE YEAR - Veer Magazine

FEATURING

PROCEEDS FROM TICKET SALES WILL BENEFIT THE SEEING EYE
10 Washington Valley Road, Morristown, NJ 07960

DREW UNIVERSITY
36 Madison Avenue, Madison, NJ 07940

Tickets can be purchased online at https://festivalofsound2.eventbrite.com
playing at some theater and to access the stage they had to walk on this catwalk above the stage and then come down this iron stairway. Of course she was the only one wearing heels and a gown. [Laughs] Talk about a woman pioneer.

JJ: How did you begin spending so much time in Ecuador?

ST: That was because my husband did not want to spend any more winters in the northeast. [Chuckles] I scouted around for a warm place we could go to in winter and found Ecuador. I started traveling around and meeting musicians right away and realized that there were some really good players there. The climate in winter was much more to my liking because our winter is their summer. Once I found a town that I thought my husband would like, I shopped around for a place that I could afford, which wasn’t easy. I finally did find one very similar to the apartment he had lost in 9/11. He didn’t want to move back and had sold it. He liked living in a very nice apartment building and having a 24-hour concierge.

I bought this small apartment. That was pretty cool. I was able to give back to him this thing that he loved and lost in 9/11.

Also, we have a Jazz Society of Ecuador there now. This didn’t exist when I first started going, but now I have a performance venue and I’m the artist in residence. So, when I go, I’m actively involved in training Ecuadorian musicians, putting on events, and hosting musicians that are passing through town. We put on master classes and do a lot of teaching.

A few weeks ago I was up in Kingston, New York, doing the Wall Street Jazz Festival. I was on stage with the Estrella Salsa band that Peggy Stern puts together, and some people came up to the stage gesturing at me and saying, “We saw you in Guayaquil.” That was really cool. Then this past weekend I was playing in the COTA Jazz Festival here in the Poconos, and someone said to me, “I just saw you in Kingston.” These jazz fans really get around, I’m telling you.

Guayaquil has a lot of good players. There are great musicians in Quito. There are great players in all of South America, especially Argentina. A lot of the musicians go to Buenos Aires. There is a great scene there. There are some jazz clubs in Ecuador, but a lot of the music is played at theaters and hotels. Restaurants also have jazz, so it isn’t always in clubs. The main club in Quito is El Pobre Diablo.

JJ: How many years have you been going to Ecuador?

ST: This will be year five, I believe.

JJ: Do you think you might retire to stay there?

ST: Oh, who knows? I don’t make long-term plans like that.

JJ: Thank you very much for being so generous with your time, I’ve enjoyed talking to you.

ST: Thank you for interviewing me. I

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.
Coming Soon to the State Theatre

MUSIC OF THE NIGHT
NORM LEWIS WITH THE NJSO
APR 17

GOLDEN OLDIES SPECTACULAR
DARLENE LOVE
BOBBY RYDELL
LOU CHRISTIE
GARY U.S. BONDS
MAY 1

COME AND MEET THOSE DANCING FEET
42ND STREET
MAY 13-14

BOND AND BEYOND
WITH DEBBIE GRAVITTE
AND THE NJSO
JUN 5

StateTheatreNJ.org
732-246-SHOW (7469) | StateTheatreNJ.org
15 Livingston Ave • New Brunswick, NJ
Dancing to the Stars

The 47th Pee Wee Russell Memorial Stomp

By Tony Mottola | Photos by Lynn Redmile

Past NJJS president Joe Lang took to the Birchwood Manor stage to open the 47th consecutive Pee Wee Russell Memorial Stomp on March 6 and declared, “In my opinion, this is the best lineup we’ve had in a long time.” Five hours later you’d be hard pressed to find anybody to argue with that. Music VP Mitchell Seidel’s star-packed 2016 program had no letdowns and featured a crowd-pleasing mix of longtime Society favorites, a reunion of a storied band of the swing revival of the early 1980s, and what might be the first-ever appearance of an authentic Western Swing band at a Pee Wee Russell Stomp. And once again a large cadre of spiffily-attired swing dancers circled the large dance floor. Just like the Cotton Club of old the Stomp’s show isn’t just on the bandstand.

Here’s a look at this year’s bands.

**Jon-Erik Kellso and THE EAR-REGULARS PLUS** were booked to close the 2015 Stomp but had to turn back to New York after driving into the teeth a major late winter snowstorm. This year they arrived early and unscathed to open the event. The long wait was worth it and the sextet served the crowd what Kellso called “a musical hot cup of coffee” wakeup that drew heavily from the Armstrong book. They began their set with the Hot 5’s version of “Once in a While” and played an extended jam on “Weary Blues,” highlighted by a hot chorded solo by guitarist Matt Munisteri and tenorist Evan Arntzen and trombonist Harvey Tibbs pairing up to vamp playfully behind Kellso’s barking trumpet. “If you play it right you’re a little ‘weary’ at the end,” Kellso quipped. A bluesy run through W.C. Handy’s “Yellow Dog Blues” featured a fine clarinet solo by Arntzen, despite the apparent need to change a reed afterwards.

**BRAIN CLOUD** is the brainstorm of multi-instrumentalist Dennis Lichtman, a musician on a mission to bring attention to the ear-catching Western swing music that took the country’s dance halls by storm in the ’30s and ’40s. “I’ll spare you the history lesson,” he began on several occasions — before going on to sing the praises of Bob Wills, the stylish leader of the Texas Playboys who was the genre’s most accomplished bandleader and songwriter. (The band is named for his “Brain Cloud Blues.”) Texas Playboy’s mandolinist Tiny Moore, we learn, rearranged the horns of the big bands hits of the day for mandolin, guitar and lap guitar and to demonstrate the band performed his arrangement of Mel Powell’s “Mission To Moscow” — country music in a pork pie hat racing to the finish, complete with a slap bass solo.

Brain Cloud’s most effective musical weapon, deployed frequently, is the ethereal singer Tamar Korn. Ms. Korn sings in a style all her own, a fluttering soprano supplemented with charming air violin accompanied scats. She’s well schooled in the early jazz repertoire and sings tunes like “Old
Fashioned Love” and “Comes Love” as if they were written for her.

The Western swing music itself is a big southwest American gumbo with elements of country, polka, Dixieland, big band, blues — and a dollop of Gypsy jazz — all in the pot. There’s a lot to like in this largely forgotten genre and Brain Cloud’s 10-song set was a good primer for the uninitiated.

**THE WARREN VACHÉ QUINTET WITH HOUSTON PERSON.** It’s hard to envision a more simpatico pairing of lyrical instrumentalists than Warren Vaché and Houston Person. They share a relaxed tone and temperament and, appropriately, opened their set with “In A Mellow Tone,” albeit a “hot” version of mellow. They followed with a bop tune before the program slowed for an extraordinary medley of ballads that showcased the fluid melodic play of Warren’s trumpet and Houston’s tenor sax. Houston began with a “Once in a While” that slowly segued to “The Nearness of You” with Warren in the lead. Pianist Tardo Hammer then took the ballad baton and played an elegant and rhythmically accented “Polka Dots and Moonbeams,” after which the horns weaved in “Memories of You,” a shared melody before Houston took the haunting bridge and Warren played the last chorus.

After this musical interlude the quintet returned to dance tempi with two swingers in “It’s Alright with Me” and “Do Nothing Til You Hear From Me.”

No Vaché set is complete without one of his trademark deadpan vocals and for the Stomp Warren had “an extremely sad story to tell,” namely “I Never See Maggie Alone.” The group, which included Vaché regulars Earl Sauls on bass and Elliot Zigmund on drums, closed with Benny Carter’s sweetly swinging “Rock Me To Sleep.”

**THE WIDESPREAD DEPRESSION JAZZ ORCHESTRA.** The Widespread Depression Orchestra was a 9-piece 1970s New England band that acquired a jazz bent, and name, when alto saxophonist Michael Hashim took over as leader in the early 1980s. The band is “now at least a footnote in jazz history,” Hashim declared from the stage, noting that one of the group’s first big appearances in the New York area was at a long ago NJJS Jazzfest whose lineup included Doc Cheatham and Bob Wilbur. “The Jazz Society’s been on the front row of all that’s good,” the leader added.

The band’s 8-song set at the Stomp was all good as well. Their six-horn front line is a powerful force — in addition to the leader boasting Tad Shull (tenor sax), Claire Daly (bari sax), Jordan Sandke (trumpet), Charlie Caranicas (trumpet) and Dave Gibson (trombone). That big noise was anchored by a rhythm of Steve Einerson on piano, George Delancy bass and Duke Ellington alum Steve Little on drums.

They opened with “Flat Foot Floosie” (replete with group shout chorus) and didn’t let up until closing 50 minutes and seven tunes later with “Cottontail.” Introducing that final tune leader Hashim, who did double sets with his Billy Strayhorn Orchestra at last year’s snowed on Stomp to cover for the Ear-Regulars, said, “Skies are sunny and life’s a ball.” As was the 2016 Stomp. Lord willing and the creek don’t rise we’ll do it the same time next year.
Rhythm & Rhyme

Jersey Jazz Poetry Editor Gloria Krolak explores the world of jazz in verse

Sebastian Matthews is an American poet, writer and educator who lives in Asheville, North Carolina. He has authored the poetry collections Miracle Day: Mid-Life Songs and We Generous (both Red Hen Press), and the memoir In My Father’s Footsteps (W. W. Norton).

His father was a distinguished poet who wrote about and was influenced by jazz musicians. In his memoir, Matthews writes: “My father wrote well about jazz because he had taken what he had learned from its masters — Louis, Duke, Bird, Pres, Coltrane, Mingus, Miles — much of what he knew as cool. And he had a good enough ear to approximate its rhythms in his own verse. And, damn it, because he had soul.”

As a poet Sebastian Matthews is indeed following in his father’s footsteps, his recent collection, We Generous, includes poems that reflect on music and musicians, among them Miles Davis, Roy Eldridge, Billie Holiday, Sonny Rollins and Louis Armstrong, whose photograph graces the book’s cover. The poem below describes listening to a historic live recording by pianist Bill Evans (see sidebar).

Live at the Village Vanguard
By Sebastian Matthews

Near the end of Bill Evans’ “Porgy (I Loves You, Porgy)” played live at the Village Vanguard and added as an extra track on Waltz For Debby (a session made famous by the death of the trio’s young bassist in a car crash) a woman laughs. There’s been background babble bubbling up the whole set. You get used to the voices percolating at the songs’ fringes, the clink of glasses and tips of silver on hard plates. Listen to the recording enough and you almost accept the aural clutter as another percussive trick the drummer pulls out, like brushes on a snare. But this woman’s voice stands out for its carefree audacity, how it broadcasts the lovely ascending stair of her happiness. Evans has just made one of his elegant, casual flights up an octave and rests on its landing, notes spilling from his left hand like sunlight, before coming back down into the tune’s lush living-room of a conclusion. The laugh begins softly, subsides, then lifts up to step over the bass line: five short bursts of pleasure pushed out of what can only be a long lovely tan throat. Maybe Evans smiles to himself when he hears it, leaving a little space between the notes he’s cobbled to close the song: maybe the man she’s with leans in, first to still her from the laugh he’s just coaxed from her, then to caress the cascade of her hair that hangs, lace curtain, in the last vestiges of spotlight stippling the table.

