An internationally flavored quintet led by Australian reedman Adrian Cunningham (2nd from left) performed a tribute to clarinetist Benny Goodman at this year’s Chicken Fat Ball in Maplewood. In the group were Rossano Sportiello (piano), Nicki Parrott (bass), Chuck Redd (vibes) and Aaron Kimmel (drums). Photo by Lynn Redmile.

Jumpin’ At The Woodland
Swing Fans Flock To The Chicken Fat Ball

The venerable Chicken Fat Ball returned to its former home on Woodland Avenue in Maplewood on January 8, where a packed house turned out for a master class in the small group jazz of the 1930s and ’40s with tributes to the music of Benny Goodman and Django Reinhardt.

Story and photos on page 22.
Prez Sez

By Mike Katz  President, NJJS

A recent trend in music listening has been a spike in the production and sale of long playing records, sometimes referred to as “vinyl.” LPs, both new and used, now appear in the racks what we used to call “record stores,” and they are even selling turntables to play them with. Many of us, including yours truly, still have turntables from a bygone era, which in my case has not worked for several years, so I am foreclosed from listening any of the several hundred LPs I own. Fortunately, as reported recently by The New York Times, the good folks at Panasonic have offered for sale the 50th Anniversary Grand Class SL-1200 GAE turntable, which can be had for the modest sum of $2,800. More fortunately, a new good quality turntable can be had for $300 or less.

In keeping with this trend, and through the generosity of several donors, the New Jersey Jazz Society has recently acquired to add to what we currently refer to as our “CD Bin,” formerly the “Record Bin,” a quantity of gently used LPs featuring many jazz players, some of which are truly classics. Most of them, including their album covers, are in very good condition, and we will be offering them for sale at our events such as the Chicken Fat Ball and the Pee Wee Stomp for $5 for a single record album, and $10 for a double album, as well as three items for $10.

We are hopeful that this will be attractive to our members and others who attend our events, and that the sales will enhance the financial standing of NJJS. Please note that due to the difficulties of shipping LP’s, we are unable to offer them for sale other than at our events.

Because I am writing this at the beginning of the new year, I have seen in print as well as on television newscasts and in social media, remembrances of public personages who passed away during 2016. These included quite a few in the music world, and a number of commenters on Facebook and elsewhere have bemoaned the extensive coverage given in the mainstream media to the deaths of rock musicians such as David Bowie, George Michael and Prince, with scarcely any mention of several noted jazz figures who also passed away. However, the New Jersey Jazz Society has filled this void through the “Big Band in the Sky” column, which has been a continuing feature for many years in Jersey Jazz, previously written by Fradley Garner and currently authored by NJJS publicity vice president Sandy Josephson. Rather than list those who moved on here, I will simply refer readers to the past year’s issues, which I assume all of you have saved, for Sandy’s excellent and thorough coverage of the jazz necrology of 2016.
Henry Acker, a 12-year-old prodigy from Massachusetts, turned heads with his mastery of Gypsy jazz guitar at the Chicken Fat Ball in Maplewood on Jan. 8. Photo by Lynn Redmile.

Stay tuned to www.njjs.org for updates and details.

A New Jersey Jazz Society membership makes a great holiday gift!

Plus, if you are already a member, a gift membership costs just $25!

See page 37 for details or visit www.njjs.org.

Our fund drive which began last December has been very successful so far. Thanks to Board member Lynn Redmile for conceiving the drive and carrying it out, which involved considerable effort in designing and producing the materials and sending them to NJJS members and others who we thought might be inclined to donate, and acknowledging donations received. The funds raised in this drive will be an important factor in maintaining the fiscal health of the Society as we move forward. For those who wish to donate but have not yet done so, or did not receive our donation materials in the mail, we are still accepting donations, by check, credit card or through Paypal. Checks and credit card information (including the security code, which is now required for credit or debit card payments using our payment system) may be sent to New Jersey Jazz Society, 382 Springfield Ave., Suite 217, Summit, NJ 07901.

Finally, we here at NJJS are looking forward with great anticipation to what is now our signature event, the Pee Wee Russell Memorial Stomp. This will be the 48th iteration of this annual event, to take place once again at the beautiful Birchwood Manor in Whippany. We are having the Pee Wee a little later this year, on Sunday, March 26, which we feel will reduce the chances of bad weather. The music committee, headed up by Mitchell Seidel, has once again come up with a lineup of four outstanding bands, namely, the Peter and Will Anderson Quintet, Professor [Adrian] Cunningham and his Old School, Dan Levinson's Russell of Spring Band and the Midiri Brothers Quintet. Ticket ordering information can be found on page 19 of this issue. Get your tickets early, and as I often say, “Be there or be square!”

A New Jersey Jazz Society membership makes a great holiday gift!