Phyllis Blanford
edgewalker
New album available
NOW on CD Baby

She’s electric. Magnetic. Mesmerizing.
Don Braden: saxes and flutes
Gordon Lane: drums
Brandon McCune: piano

Kenny Davis: bass
James Gibbs: trumpet
Norman Mann: percussion

Priory Jazz Club
Friday, April 29th
7-11pm
My intention, announced at end of last month’s Den, to attend the 50th anniversary of the Thad Jones-Mel Lewis Orchestra at the Village Vanguard, did not pan out, alas. But I did relish listening to the double CD, released for the occasion, of the never before issued opening night set (plus another from six weeks later), in sound that is incredibly good, considering that the location recording was done by the then Columbia University sophomore George Klabin, all of 19 years old and with equipment that even by 1966 standards would have been considered basic at best. I was there that night, much too involved listening to the already fabulous band to pay attention to the discrete recordist, who today is president and founder of Resonance Records, the label, natch, on which this treasure has been issued. The full title: Thad Jones/Mel Lewis Orchestra: All My Yesterdays, The Debut 1966 Recordings at the Village Vanguard. It is with some pride that I recall that Thad, at the band’s 10th anniversary, gave me credit for having played a role in persuading Max Gordon, the unforgettable owner of the Vanguard, to give the unknown band a chance. Disc Jockey Alan Grant, the prime instigator, had asked me to join in, as I had been among those privileged to attend the very first rehearsal of this by now legendary ensemble. The music sounds as fresh as at its inception — no other big band so well combined precision and freedom, before or since. And of course Mondays are still big band nights at the Vanguard, by the successor orchestra named for the club. They’re great, but Thad and Mel were two ones of a kind.

When speaking of big band jazz, a name to be considered is that of Eddie Durham (1906-1987), great trombonist, pioneer of the amplified guitar, and stellar arranger. Born in San Marcos, Texas, Eddie is honored annually by Texas State University, as noted here before, since I’ve had the great pleasure of being involved in The Eddie Durham Jazz Celebration. Now part of the Hill Country Jazz Festival, it is the brain child of Keith Winkel, Professor of Music and trombonist, and features a splendid big band, made up for the most part of student musicians, directed by featured guest Doug Lawrence, a great tenor saxophonist perhaps best known as a longtime member of the Count Basie Orchestra. (Faculty band members notably include another Basie stalwart, master drummer Butch Miles.) In his New York days, Doug was a member of Buck Clayton’s band, and got to know and play with Eddie Durham. My small contribution to the proceedings is to talk about some aspect of Eddie’s life and career, and play some choice samples of his recorded legacy. This year, I picked his too-little-known 1940 Decca session, his only one as leader in the 78 era, by an octet that features his guitar both in solo and as a unique voice in the ensemble. The musicians (who have to suffer my presentation on stage) were quite impressed, as they usually are with Eddie’s music.

At the rehearsal, they did a splendid job with one of Eddie’s gems, his score for the Jimmie Lunceford band of “Avalon”, but unfortunately there was no time for it to be included in the concert. The same fate befell Doug’s ballad feature, an unusual and exceptional choice he told me he hadn’t played for more than 15 years: “I’ve Just Seen Her,” as arranged by Billy Strayhorn for the Ellington band’s LP of the Broadway musical “All American” as a showcase for Paul Gonsalves, and one of the little-known masterpieces by the great tenorman. I was particularly galled by this choice, since I had been present at the recording session. On the second attempt, both Doug and the band had it down, and it’s an absolute must for next year!

Among the fine Durham things the band did get to play in concert were “Every Tub” and “Topsy,” two of Eddie’s Basie aces. There was also a fine “Chelsea Bridge,” and a great arrangement of Charlie Parker’s “Scrapple From the Apple,” by lead alto man John Mills (a faculty member). This Bird classic fits big band treatment so well that one wonders it hasn’t been done before; not surprisingly, passages for the reed section were standouts, but the whole thing just swung from start to finish, (Miles was terrific throughout, concert and rehearsal).

A puzzle for all of us was a very nice arrangement of “Singing the Blues,” supposedly by Eddie but not credited on the score, with good solo spots for trumpet (but not in a Bixian vein — aside from a brief sax section quote from the famous Trumbauer solo, there were no references to that iconic recording). The trumpet was in the good hands of Steve Hawk, who also did some nifty high-note stuff. Russell Haight’s tenor also had good outings, and the band hit a fine blues groove on “Things Ain’t What They Used to Be.” Doug knows how to pick the right tempo! A small-group interlude, of Eddie’s Kansas City Seven take on “I Want A Little Girl,” opened up for solos, made for nice contrast and gave baritone man James Worth a chance to show his clarinet chops. And vocalist Christin Foley served up a spirited version of “I’m Gonna Live Till I Die.”

After this good night for the pros, it was the students’ turn the next day, which began with a clinic for a number of high and middle school bands from the region, and concluded with a concert that featured guest artist James Morrison with the Texas State Jazz Ensemble, directed by Dr. Utah Hamrick. My previous exposure to the Australian multi-instrumentalist was mainly in his high-note trumpet role, and I expected more of the same. But as I learned long ago, life is full of surprises — in this case, a most pleasant one, for in addition to his musical and personal communication with the student musicians, Morrison proved himself a versatile and highly accomplished trumpeter, trombonist and arranger-composer.

I particularly liked his take on “All Of Me,” which contrasted traditional and modern touches, humor
and serious playing, in a most appealing blend. "No Regret" was an attractive original, while his Tommy Dorsey tribute, "I'm Getting Sentimental Over You," displayed his trombone chops, sweet and raunchy. His own arrangement of "Basin Street Blues" had fitting echoes of Armstrong, notably in the extended closing cadenza, with hints of "West End Blues." (His trumpet, specially made, has a unique look.) Mr. Morrison also proved himself a most engaging dinner companion, with tales of native fauna, including a particularly venomous species of jellyfish. And of course I had to love the man when he told me that he'd read many of my liner notes, adding that I had a way of finding words that captured the spirit of the music — one of the finest compliments I've been paid.

The student ensemble was an outstanding one, with excellent sound production, section work, and rhythm — and notable soloists, among them alto saxophonist Kevin Davison and tenorist Jerry Espinoza. Other Taxas State bands may be more famous, but San Marcos can hold its own. Eddie would have been pleased.

Daryl Sherman gave us two chances to catch her in Manhattan prior to her departure in late February for her fourth annual three-month stand in Tokyo. At Don't Tell Mama, she did a solo stint on the 19th, and at the St. Peter's Midday Jazz on the 24th, she was joined by Howard Alden and Boots Maleson. When Daryl performs alone, we get plenty of her piano, which is always a treat. She has her own distinctive keyboard style, which not only enhances her singing but also shines in solo turns. The voicings are her own, and she swings — quite a few musicians envy her sense of time. She opened with "You're Lucky To Me," the Eubie Blake-Andy Razaf gem immortalized by Louis, with piano touches Eubie would have approved of, and followed with "My Blue Heaven," from her eponymous new Japanese CD, featuring a bi-lingual vocal and perfect tempo. "Underneath the Arches," prompted by her recent British tour, was a big Vera Lynn hit, as we old-timers recall, but Daryl gave it a different flavor. More contemporary was "I Walk A Little Faster," a good example of her way with a good lyric. "You Turned the Tables On Me" was introduced by one of Daryl's special raps, this one about Helen Ward, who introduced this standard-to-be. "All Through the Night" was touching, and so was a song by two good friends, pianist-singer Nancy Winston and lyricist Roger Shore. "There'll Be Some Changes Made" had an appropriate 1920s flavor, and "There's A Lull In My Life," a GAS favorite of mine, was graced with an elegant piano solo. "You're Laughing At Me" is a longtime Sherman favorite fondly recalled by Nat Cole fans, and Daryl concluded a performance that none of us wanted to end with an appropriate "Japanese Sandman," which happens to be the first tune I have ever heard her do live, turning me into an instant fan.

The trio recital was a happy hour at midday. It had been a while since the last encounter between Daryl and Howard, and after the opening "Breezin' Along With the Breeze," she got into a reminiscing mood about their first meeting, many years ago in Los Angeles, when they both made their recording debuts. The ensuing "I Walk A Little Faster" had some warm instrumental interplay. "You Turned the Tables" was yet another revisit from the Mama repertory, this time graced with an outstanding guitar offering, as well as Boots’ first solo, followed by fours by all hands — something Daryl loves to do in a trio (or larger) setting. Next was a selection from Daryl's aforementioned new CD, a song she acquired in England, "Let's Go Live in a Lighthouse," penned by Pat McCarthy. After Daryl's engaging vocal, Howard came up with another gem, at a very relaxed tempo, letting those seven strings ring. This was a fine lead-in to the guitarist’s feature, an Ellington medley made up of the beautiful "Single Petal of a Rose" (known to Joe Temperley fans) and the perky "Dancers In Love." Daryl returned with one of her steadies, "Flying Down to Rio," and did a "standup" away from the piano, which she likes for a change of pace, on the Arlen-Mercer masterpiece "Rain Or Shine," lovingly backed by Howard. Then, Mercer in a different mood, as done by Daryl on her excellent tribute CD to the great lyricist (with Howard in the cast): The cute (and little known) "The Bathtub Ran Over Again," which I had the pleasure of introducing Daryl to (it stems from Mercer’s very first own record date). The lighthearted mood was sustained with the concluding "Them There Eyes," after which Daryl informed us that the two could see her again on June 24 at Mezzrow. But if you happen to be in Tokyo, you can find her at the Tableaux Lounge Daikanyama.

Speaking of Mezzrow, well established by now as a cozy venue for the imbibing of intimate sounds, we found there the well-matched duo of Barbara Rose and Ehud Asherie, on what turned out to be a particularly fine evening for both. If you are privy to Michael Steinman’s “Jazz Lives” you can enjoy a sampling there, plus some warm commentary, which I will not crib from, though sharing its sentiments. Things got under way with a veritable fantasia on “Honeysuckle Rose” by Ehud alone, in different tempos and moods and brilliantly executed. I may have said it before and no doubt will say it again: This young man is a spectacular talent. That he’s also a marvelous accompanist became evident as soon as Barbara intoned “Get Out and Get Under the Moon,” one of her joyful ‘20s specials, but she soon showed another side with "Thinking Of You," warmly etched, with a lovely final note. Happily, she is a singer who knows the value of verses, and she did the fine one to “Deep Night,” a great song too seldom heard. The Roseen repertory is a varied one, and she effectively followed a tender “I’ll Never Be the Same” with one of her naughty but nice specials, Bessie Smith’s “I’m Wild About That Thing,” done with just the right touch, and enhanced by Ehud’s fills. The pianist offered a charming Brazilian waltz by the great Pixinguinha, and then, to my great surprise, Barbara managed to cleanse “Tiptoe Through the Tulips” of this listener’s recollection of Tiny Tim. “Everything Is Made For Love” was yet another perfect match of singer and pianist. and they also collaborated most effectively on “Was It A Dream,” which I always associated with perhaps the worst singer ever accompanied by Louis the Great, Lilie Delk Christian, but once again a song was purified, the final eight bars especially. We stayed for the second set, which began with “Me Minus You,” yet another not too often heard nice choice. Then, to my delight, Barbara did the verse to “Melancholy Baby,” a very special favorite of mine, perhaps even superior to the main strain. (Ruby Braff recorded it by itself — a gem.) Ehud’s special was special indeed: A rousing “Weatherbird,” joined by “Two Deuces,” one of Lil Armstrong’s finest (Ruby Braff recorded it by itself — a gem.) Ehud digs deep into the tradition, making it come to fresh life. “There’s Something In The Air” was yet another unhackneyed choice, and “You’ve Got The Right Key But The Wrong Keyhole” another naughty but nice offering. The well chosen ending to a fine evening was “Seems Like Old Times,” which always reminds me of Bobby Hackett, a nice feeling to leave with.

Barbara will be back at Mezzrow for a special event on May 17 that will combine her music and her paintings, and Ehud will have been there by the time you read this, I’m afraid, to unveil his solo CD of Eubie Blake’s music from Shuffle Along, which he conceived of and executed well before the revival of this legendary Black Broadway musical was announced. It is a marvelous interpretation and would have delighted the composer. I can say that with assurance, since I knew the great man, who was keenly aware of young pianists who ventured into ragtime and stride, offering praise and encouragement when deserved. (Dick Hyman was a special favorite of Eubie’s, and so was Terry Waldo. He would have loved Ehud!)

Let’s hope they do justice to “Shuffle Along,” which was messed up by at least two prior revivals.
ASK JAZZ HISTORIANS who’s the greatest Danish jazz musician of all, and more than one will say Svend Asmussen. (Ask “The Fiddling Viking” to name the greatest jazz violinist, and he’ll tell you Stubb Smith. But that’s another story.) On February 28, 2016, Svend Harald Christian Asmussen rounded 100. That made him a year and two days older than the first jazz recording in history — by The Original Dixieland Jass Band in New York City. To mark the centennial, Storyville Records, the Danish label, released The Incomparable Fiddler Svend Asmussen 100 Years, a five CD and one DVD box set. This is a chronological presentation: CD-1 covers the artist’s earliest recordings, from 1937 to 1944, when he was finishing his education and heading toward a career in music. His musical parents had started Svend on violin lessons at age seven. He was smitten by Joe Venuti records when he was 16, and a year later started playing professionally as a jazz fiddler, vibraphonist and singer. He worked in Denmark and on cruise ships with the elite likes of Fats Waller, Valaida Snow and Josephine Baker. CD-2 features 1953 and 1958 tracks from Hamburg, where his virtuosity shines. On CD-3, Asmussen shares the spotlight with his violin virtuoso friend Stephan Grappelli. Their elegant styles complement each other. The same disc offers first-release tracks from a 1985 Paris club broadcast with the Georges Avanitas Trio. Other numbers from the same session were released a year earlier by Storyville in conjunction with Svend Asmussen’s 99th birthday. That five-CD plus one DVD box, titled Embraceable, is a story in itself. All the songs were tape-recorded live and unrehearsed during a live broadcast in the little Paris club. The tape was put away and forgotten in Asmussen’s home. “I had never thought that this September Parisian night would be released and scrutinized,” the violinist told an interviewer, “but honestly, I think it is the best music I’ve ever recorded!” It gets better: This was the first time he’d played with the three other musicians, and they didn’t rehearse. There were only a few scribbled notes. Just before they started, the radio producer mentioned that the concert would be broadcast live on Radio France, and asked the Danish violinist to announce the numbers in French. This he did, and enjoyed ad-libbing between numbers. “Asmussen’s playing is firmly based in the pre-bebop jazz tradition but, unlike some players of his generation, his personal style didn’t stop developing,” wrote The New York Jazz Record, February 2016. “For never having played together before, incidentally, this foursome has remarkable drive and unity of purpose. It is magnificent [that] this recording — originally done for radio broadcast — finally sees the light of day in CD form.” On CD-4 in the Svend Asmussen — 100 Years set, Svend and Stuff Smith, the African-American fiddler legend he calls his mentor, have a ball together in a 1966 Copenhagen concert. Titled “Fit as a Fiddle,” CD-5 features the fiddler with his quartet: Jacob Fischer on guitar, Jesper Lundgaard on bass and Aage Tanggard on drums. On the DVD disc, Asmussen plays in 1986 at Copenhagen’s Jazzhus Montmartre with musicians on the order of pianist Kenny Drew and Denmark’s seminal bassist, Niels-Henning Ørsted Pedersen. Hopefully, a publisher will take on June Nights — Svend Asmussen’s Life in Music as told to Ellen Bick Meier, his wife. The Danish paperback came out in 2005.

REMEMBER ROSEMARY CLOONEY? At his daily JazzWax blog recently, Marc Myers called Ms. Clooney (1928-2002) “a bandleader’s singer. On record, she could swing, she had intonation and she sounded extraordinarily relaxed and comfortable with herself, which is partly why Bing Crosby loved her so much… Valaida Snow Valaida Snow But it was on television where the rest of the nation fell in love with her. Clooney was jolie laide, or unconventionally beautiful (leave it to the French to find a phrase for it). She was the daughter of friends in the next apartment, a gal who seemed faithfully square but whose eyes and eagerness gave her away as one of the guys. She was accessible and confident, like someone working hard to overcome disadvantages she was stuck with. As a singer, Clooney could be spotty, thanks to miserable producers. She also had a low-end quiver that made her sound prematurely old. But Clooney always powered through, especially on breezy numbers. When a song was sunny and bright, no one could sell it better. I spent time recently digging deep on YouTube and came up with six videos of Clooney in her prime on her television show.” To watch those videos, and smile at still photos, subscribe free to JazzWax.com. You can retrieve them, and many other nuggets, from the blog’s Archives.

Noteworthy
Frady Garner International Editor Jersey Jazz

SVEND ASMUSSEN, 100, FETED WITH A FIDDLER’S CD-DVD BOX… WHY A NATION FELL IN LOVE WITH ROSEMARY CLOONEY

Rosemary Clooney in 1954
Come join your favorite jazz artists for the ultimate Jazz Cruise filled with music and fun!

An Intimate 10-Night Jazz Club Experience at Sea

with Exotic Ports including Aruba; Curaçao; Cartagena, Colombia

December 6 – 16, 2016
MSC Divina

1-800-654-8090

Featuring...

some of the legends of the jazz world
including Emmy and British Academy Award winning composer, arranger and saxophonist John Altman

plus

Harry Allen, Allan Vaché and Duke Heitger.

Other greats include Russ Phillips, Paul Keller, Paolo Alderighi, Stephanie Trick, Anne Barnhart, Jeff Barnhart, Danny Coots, Davey Jones, Kevin Dorn, Charlie Silva and Bob Leary.

Vocalists include Banu Gibson and Terry Blaine.

If you’re a fan of Traditional Jazz, Classic Jazz, Chicago Jazz, Swing, in fact just about any style which emerged during the first half of the 20th century, plan to attend JazzFest at Sea — one of the premier jazz cruises of the year. Our cruise will be departing from Miami to the Southern Caribbean on the MSC Divina for 10-nights of jazz and fun. Not only will you have your choice of amazing performances each evening of our jazz cruise, but you are also invited to the afternoon sessions on our days at sea.

In addition to our internationally acclaimed artists, we will once again be offering more than twenty hours of opportunity for our amateur musicians to get up on stage and jam both with our pros and in your own JazzFest Jammer sessions. This is in addition to our regular schedule. Plus, if you would appreciate some instruction and critique during the jam sessions feel free to ask! But remember, only those who book with Cruise & Vacation Depot or an approved agency will be allowed to participate!

www.jazzfestatsea.com

Private Events and Shows!

When and where are we going?

Dec. 6: Depart Miami
Dec. 7: At Sea
Dec. 8: At Sea
Dec. 9: Cartagena, Columbia
Dec. 10: Oranjestad, Aruba
Dec. 11: Willemstad, Curacao
Dec. 12: At Sea
Dec. 13: Grand Turk Island, Turks And Caicos
Dec. 14: At Sea
Dec. 15: Nassau, Bahamas
Dec. 16: Return Miami

Staterooms and Pricing

Yacht Club Suites from $2999
• exclusive private club with breathtaking views
• private concierge reception
• top floor lounge
• private dining
• unlimited beverages
• private deck and pool
• exclusive round-the-clock butler service

Aurea Suites from $2249
• unlimited beverages
• open dining
• select complimentary spa services

Balcony Staterooms from $1899
Oceanview Staterooms from $1599
Interior Staterooms from $1399

NOTE: PRICES LISTED INCLUDE TAXES AND FEES

Pricing is per person based on double occupancy, per stateroom. Pricing for third/fourth person in cabins, land and transportation and insurance is available on request.
Other Views
By Joe Lang Past NJIS President

The new CDs keep coming, and I shall keep giving my views of them.

■ Big band music has a friend in Graham Carter, founder and President of Jazzed Media Records. He has released several albums that were recorded by various big bands, but not available until he got wind of them, and added them to his impressive catalog. The latest album to find its way to the public on the Jazzed Media label is It’s All in the Game (Jazzed Media – 1073) by THE GREAT AMERICAN MUSIC ENSEMBLE. This album, recorded on 2001, contains 15 tracks of familiar tunes like “In the Mood,” “Stardust,” “September in the Rain,” “April in Paris” and “Embraceable You,” but the arrangements of leader Doug Richards place the songs in settings that are original and interesting. Richards is a professor in the Music Department of Virginia Commonwealth University in Richmond, Virginia. The band is a tight ensemble with fine soloists. On this recording there are guest appearances by vocalist Rene Marie, trumpeter Jon Faddis and violinist Joe Kennedy Jr. The Great American Music Ensemble is a rather grandiose moniker, but the combination of imaginative charts by Richards and the quality of the playing by the band gives credence to their name. (www.JazzedMedia.com)

■ On February 7, 1966, the Village Vanguard was packed for the debut performance of the THAD JONES/MEL LEWIS ORCHESTRA. Sitting close to the bandstand with recording equipment was a Columbia University student named George Klabin who was recording the performance as a demo for the band to find a record label. These recordings, and others done on March 21 comprise the contents of All My Yesterdays (Resonance – 2023).

Some of this material has been available in inferior sound on a limited edition bootleg release, but this authorized release by Resonance Records, founded by Klabin, has terrific sound. The recordings capture the originality and excitement of this acclaimed big band. The star-studded aggregation, driven by the energy and creativity of co-leader Lewis in the drum chair, brought to life the stellar charts penned by Jones. The impact of this band was immediate. It was recognized as a pacesetter in the evolution of modern big band music. The selections on this two-disc set give ample evidence of exactly why the Thad Jones/Mel Lewis Orchestra has achieved legendary status. (www.resonancerecords.org)

■ Back Home (MAMA Records – 1050) by the SOCRATES GARCIA LATIN JAZZ ORCHESTRA, while flavored with the sounds and rhythms of Garcia’s native Dominican Republic, is more a straightforward modern big band album than a “Latin Jazz” album. Garcia teaches at the University of Northern Colorado. For this program of original selections by Garcia, he gathered a blend of UNC students, Colorado musicians and players from the Dominican Republic to form a tight knit unit that brings out the joy in his charts. The horns and rhythm section were recorded at UNC, while the percussion section and vocals were recorded in the Dominican Republic. The music is nicely appealing, blending the Dominican bachata and merengue styles with modern jazz conceptions to create a program that should appeal to both Latin Jazz enthusiasts and those who dig big band music. Back Home should make you feel comfortable no matter where home is. (www.mamajazz.com)

■ Two tenor saxophone front lines have been a staple of small group jazz since the 1940s. Among the noted combinations have been Dexter Gordon and Wardell Gray, Al Cohn and Zoot Sims and Eddie “Lockjaw” Davis and Johnny Griffin. A current meeting of tenor minds is Live! (GAC Records) by SCOTT HAMILTON and HARRY ALLEN, and it is a meeting made in jazz heaven. This is not their first dual outing, and there will hopefully be many more in the future, but if you want an introduction to how they work together, you might want to start with this album. Hamilton and Allen are joined by Rossano Sportiello on piano, Paul Keller on bass and Leon Joyce Jr. on drums for extended takes on six selections, “Apple Honey,” “The Lonesome Road,” “Tickle Toe,” “A Sound Investment,” “Body and Soul” and “Blues Up and Down.” Here are two of the current giants on the tenor saxophone strutting their stuff, and obviously having a great time doing so. With some sparkling piano by Sportiello and solid support from Keller and Joyce, the two tenor cats never stop swinging their forevers off! This disc is guaranteed to put a smile on your face, and it will stay there long after the music has ended. In fact you will probably hit the play button again! (www.cdbaby.com)

■ Enraptured (Capri – 74141) is a wonderfully intimate album by KEN PEPLOWSKI. With assistance from Ehud Asherie on piano, Martin Wind on bass and Matt Wilson on drums, Peplowski explores an eclectic selection of nine tunes. Five of the songs are played on clarinet, a rarely heard bit. Peplowski is often associated with Brazilian sounds thanks to his context, chaps who really makes a harmonica work in a jazz setting. Sometimes you listen to an album, and it just feels good. Such is the case with Harmonicus Rex (Height Advantage – 001) by one of the chaps who really makes a harmonica work in a jazz context, HENDRIK MEURKENS. Meurkens is often associated with Brazilian sounds thanks to his frequent immersion in that genre of jazz. This album is a departure from that bent as it is a
straight-ahead jazz outing, with Meurkens surrounded by Dado Moroni on piano, Marco Panasica on bass and Jimmy Cobb on drums. There are occasional contributions from Joe Magnelli on trumpet and Anders Bostrom on alto flute. His program is an interesting mix of standards, “Falling in Love with Love,” “Darn That Dream” and “What’s New,” some jazz tunes, Dave Brubeck’s “In Your Own Sweet Way,” Milt Jackson’s “SkI” and Freddie Hubbard’s “Up Jumped Spring” and five Meurkens originals. Meurkens is a jazz player of great imagination and musicality who happens to take an instrument not often found in a jazz context, and make it sound right at home next to instruments that are regularly played by jazz musicians. His cohorts are equally adept jazz players, and the results are impressive. The instrumentation varies from quartet to quintet to sextet, but the results are uniformly engaging. Harmonicus Rex is definitely not a dinosaur, rather a refreshing collection of old favorites. (Harbinger – 119). She hails from New Jersey, and has been active on the New York/New Jersey scene for a few decades, but this is only her third album, all of them released on the German record label Nagel Heyer. When you listen to her sing the 13 songs on this disc, you will wonder why she has so few recordings, and why no domestic label has added her to their roster. This says a lot about the state of the music business in this day and age. She has assembled a top-notch roster of musicians to accompany her, including Jon-Erik Kellso on trumpet, Howard Alden on guitar, Joel Diamond on organ, Steve Ash on piano, Lee Hudson on bass and Taro Okamoto on drums. The songs are well suited to her jazz infused vocalizing. It is fitting that “Down in Steamboat Tennessee” is included. This song is associated with the legendary Lee Wiley, a singer whose influence is detectible when you listen to Elkins. Among the other songs on the program are “If I Could Be with You,” “Runnin’ Wild,” “Comes Love,” “I’ll Never Be the Same, and the title tune, “Walkin’ By the River.” This is a new recording, but has the feeling of a session from the 1930s, and that is a good thing! (www.nagelheyer.de)

It is always good news when vocalist SUSIE ARIOLI releases a new album, so the arrival of Spring (Spectra – 7854) was welcome indeed. Montreal-based Arioli has an easy way with a lyric, and a warm voice that immediately grabs your attention. For this recording she has recruited a superb band that includes Don Thompson, who also supplied the arrangements, on piano and vibes, Terry Clarke on drums, Neil Swainson on bass, Reg Schwager on guitar, Phil

continued on page 34
OTHER VIEWS continued from page 33

Dwyer on tenor sax, Kevin Turcotte on alto sax, Shirantha Beddage on baritone sax and Kelsey Grant on trombone. Arioli has selected a nice blend of standards like “Mean to Me,” “Evenin’,” “I’m the Caring Kind,” “Me Myself and I,” “Travelin’ Light” and “After You’ve Gone,” four engaging originals, and a couple of R’nB tunes, “Dearest Darling” and “Those Lonely, Lonely Nights.” Arioli’s singing exudes strength and confidence, often with a bluesy edge. The vocalizing, the material and the musicians combine to offer an irresistible package of appealing music. (www.amazon.com)

NANCY ERICKSON was a new name to me when I read a glowing mention of her in Michael Steinman’s Jazz Lives blog, so I contacted her to obtain a copy of the self-produced While Strolling Through the Park. It proved to be worth the effort. Erickson is an assured singer who picks interesting songs, three of which she wrote. The title tune was originally called “The Fountain in the Park” when it was published in 1884, but Erickson’s version, recorded some 131 years later is as fresh as today’s news. Immediately following this track, she turns her attention to “If Music Be the Food of Love,” a song that goes back even further, to the latter half of the 17th Century. Her take brings a merger of baroque and bop. This kind of imaginative approach to her material is evident throughout other eight selections on the album. Erickson partners vocally with bassist Clipper Anderson on “I Just Dropped By to Say Hello,” the title song from a 1963 Johnny Hartman album, a good tune that has not been recorded since Hartman did so. She hails from the musically vibrant Seattle area, and has gathered a fine group of area musicians to support her. Erickson is an impressive singer, and she has produced an album that portends a bright future for this jazz loving lady. (www.nancyericksonsings.com)

Following up on their superb Double Feature album, vocalist B.J. WARD and pianist DON TRENNER have released Double Feature 2 (LML – 288), another collection of songs from films. Ward and Trenner, who earlier in their careers were husband and wife, now live on separate coasts, she in the Los Angeles area, and he in Connecticut, but his barber is in L.A., so every month or so, he flies out to the West Coast, and it was on some of these occasions that these songs were recorded. There is just the right musical chemistry between Ward and Trenner. Ward has extensive experience as an actress, and this is reflected in her knowing reading of lyrics. She also has a pleasing sound, and a nice sense of phrasing. Trenner is a jazz player who understands the art of accompaniment. There are 13 songs that include ballads like “Green Dolphin Street” and “Invitation” as well as novelty tunes like “Pass That Peace Pipe” and “Egyptian Ella.” Ward handles them with equal aplomb. Will there be a Double Feature 3? Let us hope so! (www.lmlmusic.com)

For too brief a time, NANCY LAMOTT’S star shined brightly on the New York City music scene, and her renown spread across the country. At the age of 43, LaMott succumbed to cancer. Fortunately for those who admired her singing, she left behind much unreleased material that has slowly been reaching the market. The latest of these releases, Nancy LaMott Sings David Zippel (Midder Music - 012) comprises 21 tracks taken from live performances and demo tracks. The songs all have lyrics by David Zippel, best known for his collaboration with Cy Coleman on the Broadway musical City of Angels. He has also written songs for film. Zippel is a clever wordsmith as is evident from LaMott’s performances. A special aspect of this album is the way in which it gives the listener a sense of how well LaMott communicated with her audiences, her warmth and wit shining through during her song introductions. Her admiration for Zippel’s lyrics is evident in her comments, and the convincing manner with which she puts each selection across to her listeners. This release is designated The Nancy LaMott Collector’s Series – Volume 1. That suggests that there are more volumes to coming in the future, welcome news indeed for LaMott enthusiasts. (www.lmlmusic.com)

TONY YAZBECK is a Broadway musical theater performer, but The Floor Above Me (PS Classics -1531), a recorded version of his cabaret show of the same name, shows that he can ease off a bit for the club setting, and fit right in with the Tony Korman’s often jazzy arrangements. This is an autobiographical tour of Yazbeck’s musical life. He has a wonderfully vibrant voice, and there are several samples of his tap dancing. The program is strong, and many of the songs are associated with Yazbeck’s original inspiration, Fred Astaire. Among these are “Fascinating Rhythm,” “Let Yourself Go,” “No Strings” (I’m Fancy Free), “I Won’t Dance,” “Cheek to Cheek,” “Change Partners” and “Let’s Face the Music and Dance.” It is fun to hear his take, both vocally and dancing, on “Moses Supposes,” a feature number for Gene Kelly and Donald O’Connor in Singin’ in the Rain. All in all, this album is great fun from the multi-talented Yazbeck, a delight from start to finish. (www.psclassics.com)
Mary Foster Conklin
Birdland, NYC | Feb. 3

The feeling in Birdland for Mary Foster Conklin’s gig celebrating the release of
her new CD, Photographs, was almost like that at a big sporting event. The
crowd was up for it, and they cheered her after each song like she had hit a
home run or sunk another basket.

Conklin has a natural sense of how to reach an audience. Her choice of
material is stellar, finding songs that are mostly a bit off the usual path, but
well suited to her marvelous interpretive powers. Her vocalizing is absorbing,
making each song feel like a one-act playlet. Her commentary is hip, engaging
and entertaining.

Good judgment in picking musicians to back her is also a Conklin attribute. In
this instance, she had the support of pianist John di Martino, who contributed
the stunningly effective arrangements, saxophonist Joel Frahm, bassist Ed
Howard and drummer Vince Cherico.

For her set at Birdland Conklin covered all 13 songs contained on Photographs,
but altered the sequence without dimming the power of the whole. This is a
tribute to the strength of the material, and her ability to communicate the
essence of each piece.

Among the more familiar tunes on the program were "Spring Can Really Hang
You Up the Most," "Moonglow," "Cinnamon and Clove" and "The Night We
Called It a Day," the only song not from Photographs, but recorded by Conklin
on Blues for Breakfast, her superb collection of songs written by Matt Dennis.

Six of the songs on the album have lyrics by Fran Landesman, a wordsmith for
whom Conklin has a particular affinity. One of them is "Nothing Like You," a
statement of the uniqueness of the object of the singer’s affection.

Those gathered at Birdland would probably agree that Conklin’s artistry
deserves a similar response.

HIGHLIGHTS IN JAZZ
43rd Anniversary Gala
BMCC TRIBECA Performing Arts
Center Feb. 4

Producer Jack Kleinsinger made sure
that the 43rd season of Highlights in
Jazz got off to a swinging start with a
program featuring a quintet that
included pianist Ted Rosenthal,
cometron Warren Vaché, tenor
saxophonist Scott Robinson, bassist/
vocalist Nicki Parrott and drummer
Alvester Garnett, followed by vocalist
Catherine Russell with her band.

The quintet opened with “Strike Up
the Band,” and that rouser set the tone for a set of mainstream jazz par
excellence. Each of the players had enough solo time to show that this would
be a set to remember. Rosenthal’s original tune "Back Home in Yokayama"
contrasted nicely with the leisurely follow-up selection; Fats Waller’s always
welcome "Jitterbug Waltz."

When Nicki Parrott is on stage, she is usually given an opportunity to give those
gathered at least a taste of her vocal prowess. "On the Street Where You Live,"
what she described as a song about stalking, proved to be a perfect vehicle for
her effectively understated approach. Having the tasty interjections from
Vaché’s cornet as part of the package made it that much more special.

Scott Robinson presented a lovely original, “Step into My Dreams,” that had
other musicians asking him during the break for lead sheets on the tune. It’s a
gentle ballad that cries out for its lyrics to be heard

Vaché took the spotlight to play "But Beautiful," and it was just that Rosenthal
and Garnett teamed up for a fun take on "Maple Leaf Rag," before the full team
took it out with a searing Rosenthal original titled "Hot Sauce," a tune based on
the chords to "Struttin' With Some Barbecue."

After a brief break, Catherine Russell brought her band — guitarist/musical
director Matt Munisteri, trumpeter Jon-Erik Kellso, reedman Evan Arntzen,
pianist Mark Shane, bassist Tal Ronen and drummer Marion Felder — on stage
continued on page 36
CAUGHT IN THE ACT
continued from page 35

for a enthusiastic set of hot jazz. Russell is a
dynamic performer. She has a powerful voice, a
strong sense of rhythm, and squeezes nuance out
of every lyric, especially when addressing a double
entendre gem like “You’ve Got the Right Key, But
the Wrong Keyhole.”

She mixed the familiar, “Them There Eyes,” “I Can’t
Believe That You’re in Love with Me” and “You’re
My Thrill” with soulful ballads like “Romance in the
Dark” and “Let Me Be the First to Know,” and added
a few swing/jazz tunes including “Goin’ to Town,”
“Swing Brother, Swing” and “Harlem On My Mind.”

The band provided great support. Kelso and
Arntzen formed a strong front line. Shane has
swung in his heart at all times. Munisteri, Ronan and
Felder constantly kept things moving in the right
direction. All of these cats are strong ensemble
players as well as outstanding soloists.

To bring the evening to a dynamite conclusion, the
players from both sets were onstage for a jam on
“How High the Moon” that brought back
suggestions of those
memorable jazz at the
Philharmonic concerts. It
left the audience with a
summary vibe of a
throughly enjoyable and
satisfying evening of
music.

TED ROSENTHAL
and FRIENDS
The King & I... Swings
The Riverdale YM-YWHA,
Bronx, NYC | Feb. 6

Richard Rodgers never liked having his tunes played
by jazz musicians. He believed that his songs
should be played as he composed them, not as
freely interpreted by improvising musicians. He
even looked askance at the Peggy Lee recording of
“Lover,” but never rejected the royalty checks that
resulted from her hit recording, nor did he complain
about similar checks deriving from the many
recordings of his tunes by jazz musicians.

Thankfully, this attitude of Rodgers has not deterred
jazz players from addressing his music with the
same openness that they apply to all of the music
that they play. Pianist Ted Rosenthal, who has been
producing Jazz at the Y! at the Riverdale Y, took the
occasion of the opening concert of the 2016 series
to examine the music that Rodgers created with
lyricist Oscar Hammerstein. He was joined by
bassist Jay Leonhart, drummer Dennis Mackrel and
vocalist Karin Allyson, who devoted her most
recent album to the songs of Rodgers and
Hammerstein.

The trio opened the evening with a jaunty take on “I
Whistle a Happy Tune” that started in a gospel
groove before entering a more boppish phase with
Rosenthal dropping in a reference to “Blue Monk.”
Enter Allyson with a stately reading of “Oh, What a
Beautiful Morning” followed by a dramatic “My Lord
and Master.”

It was back to the trio for a spiritedly visit to
“Getting to Know You,” before Allyson went in turn
romantic, “We Kiss in a Shadow,” and philosophic,
“Hello Young Lovers,” to close the first set.

To get the second set going, the trio played a song
that is rarely, if ever, addressed by jazzers, “March
of the Siamese Children.”

It was then time for Leonhart to lend his hip
vocalizing to “Surrey with the Fringe on Top,” done
as only he could do it.

Allyson was mesmerizing as she sang “I Have
Dreamed.” After the trio swung straight out on
“People Will Say We’re in Love,” Allyson took the
piano chair to self-accompany on “Shall We
Dance,” supported by Leonhart. To bring things
to a conclusion, Allyson and the trio assayed
“Shall We Dance.”

Here were four outstanding musicians treating the Rodgers
melodies with respect and imagination. Allyson
has a voice that is instantly recognizable. She is a
complete musician with well-developed jazz
instincts, who lends each song that she performs a
unique perspective. Rosenthal garners superlatives
whenever and wherever he performs. His playing
on this occasion was simply perfection. Leonhart
has few peers on bass, and his acute sense of
humor informs all of his performances. Mackrel is
among the most musical of drummers, and keeps
time like a digital watch.

All in all, this was a concert that would have
opened the ears of Richard Rodgers to the limitless
possibilities that his genius can inspire. It was the
kind of music that reinforces in a jazz enthusiast
the wonders that ensue when improvising

musicians apply their creative powers to material
like that addressed by these four individuals during
this concert.

Note: There are two more concerts in this series.
Thurs. April 7 – TBA and Weds. June 8 – The Great
Jewish American Songbook. Both concerts are at
7:30 pm. Further details at www.riverdaley.org.

ERIC COMSTOCK
Downton Abbey Road: The Best of Britain
Metropolitan Room, NYC | Feb. 7

If you attend a performance by Eric Comstock,
several words are certain to enter your mind. Witty,
talented, charming, informed, creative and suave
are among them. They all, along with many other
superlatives, would have applied to his survey of
superior songs from the Great British Songbook.
The cleverly titled Downton Abbey Road took
listeners on a tour of British tunes from those of Sir
Noel Coward and Ivor Novello to tunes by the
Beatles and Sting, with many stops in between.

Coward was ebullient in his output, equally at home
writing clever pieces like “The Bar on the Piccola
Marina,” romantic expressions like “A Room with a
View,” and patriotic anthems like “London Pride.”
Similarly Coward’s contemporary and rival Novello
could turn to whimsy, “And Her Mother Came To”
or more serious subjects, “We’ll Gather Lilacs.”

The only other songwriters with two songs on
Comstock’s program were Ray Noble, “The Touch
of Your Lips” and “The Very Thought of You,” Billy
Reid, “I’ll Close My Eyes” and “It’s a Pity to Say
Goodbye,” and Vivian Ellis, “Spread a Little
Happiness” and “The Wind in the Willows.”

A few of the more familiar songs included by
Comstock are generally recognized as having come
from England, among them “London By Night,”
“We Can’t Turn To,” “Where Is Love?” and “A
Nightingale Sang in Berkeley Square.”

Several other songs from Britain have attained the
status of standards, and are probably assumed by
most to be part of the Great American Songbook,
tunes like “Smile,” “Let There Be Love,” “I’ll Be in Your Arms”
“These Foolish Things” and “If I Had You.”

The Brits are noted for their wry sense of humor,
and that is evidenced in "Everything Stops for Tea,”
“Have Some Madeira, M’Dear” and “Leaning on a
Lampost.”

Of course Comstock had to add in a few selections
that would be unfamiliar to most Yanks, and these
included “The Wind in the Willows,” “Manhattan
Hometown,” “It’s a Pity to Say Goodbye” and “One
for the Road.”

Ted Rosenthal produces Jazz at the Riverdale Y.
Finally, Comstock gave a nod to British songs by somewhat more contemporary writers, Lennon and McCartney’s “Here, There and Everywhere” and Sting’s “Fields of Gold,” although the former is almost 50 years old, and the latter was written over 20 years ago.

In selecting and sequencing the songs on his program, Comstock did his usual stellar job. He knows how to put a cabaret show together as well as anyone in the business. His commentary is always informative and sprinkled with sparkling humor, and he delivers it in a way that makes it seem spontaneous rather than prepared.

In recent years, he has frequently performed with his wife, Barbara Fasano, so it was not surprising that she joined him on stage for a few selections. She sang “Fields of Gold” and “These Foolish Things,” and they performed as a duo on “A Room with a View.”

The Metropolitan Room was almost full for this delightful afternoon performance by Comstock, and that was a tribute to his appeal since he attracted the audience despite it being Super Bowl Sunday. Do not be surprised if he repeats this show several times in the future. Kudos to Eric Comstock for taking his listeners on a fun-filled ride down Downton Abbey Road!

**LYRICS & LYRICISTS**

**Battle For The Airwaves: The Songbook Meets Rock & Country**

Theresa L. Kaufmann Concert Hall – 92nd Street Y, NYC | Feb. 27-29

The latest entry in the Lyrics & Lyricists series at the 92nd Street Y was an interesting side trip from the normal Great American Songbook centered programs in this series. Battle for the Airwaves was intended to provide an overview of how the popular music scene evolved in the years following World War II resulting in the eventual rise to domination of Rock ‘n’ Roll.

James Naughton conceived the program, served as host for the evening, wrote commentary, and was one of the five performers singing the material selected to provide the musical examples. He was joined in the vocal front by Everett Bradley, Kevin Osborne, Solange Prat and Vaneese Thomas, each of whom proved to be well suited to the task at hand.

The music was provided by a septet led by music director John Oddo who supplied the arrangements and also manned the piano. His charts were nicely suited to the material, and well executed by the players.

The first half of the evening laid the groundwork by referencing the emergence of the R&B, jump blues, gospel and country sounds that greatly influenced the music that came to be know as Rock ‘n’ Roll. Performers such as Nat Cole (“Straighten Up and Fly Right”), Louis Jordan (“Is You Is or Is You Ain’t My Baby” and “Choo Choo Ch’Boogie”), Percy Mayfield, (“Please Send Me Someone to Love”), The Mills Brothers (“Glow-Worm”), The Ravens (“Ol’ Man River”), Sister Rosetta Tharpe (“This Train (Is Bound for Glory)”) and Hank Williams (“I’m So Lonesome I Could Cry”) were cited with the songs as noted. Naughton spoke about each of these performers, and noted their place in the story being presented. He also spoke about the social context of the musical evolution.

A taste of the second half of the program was given with the opening medley combining “I Only Have Eyes for You” in the style of the Falmigos, and “Come Go with Me,” a hit for the Del-Vikings, both representative of the group vocals that became known as Doo-Wop. Toward the end of the set, examples were given of two major trends that emerged during the 1950s, Rockabilly, Johnny Cash’s “Get Rhythm,” and Rock ‘n’ Roll, Chuck Berry’s “Johnny B. Goode.”

The second half of the program opened with the band playing Duane Eddy’s “Rebel Rouser,” an example of the kind of instrumental recording that made the charts during the emergence of rock.

Several of the stars who came to prominence had their roots in country music, most notably the man who became known as “The King,” Elvis Presley. He was recalled with “Don’t Be Cruel” and “Are You Lonesome Tonight.” Others who fit this category were Jerry Lee Lewis (“Great Balls of Fire”), the Everly Brothers (“Let It Be Me”), and Patsy Cline (“Walkin’ After Midnight”).

Attention was then given to the R&B side of the ‘50s with a nod to a couple of the vocal groups, The Coasters (“Young Blood”) and The Platters (“Only You (and You Alone)”). Also recognized were Dinah Washington and Brook Benton (“Baby (You’ve Got What It Takes)” and Ray Charles (“Georgia on My Mind”).

Naughton grew up with this music, and his enthusiasm for the subject was infectious. He provided a lot of interesting information about the performers and songs, and delivered it with grace and wit. The performances were consistently entertaining, reflecting the styles of the period, but were not slavish reproductions of the original versions of the songs.

There was a lot more to the popular music of the period covered that was outside the scope of this program, but most of it was an extension of the popular music that was dominant on the charts after the 2nd World War, and rock sounds pretty much superseded it by the end of the 1950s.

This was a different kind of listening experience for the regular attendees of Lyrics & Lyricists. It could have been off-putting to many of them, but Naughton and his cohorts quickly won them over with their performances, and the concept proved to be popular with the attendees of the Sunday evening performance.
**BOOK REVIEW**

By Joe Lang

**STRAYHORN: An Illustrated Life**

Edited by A. Alyce Claerbaut and David Schlesinger

Bolden, Chicago, 2015 | 208 pages, $35

Twenty fifteen was the centennial year for many major figures in the world of jazz and popular music. While much of the attention in this country has been focused on Frank Sinatra and Billie Holiday, there has also been significant recognition paid to Billy Strayhorn, composer, lyricist, arranger and pianist, who was among the most important contributors to the art form known as jazz.

Strayhorn: An Illustrated Life is a beautifully produced book that tells the story of his life, and honors his contributions as an artist, intellectual, true gentleman and committed civil rights activist.

The book is divided into two main sections, “Musical Orbits,” written by A. Alyce Claerbaut, that covers Strayhorn’s professional life, and “Moral Freedoms” written by Bruce Mayhall Rastrelli, that explores the personal side of Strayhorn. Throughout the volume, there are sidebars (“Liner Notes”) examinations of many of Strayhorn’s individual compositions by Walter van de Leur, and others containing observations about Strayhorn by a variety of musicians, relatives, friends and admirers, many of which were provided by David Hajdu who wrote Lush Life, the definitive biography of Strayhorn, and by Robert Levi who wrote and directed the film Billy Strayhorn: Lush Life. Also included are many wonderful photographs that bring the subject to life in a special way that complements the engrossing text.

While the format suggests a “coffee table” book, it is in fact a serious and engaging examination of the life and art of a man who has gained more general recognition since the publication of Hajdu's 1996 biography than he received during his lifetime. That attention has become more intense during his centennial, and this volume is one of the major contributions to enhancing the Strayhorn legacy.

The essentials of Strayhorn’s life have become familiar to those who follow jazz. He was born in Indianapolis and raised in Pittsburgh under trying economic circumstances by an abusive, alcoholic father and a kind, intelligent and protective mother. At an early age he became enthralled with playing the piano while spending summers with his maternal grandparents in North Carolina. His grandmother was a church pianist, and it was through her that young Billy began his lifelong connection with music.

While a teenager he decided that music would be at the center of his life. He aspired to becoming a classical pianist, but the opportunities for black musicians in the world of classical music were almost non-existent, so he turned to the world of popular music and jazz. His talent was immense, and he was writing music while still in high school.

Following his graduation from Westinghouse High School in Pittsburgh, Strayhorn became a member of an integrated trio called the Mad Hatters. It was during this period of his life that he composed several songs, among them “Lush Life” and “Something to Live For,” two of the finest popular songs ever written.

It was also during his teenage years that Strayhorn became aware of his sexuality. It was a fact of his life that he was not only a black man in a world where that reality caused many limitations on his life options, but he was also gay, in some ways even a more limiting factor for him. Reading the lyrics of “Lush Life” and “Something to Live For,” and realizing the they were written by a gay, black teenager invests them with a dimension that makes them even more stunningly impressive.

There have been several versions of how he came to meet and impress Duke Ellington, but the details as related in this book seems plausible. The bottom line is that the meeting changed his life forever. Within two months he was on board as a member of the Ellington musical family where he would spend most of the rest of his musical life.

It was not always smooth sailing. Ellington was not generous in sharing credit with those around him for their contributions to material published under his name. In Strayhorn’s case, there were probably many instances where Ellington failed to credit him, even taking credit for tunes composed solely by Strayhorn. This ultimately led to a temporary falling out between the two that was resolved when Ellington recognized how much he needed the contributions of Strayhorn, finally giving him credit where credit was due. This was a prime example of how Strayhorn’s inner strength stood him in good stead.

Strayhorn’s deep involvement in the Civil Rights movement is detailed in the part of the book dealing with the personal side of life. He was close to the leaders of the movement in New York City, as well as with people like the Reverend Martin Luther King Jr. on the national scene. He contributed both time and money to the cause.

There is also considerable discussion of Strayhorn’s gay lifestyle. He was open about his sexuality at a time when this was not fashionable. He did not take public stances about this issue, but never attempted to hide who he was. To the extent that an openly gay man could lead a normal life, Strayhorn did so.

Perhaps the most impressive thing about Billy Strayhorn was the way in which he was thought of by his acquaintances. He was apparently a very warm, generous and caring man, meticulous in his personal appearance, and extremely supportive of his family members.

Sadly, Strayhorn had two habits that led to his early death. He was a very heavy smoker, and often consumed excessive amounts of alcohol. He was diagnosed with esophageal cancer in early 1964, and died at the age of 51 on May 31, 1967.

This is an impressive and thoroughly engaging presentation of the life of an exceptional individual. His talent, intelligence, warmth in personal relationships, strength of character, and unshakable commitment to fighting for the civil rights of his people are documented in rich detail, and in a highly readable manner. Strayhorn: An Illustrated Life is a worthy addition to the library of any jazz enthusiast, as well as those who simply enjoy reading about exceptional people.
BOOK REVIEW

By Joe Lang

TUNES OF THE TWENTIES: And All That Jazz
By Robert Rawlins

Rookwood House Publishing, 2015 | 294 Pages, $24.95

For those who enjoy early jazz styles, Tunes of the Twenties will provide you with countless hours of fun learning about many of the most popular songs played by the exponents of this genre of jazz.

Robert Rawlins, Professor of Music Theory at Rowan University, and an active jazz musician, has gathered information about over 200 tunes that you will hear from musicians who play jazz that has many names — like Traditional Jazz, Dixieland, and Classic Jazz. Whatever you call it, it is syncopated music that is lively, danceable, fun and accessible.

You will recognize many of the titles, probably most of them if you are an aficionado. What Rawlins has done is provide some background on each song, including who wrote it, when it was published, who made it popular, and recordings that are representative of the tune, both vintage selections and recent performances.

The content of each song description contains information pertinent to the number. In most cases, he gives some background on the composers and lyricists for the tune. In some instances he briefly discusses some musical devices used by the composer that make the song distinctive. For some songs, he adds historical context. Often he includes information about a performer who is closely tied to the song being considered.

When discussing recommended recordings, he usually specifies why he has chosen to highlight the particular versions that he cites.

This is a book that can be read for the sheer enjoyment of doing so, but it is also a valuable reference book. There are times when reading about a song will give you the urge to hear the tune. Depending on the size of your collection, you might be able to do so almost immediately. Of course there is always YouTube in the event that you do not have the recordings in question. On other occasions you might want to randomly go through the book to discover tunes that will be new to you or go to specific titles to learn more about songs that interest you.

Rawlins does not attempt to cover every conceivable song. While the title is Tunes of the Twenties, Rawlins takes great license with what he includes. Some of the tunes were written prior to the 1920s, and a few were penned at a later time. His main consideration seems to have been to include songs that you are likely to hear if you are listening to the kind of jazz described earlier in this review.

The bottom line is that this book is highly informative, wonderfully readable, and a valuable new resource for those who love this music and are curious about the underlying information pertinent to the tunes played by the musicians who make the music come alive.

ELLEN LAFURN + TRIO

Ellen LaFurn, vocals
Vic Cenicola, guitar
Ron Naspo, bass
Patrick Cuttitto, drums

Featuring songs from their new CD C’est La – FURN!

Thursday, April 28
8:30 PM
Fabulous food and great music in a relaxed, fun, hip venue. Come out and join the party!

Papillon 25
25 Valley St., South Orange NJ | 973-761-5999 | www.papillon25.com

LauRio Jazz
Featuring
The swinging songs of Broadway
Rio Clemente
Laura Hull
Ed Wise
Brooks Tegler

For free artists information package with DVDs contact:

John & Virginia Bell ARTIST ADVOCATES
50 Palace Drive, Gettysburg, PA 17325
Phone: 717-334-6336 E-mail: vjbell50@comcast.net
April comes from the Latin verb “aperire” which means to open. The flowers open. The steady sunshine opens. Our hearts open with the sounds of birds… and that’s not Charley Byrd.

The Bickford Theatre songbirds will be singing some smooth and swinging jazzy tunes this second month of Spring.

Vocalist Marlene VerPlanck began her career as the voice of countless commercials and performed as a studio singer alongside everyone from Sinatra to Kiss. Her career as a solo artist has spanned decades, with a growing roster of solo albums and acclaimed appearance in the U.S. and Europe. She’ll bring her wide body of experience to the Bickford stage on Monday, April 11 at 8 p.m. In addition to her regular repertoire, she’ll sing some of the songs from her latest CD, *The Mood I’m In*. The rest of her merry band will include Tedd Firth (piano), Boots Maleson (bass), and the incomparable Warren Vache (cornet).

What happens when Three Divas get together? Three times the sound. Three times the style. Three times the sass. Three times the entertainment. On Monday, April 25 at 8 p.m., these Jersey-born “Ladies Three” take the Bickford Theatre with the tornado-like energy. Classically trained at the prestigious Westminster Choir College in Princeton, Sandy Sasso decided instead to turn her back on the classics and hit the clubs to begin to practice her craft, her way. This daring career move got her steady work with the Dorsey, Goodman, Riddle and Pops big bands as well as appearances at the Rainbow Room in NYC. Sandy Nelson began singing at the age of 17. Since then, she has has never stopped honing her craft including singing with Gene Krupa, Teddy Wilson, Bobby Hackett, Eddie Condon and many other jazz giants. Carrie Jackson is considered one of the most consistently interesting singers in the metropolitan area, and is one of the top jazz artists around today providing for one of the most consistently interesting singers in the metropolitan area, and is one of the top jazz artists around today providing for one of the most consistently interesting singers in the metropolitan area, and is one of the top jazz artists around today providing for one of the most consistently interesting singers in the metropolitan area, and is one of the top jazz artists around today providing for one of the most consistently interesting singers in the metropolitan area, and is one of the top jazz artists around today providing for one of the most consistently interesting singers in the metropolitan area, and is one of the top jazz artists around today providing for one of the most consistently interesting singers in the metropolitan area, and is one of the top jazz artists around today providing for one of the most consistently interesting singers in the metropolitan area, and is one of the top jazz artists around today providing for one of the most consistently interesting singers in the metropolitan area, and is one of the top jazz artists around today providing for one of the most consistently interesting singers in the metropolitan area, and is one of the top jazz artists around today providing for one of the most consistently interesting singers in the metropolitan area, and is one of the top jazz artists around today providing for one of the most consistently interesting singers in the metropolitan area, and is one of the top jazz artists around today providing for one of the most consistently interesting singers in the metropolitan area, and is one of the top jazz artists around today providing for one of the most consistently interesting singers in the metropolitan area, and is one of the top jazz artists around today providing for one of the most consistently interesting singers in the metropolitan area, and is one of the top jazz artists around today providing for one of the most consistently interesting singers in the metropolitan area, and is one of the top jazz artists around today providing for one of the most consistently interesting singers in the metropolitan area, and is one of the top jazz artists around today providing for one of the most consistently interesting singers in the metropolitan area, and is one of the top jazz artists around today providing for one of the most consistently interesting singers in the metropolitan area, and is one of the top jazz artists around today providing for one of the most consistently interesting singers in the metropolitan area, and is one of the top jazz artists around today providing for one of the most consistently interesting singers in the metropolitan area, and is one of the top jazz artists around today providing for one of the most consistently interesting singers in the metropolitan area, and is one of the top jazz artists around today providing for one of the most consistently interesting singers in the metropolitan area, and is one of the top jazz artists around today providing for one of the most consistently interesting singers in the metropolitan area, and is one of the top jazz artists around today providing for one of the most consistently interesting singers in the metropolitan area, and is one of the top jazz artists around today providing for one of the most consistently interesting singers in the metropolitan area, and is one of the top jazz artists around today providing for one of the most consistently interesting singers in the metropolitan area, and is one of the top jazz artists around today providing for one of the most consistently interesting singers in the metropolitan area, and is one of the top jazz artists around today providing for one of the most consistently interesting singers in the metropolitan area, and is one of the top jazz artists around today providing for one of the most consistently interesting singers in the metropolitan area, and is one of the top jazz artists around today providing for one of the most consistently interesting singers in the metropolitan area, and is one of the top jazz artists around today providing for one of the most consistently interesting singers in the metropolitan area, and is one of the top jazz artists around today providing for one of the most consistently interesting singers in the metropolitan area, and is one of the top jazz artists around today providing for one of the most consistently interesting singers in the metropolitan area, and is one of the top jazz artists around today providing for one of the most consistently interesting singers in the metropolitan area, and is one of the top jazz artists around today providing for one of the most consistently interesting singers in the metropolitan area, and is one of the top jazz artists around today providing for one of the most consistently interesting singers in the metropolitan area, and is one of the top jazz artists around today providing for one of the most consistently interesting singers in the metropolitan area, and is one of the top jazz artists around today providing for one of the most consistently interesting singers in the metropolitan area, and is one of the top jazz artists around today providing for one of the most consistently interesting singers in the metropolitan area, and is one of the top jazz artists around today providing for one of the most consistently interesting singers in the metropolitan area, and is one of the top jazz artists around today providing for one of the most consistently interesting singers in the metropolitan area, and is one of the top jazz artists around today providing for one of the most cons...
JAZZ TRIVIA ANSWERS

Questions on page 4

1. Milt Hinton
2. Art Hodes
3. Eddie Condon
4. Baritone sax player Harry Carney
5. Hoagy Carmichael

Blues,” but they might hear some future standards that would have been played in the Swing era if only they had been written.

This is a great opportunity to support the young “hot jazz” movement and to celebrate all the great original music still being made by these wonderful musicians.

Scheduling update: due to a conflict, Bria Skonberg will be unable to perform on May 25 as originally advertised. Instead, on May 18, Neville Dickie will return from England to perform a “History of the Jazz Piano — The First 50 Years,” paying tribute to Fats Waller, James P. Johnson, Willie “The Lion” Smith, Albert Ammons and more. We’ll have more details next month!

— Ricky Riccardi

All shows 8–9:30 PM; $22 regular admission, $18 for seniors, $12 for students. Get In The K

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

When Robert Lindner got a call in 1990 from the Steven Scott office to play at John Gotti Junior’s wedding at the Helmsley Palace, he was originally booked to play cocktail piano music at seven in a separate room from the band. That morning they called to ask if Robert could come at five o’clock and also play in the penthouse for Gotti Senior. As Robert walked through the lobby of the hotel, he noticed many large gentlemen with bulges in their jacket pockets. It seems the feds and the mob were all carrying, and it was hard to tell them apart.

At the penthouse Robert was escorted to the piano in one corner of a fairly small room. At the other end of the room, several men were watching a large-screen TV. One of them was Gotti Senior, wearing an informal suit. They were watching a live news broadcast from outside the hotel. One of the reporters said, “We’re awaiting the arrival of John Gotti, Senior, who should be here at any minute.” Robert says that all the men laughed. Then one of Gotti’s men came over and handed him two $100 bills. He said, “Don’t let John give you any money! And his favorite song is ‘Rhapsody in Blue’.”

Robert started playing background music and eventually played the request. Ordinarily, he would have taken a short break after playing for an hour. But he thought — what if Gotti offers me money? If I take it, the other guy will get mad. If I don’t take it, Gotti will get mad! He decided to not take a break and played for two hours straight, and then slipped out quietly to go downstairs to do the rest of the gig. He never found out if Gotti knew that his guy had given him money. He wound up playing two hours overtime for cocktails. He said, “It was a very lucrative gig, and I did play ‘Rhapsody in Blue’ three times!”

For many years Howie Smith taught Jazz Appreciation, a large lecture class comprised mostly of freshman non-music majors. Each student in the class was required to attend at least one jazz concert, or go to at least one jazz club during the semester, and write about the experience.

The papers that were turned in varied greatly with regard to quality and the amount of information or misinformation they included. Howie saved some of the best quotes. Here are a few that he shared with me. All spelling, grammar, etc. appear in their original form.

“During this piece there were different utensils used by the trumpet players.”

“There was tenor saxophonist, keyboardist, drummer, and elected guitarist.”

“Walter played the double bass with a bow known as Arco and with his fingers known as pistacardo.”

“I felt it was worth the money, but I would have enjoyed it more if it were free.”

“The playing style of the song is very smooth and an up-tempo type of beat which made your head bob and your foot tap the floor almost enjoying the song.”

And Howie’s favorite: “The rhythm section included the typical execution of piano, bass and drums.”

He wrote a note on the student’s paper saying, “I’m sorry I missed that concert. I think I worked with that rhythm section once.”

Michael Ragan plays in a big band in Miami that is led by the trumpeter Paul Cohen. Paul told Michael that, when he was 22, he had just finished a tour with Artie Shaw that started in Detroit and ended in Los Angeles. There he did a recording session with Benny Carter, with Gerald Wilson and Max Roach.

Cohen joined Roach for the Super Chief train ride from Los Angeles back to Chicago, sharing a Pullman car. It was near the end of World War II, and it was unusual then for blacks and whites to travel together. They brought food onto the train and reached Chicago two days later. There they switched trains and arrived in New York City three and a half days after leaving Los Angeles. That November, Roach would record the Savoy session with Charlie Parker, Dizzy Gillespie, Miles Davis, to expose bebop to a wider audience.

Ragan says, “I asked Pauly what he thought of his first visit to LA. Pauly’s response was, ‘As a New Yorker, when you exit the Lincoln Tunnel, it’s considered camping!’”

Many years ago, a French society booked Bill Wurtzel’s guitar and bass duo saying it would only be a small crowd. When Bill and bassist Peck Morrison arrived, they were ushered into a huge room. It turned out to be a dance for over 200 guests. There were requests for foxtrot, waltz, rhumba, bolero, swing, mambo, merengue, paso doble and polka. Bill says he and Peck handled it all well, and everyone danced as if there was a full orchestra. He told me, “The society saved a few bucks, and we saved their butt.”

Nebraska’s Grand Island Independent reported that a suspicious package recently resulted in the evacuation of approximately 900 students and staff members from Walnut Middle School. Capt. Robert Falldorf of the Grand Island Police Department said a staff member spotted the box in the band room, but could not recall seeing it there before. The staff member did not think the box looked like it held any kind of band instrument. The fire department opened the box and discovered it indeed contained a dangerous object…an accordion.
“Jersey Cat” Freddie Hendrix Debuts At NYC’s Jazz Standard

By Schaen Fox

On February 10 the Jazz Standard showcased Freddie Hendrix and his band to celebrate his debut CD Jersey Cat (Sunnysidercords 1453). The band consisted of Bruce Williams on alto saxophone, Abraham Burton on tenor saxophone, David Gibson on trombone, Corcoran Holt on bass, Brandon McCune on piano and Cecil Brooks III on drums. Thanks to WBGO’s Radar feature, the complete CD had been available to hear, and that made us decide to brave the cold winter night to hear it live.

While the trumpeter’s been around for two decades, this was the first time we have seen him leading a gig and he seemed excited. There was a good size audience, sprinkled with his family, friends, fellow musicians (Johnathan Blake, E. J. Strickland and Sharel Cassity), and WBGO’s Sheila Anderson. Freddie explained that he was born and raised in Teaneck, and Blake, E. J. Strickland and Sharel Cassity), and WBGO’s Sheila Anderson. Freddie explained that he was born and raised in Teaneck, and Jersey Cat does refer to him — years ago, Cecil Brooks III heard Freddie, in an argument with a bartender, say, “I’m that Jersey Cat.” Cecil laughed and said, “You have to call your first CD that.”

Perhaps it was the excitement of the moment, but Freddie told some good stories. One was about his first European tour, at age 26, with Rufus Reid. He fell in love with Portugal. On Madeira Island, they stayed in a luxurious hotel, and the world renowned jazz bassist warned, “Don’t get use to this.” There were also nudies on the beach, “Something you don’t see every day, especially if you’re from Jersey.” A result of tour was, “The birth two of my kids, and I’m speaking of my music.” So he played “Maderia Nights,” a lovely, compelling piece that shows a quiet side of an artist I’m used to hearing blow hard, and “The Journey Man,” a title that comes from Rufus Reid’s admonition, “Always be a journeyman.”

In all, they played about half of the CD’s eleven cuts. It was enough for Mr. Hendrix to show his considerable talents as composer, arranger, leader and trumpet master.

Before we left, I purchased the CD and expect many other did as well. FYI, the title song “Jersey Cat” is an enjoyable portrait of a smooth, cool cat.

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)
- Jazzzer ($100 – $249/family)
- Sideman ($250 – $499/family)
- Bandleader $500+ (family)
- Corporate Membership ($1000) Members at Jazzzer Level and above receive special benefits. These change periodically, so please contact Membership for details.

To receive a membership application, for more information or to join: 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. Arthur Abig, Millburn, NJ
Mr. John Banger, High Bridge, NJ
Mr. & Mrs. James M. Blackwood, Mountainside, NJ
Boyle Hotels Management Group, New Providence, NJ *
Keith and Dalya Danish, Leonia, NJ
Mr. Frank DePiola, Glen Cove, NY
Ms. Susan Dumais, Florham Park, NJ
Mr & Mrs Jeffrey & Miriam Eger, Morristown, NJ
Mr. Martin I. Engel, Kendall Park, NJ
Dr. & Mrs. Francis Forte, Tenafly, NJ *
Peter Gallagher, Wantage, NJ
Mr. Richard M. Galuppo, Plainfield, NJ *
Doris and Peter Griffin, Ramsey, NJ
Joe Hanchrow, New City, NY
Mr. Carmen Ivulino, Woodridge, NJ
Ellen & Tom Judd, Madison, NJ
Mr. Joe Lang, Chatham, NJ
Ms. Joan Loume, Bridgewater, NJ
Mr. & Mrs. Frank Marrapodi, Watchung, NJ
Dr. & Mrs. Stan Moldawsky, Livingston, NJ
Mr. Charles J. Mowry, Piscataway, NJ
Mr. David Niu, Madison, NJ
Mr. Frank Pakozdi, Hillsborough, NJ *
Mr. & Mrs. Louis L. Rizzi, Sarasota, FL
Rutgers University SPCOL, New Brunswick, NJ
Henry Saveth, Jersey City, NJ
Ms. Mary Sue Schmaltz, Metuchen, NJ *
Daniel Scott, Flanders, NJ *
Novella and Karen Smith, Rockaway, NJ
Mr. Anders R. Sterner, Brooklyn, NY
Mr. & Mrs. Denis Sullivan, Ho Ho Kus, NJ *
Wayne & Barbara Thoen, Teaneck, NJ
Mr. Ronny Whyte, Jersey City, NJ
Mr. & Mrs. Henry G. Wilke, Pittstown, NJ
Mr. Herb H. Wolke, Lewisberg, PA

New Members
Seth Andrew Grossman, Frenchtown, NJ *
AJ Sordoni, Forty Fort, PA

Moving? Please e-mail your new address to:
editor@njjs.org; or mail to: NJJS c/o 382 Springfield Ave., Suite 217, Summit, NJ 07901.

Great Gift Idea!
Jazz Up Your Wardrobe

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

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

Styles — choose from:
□ white shirt with red NJJS logo
□ black shirt with red NJJS logo
□ white shirt with red+black Pee Wee art

Sizes — choose:
unisex S, M, L, XL, or XXL
ladies’ S, M, L
(slightly more open neckline, smaller sleeve cut, slightly tapered body)

Make check payable to NJJS. Mail to NJJS, c/o Linda Lobdell, 352 Highland Ave., Newark NJ 07104. BE SURE to specify style and size, and give us clear mailing instructions. Please also provide your telephone number and email address in case we have questions about your order. Do YOU have questions? contact Linda Lobdell at 201-306-2769 or LLobdeLL@optonline.net.
Cadence Magazine
www.cadencemagazine.com

Annual print edition available now. The best in jazz interviews, reviews, and features, from today’s top jazz writers.

“CADENCE MAGAZINE is a priceless archive of interviews, oral histories, book reviews…”

The Penguin Encyclopedia of Popular Music

“No stone unturned here as they cover reissues, European, independent and individual releases. . . . The heart is the in-credible amount of reviews and interviews. . . . An absolute must have for jazz fans.”

Victory Review

CADENCE MAGAZINE, SINCE 1976
www.cadencemagazine.com
www.cadencejazzworld.com
### Somewhere There’s Music

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

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

---

### Atlantic City

**ASBURY UNITED METHODIST CHURCH** 1213 Pacific Ave. 908-348-1941

**THE THEATER OF SOMERSET Bridgewater** 27 Mine Brook Rd. 908-766-0002 Monday – Saturday 6:30 pm Piano Bar

---

### Asbury Park

**HOTEL TIDES** 408 7th Ave. 732-897-7744

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

**TIM MCLINNE’S SUPPER CLUB** 1200 Ocean Ave. 732-744-1155

**MONSTROUCK** 517 Lake Ave. 732-968-0113

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

---

### Bernardsville

**BERNARD’S INN** 27 Mine Brook Rd. 908-766-0002

---

### Boonton

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

---

### Bridgewater

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

---

### Cape May

**VPW POST 336** 419 Congress St. 609-684-7961 Cape May Trad Jazz Society Some Sundays, 2 pm Live DuoDuet

---

### Ewing

**BOILER ROOM, CONGRESS HALL** 251 Beach Ave. 888-944-1816 Sundays

**MERION INN** 106 Decatur St. 609-884-8363 Jazz piano daily 5:30–9:30 pm

**Cartaret**

**ZION EVANGELICAL LUTHERAN CHURCH** 712 Roosevelt Ave. 908-541-6955 Somerset Jazz Consortium Usually 3rd Sunday, 7–9 pm

**CoFlyside Park**

**VILLA ALMALFI** 793 Paisley Ave. 201-886-8626 Piano jazz Fridays & Saturdays

**Cloister**

**HEAVENLY BISTRO & BAR** 252 Schraer Dover Rd. 201-750-9966

**Convent Station**

**THE COZY CUPBOARD** 4 Old Tumpeke Road 973-998-6674

**Cresskill**

**GRIFFIN’S RESTAURANT** 44 East Madison Ave. 201-541-7575 Tuesdays & Wednesdays

**Dunellen**

**ROXYS & DUKES ROADHOUSE** 745 Bound Brook Rd. 732-529-4444

**MAGGIE MURRAY’S PUB HOUSE** 119 North Washington Ave. 732-629-7660 Jazz nights 1st and 3rd Wednesdays

**Edison**

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

**Englewood**

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

**BLUE MOON MEXICAN CAFE** 23 E. Paisley Ave. 201-848-4088

---

### Hopatcong

**PAVINCI RESTAURANT** 453 River Styx Rd. 973-770-4300 Big Band, 3rd Tuesday of the month

**Hope**

**THE INN AT MILLBRAE ROAD** 313 Hope Millbrae Rd. 908-459-4884

---

### Jersey City

**MADAME CLAUDE CAFE** 364 Fourth St. 201-670-8900 Gypsy Jazz Thursdays

**MOORE’S LOUNGE (BILL & RUTH’S)** 169 Monticello Ave. 201-332-4309 Fridays open jazz jam, open to all musicians, vocalists, dancers and spoken word artists; hosted by Winard Harper and Rosalind Grant 8:30 pm – midnight First Sundays 6–10 pm Featuring Winard Harper and special guests, $10 cover

---

### Lambertville

**DEANNA’S RESTAURANT** 54 N. Franklin St. 609-397-8977

---

### Linwood

**BROOKDALE COMMUNITY COLLEGE** 765 Newman Springs Rd. 732-224-2390

---

### Linden

**HADDONFIELD METHODIST CHURCH** 29 Warwick Road Tri-State Jazz Society 2nd Sunday, Noon – 1:30 pm and Rosalind Grant 8:30 pm – midnight First Sundays 6–10 pm Featuring Winard Harper and special guests, $10 cover

---

### Morristown

**THE BICKFORD THEATER AT THE MORRIS MUSEUM** 5 Normandy Heights Rd. 973-971-3704 Some Mondays, 8 pm

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

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

**ROD’S STEAK & SEAFOOD GRILLE** One Convict Rd. (Madison Ave.) 973-539-8466

---

### Mountainside

**OLD LIBRARY** 219 Frelinghuysen Ave. 973-824-9308

---

### Newark

**MEMORIAL WEST UNITED PRESBYTERIAN CHURCH** 236 South 7th St. 973-242-1019 Jazz musicians monthly

---

### New Brunswick

**DELTA’S** 19 Dennis St. 732-249-1551 Saturdays, 7–11 pm

**THE PRIONY** 233 West Main St. 973-242-8012 Fridays, 7 pm, No cover

---

### New Jersey Performing Arts Center 1 Center St. 888-466-5722

---

### New Brunswick Jazz Project 732-545-6205

---

### Piscataway

**Maddie’s** 201-683-5465 Piano bar every night 973-227-6164

---

### Somerfield

**TIM Mc TOMELO’S** 732-897-7744

---

### Spotswood

**BERGeR’S** 201-683-5465 Piano bar every night 973-227-6164

---

### Teaneck

**THE CONVENTION CENTER**

---

### Voorhees

**THE STAGE REGENT NEW BRUNSWICK** 2 Albany St. 732-673-1234

---

### West Orange

**THE STATE THEATER** 15 Livingston Ave. 732-246-7469

---

### Woodbridge

**DE’BORAH’S JAZZ CAFE** 862-237-9004

---

### Since music offerings frequently change, we recommend you call venue to confirm there is live music at the time you plan to visit.**
Tell them you saw it in Jersey Jazz!

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

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

Newtown
THE NEWTON THEATRE
234 Spring St.
973-383-3700
Occasional jazz concerts – contact venue for schedule

North Bergen
WATERSIDE RESTAURANT
7860 B River Rd.
201-861-7767

North Branch
STONEY BROOK GRILLE
118 Berkshire Ave.
800-378-1034

Oak Ridge
THE GRILLE ROOM
800-221-1372

Orange
HAT CITY KITCHEN
459 Valley St.
862-252-9147

PRIVATE PLACE LOUNGE
29 South Center St.
973-679-6620

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

Phillipsburg
MARIANNA’S
224 Stockton St.
908-777-3500
Fridays

Princeton
MCCARTER THEATRE
91 University Pl.
609-258-5787

MEDITERRA
29 Hulfish St.
609-252-9680
No cover

SALT CREEK GRILLE
1 Rockingham Rd.
Forrestal Village
609-419-4200

Rahway
THE RAIL HOUSE
1449 Irving St.
732-388-1699

UNION COUNTY PERFORMANCE ARTS CENTER
1601 Irving St.
732-499-0441

Red Bank
COUNT BASIE THEATRE
99 Monmouth St.
732-492-8900

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

MOLLY PITCHER INN
88 Riverside Ave.
732-221-1372

SIAM GARDEN
2 Bridge Ave.
732-254-1223

Somers Point
SANDI POINTE COASTAL BISTRO
908 Shore Rd.
609-927-2300

Somerville
PINOY RESTAURANT & GOODS
18 Division St.
908-450-9878

South Amboy
BLUE MOON
114 South Broadway
732-525-0014
Blues jam Thursdays

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

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

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

South River
LAVATOLA CUCINA RISTORANTE
700 Old Bridge Turnpike
South River, NJ 08882
732-236-2111
The New World Order open jam session
every Thursday, 7:30–11 pm
No cover, half-price drink specials

Spring Lake Heights
THE MILL
101 Old Mill Rd.
732-449-1800

Stanhope
LANETO’S
600 Chestnut Ave.
609-396-6300

The elegant

The invesTaTs baNk
99 Monmouth St.
732-525-0014
114 South Broadway
732-525-0014
Blues jam Thursdays

SOUTHSIDE GRILLE
1 Rockingham Rd.
Forrestal Village
609-419-4200

SOMERS POINT
SANDI POINTE COASTAL BISTRO
908 Shore Rd.
609-927-2300

SOMERVILLE
PINOY RESTAURANT & GOODS
18 Division St.
908-450-9878

TOM’S RIVER
OCEAN COUNTY COLLEGE FINE ARTS CENTER
College Dr.
732-255-0400
Some Wednesdays

Trenton
AMICI MILANO
600 Chestnut Ave.
609-396-6300

CANDLELIGHT LOUNGE
24 Passaic St.
609-695-9612
Tuesdays, 3–7 pm

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

VAN GOGH’S EAR CAFE
829 Salem Road
732-525-0014

Watchung
WATCHUNG ARTS CENTER
18 Stirling Rd.
908-753-0190
www.watchungarts.org

West Orange
HIGHLAWN PAVILION
Eagle Rock Reservation
973-731-3463
Fridays

LUNA STAGE
555 Valley Rd.
973-395-5553

McCLONE’S BOATHOUSE
9 Cherry Lane (Northfield Ave)
862-252-7108

SUZY QUE’S
34 South Valley Rd.
973-736-7899

Westwood
BIBZ LOUNGE
284 Center Ave.
201-722-8600

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

The Name Dropper

SOLOMON HICKS — At only 20 years old the jazz and blues guitarist already has 14 years of public performance under his belt. He plays two Saturday night sets at Shanghai Jazz on April 9.

PIANIST JUSTIN KAUF LIN — The WPU alum, who was mentored by Clark Terry, with an all-star local band at Drew University, Madison at 7:30 pm on April 10 in a benefit concert for The Seeing Eye. Justin is a graduate of the Morristown, NJ guide dog training program.

FREDDIE COLE QUARTET — The elegant Mr. Cole performs April 10 at Dorthaan’s Place, NJICO Kitchen & Bar, NJPAC, Newark. Featuring a gourmet brunch with seatings at 11 AM and 1 PM.

GLENN KRYTZER’S SAVOY SEVEN — With a performance of all new swing music at Ocean County College’s Midweek Jazz at 8 PM on April 13.

JOHN DEMARCOS & THE AFRO-CUBAN ALL-STARS — Featuring members of the Buena Vista Social Club at SOPAC, April 30 at 8 PM.

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

April 2016
Send all address changes to the address above

RETURN SERVICE REQUESTED

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

PERIODICALS
Postage PAID at
West Caldwell, NJ
and additional
mailing offices

BLUE NOTE | PRESTIGE | RIVERSIDE | MOSAIC | MANY MORE

WE make SELLING your LPs, CDs & DVDs EASY!
Visit us online at PREX.com/sell
Call us at 609-921-0881

140,000 Titles in Stock!
Thousands of Jazz & Swing
CDs & LPs Priced Under $5.00

HIGH PRICES PAID SINCE 1980

WE BUY
Jazz • Bebop • Soul
Rock • Blues • Classical
DVDs & Much More

NO COLLECTION
TOO LARGE

20 South Tulane Street • Princeton, NJ 08542 • 609-921-0881 • www.PREX.com • info@prex.com

Time Value Material
Deliver Promptly

www.PREX.com