Plus, if you are already a member, a gift membership costs just $25!

See page 37 for details!

Henry Acker, a 12-year-old prodigy from Massachusetts, turned heads with his mastery of Gypsy jazz guitar at the Chicken Fat Ball in Maplewood on Jan. 8. Photo by Lynn Redmile.

Like this issue of Jersey Jazz? Have it delivered right to your mailbox 11 times a year. Simply join NJJS to get your subscription. See page 37 for details or visit www.njjs.org.

February 19
NJJS JAZZ SOCIAL
Elise Axelrad, vocalist
FREE NJJS members, $10 all others, $10 minimum
Shanghai Jazz | Madison
3 – 5:30 PM | www.njjs.org

March 19
NJJS JAZZ SOCIAL
Artist TBA
FREE NJJS members, $10 all others, $10 minimum
Shanghai Jazz | Madison
3 – 5:30 PM | www.njjs.org

March 26
48th PEE WEE RUSSEL MEMORIAL STOMP
Featuring The Midiri Brothers Quintet; The Peter and Will Anderson Quintet; Dan Levinson's Russell of Spring Band; and Professor Cunningham and His Old School.
Plus annual awards and CDs/LPs for sale.
$30 members, $35 non-members advance ($40/$45 door)
Birchwood Manor | Whippany
Noon – 5:00 PM | www.njjs.org

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NJJS JAZZ SOCIAL
Betty Comora and Friends
FREE NJJS members, $10 all others, $10 minimum
Shanghai Jazz | Madison
3 – 5:30 PM | www.njjs.org

NJJS Calendar

Funding for the NJJS Jazz Socials program has been made possible in part by Morris Arts through the N.J. State Council on the Arts/Department of State, a partner agency of the National Endowment for the Arts.
Jazz Trivia
By O. Howie Ponder (answers on page 33)

2017 JAZZ CENTENNIALS
Part I

The Original Dixieland Jass Band from New Orleans recorded two sides for the Victor Talking Machine Company, “Livery Stable Blues” and “Dixie Jass Band One Step,” on February 26, 1917. These titles were released as Victor 18255 on March 7, the first issued jazz record. The band’s recordings, first marketed as a novelty, were surprise hits, and gave many Americans their first taste of jazz. The year proved an auspicious year for jazz with the births of a number of immortals whose centennials will also be celebrated in 2017. Here are seven, with eight more next month:

1. A Dixieland-swing trumpeter with a gorgeous tone on ballads, who came to prominence in the Bob Crosby, Artie Shaw (dueting on “Concerto for Clarinet” with Shaw in the film “Second Chorus”), Benny Goodman and Les Brown big bands. Later he joined the World’s Greatest Jazz Band (1968-72) and led record dates into 1980s

2. “The definitive arranger/composer of the bop era” (All Music Guide) wrote “Good Bait,” “Hot House,” and “If You Could See Me Now” among many others. He arranged for Lunceford, Basie and Eckstine, later playing piano in small groups led by Miles Davis, Philly Joe Jones and Clifford Brown.

3. This pianist led an influential trio in the late ’30s, then began to sing in a soft baritone and landed radio gigs and a wider audience. He signed with Capitol, Records, hit the big time and topped charts into the 1960s. He was the first black performer to star in his own TV show.

4. New York-born pianist with the uncanny ability to emulate Fats Waller, Basie and Tatum joined Goodman’s band in 1939, moving on to stints with Artie Shaw and Tommy Dorsey and with the NBC staff in the late ’40s. Later, he led small group recording sessions with Eldridge, Hawkins, Young and other A-listers.

5. The once and forever “First Lady of Song” won a talent contest at the Apollo Theatre and soon was recruited for Chick Webb’s band at the Savoy Ballroom. In 1942 she went solo and over the next half-century won worldwide acclaim.

6. A clarinet virtuoso in Ellington’s band from 1943-68, noted for his cool, vibratoless tone and for incorporating bop elements into his playing. He later moved to the Virgin Islands and taught music.

7. Best known as a member of a trio that invented vocalese and achieved stardom from 1957-64, the Boston native started as a drummer before taking up singing.

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Time is running out to publicly honor your generous contribution to the 48th Annual Pee Wee Russell Memorial Stomp.

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✓ $50-$299: Acknowledgement in the Stomp program and on the NJJS website
✓ $300-$549: Additional acknowledgement in NJJS eBlasts and one free Stomp ticket
Please advise us to mail ticket, or hold it at the door for you.
✓ For a donation of $150 or more you can also choose which band you’d like to sponsor: Peter and Will Anderson Quintet, Professor Cunningham and His Old School, Dan Levinson’s Russell of Spring Band, or the Midiri Brothers Quintet.
Please note your selection on your check or your Paypal note.

HOW TO CONTRIBUTE: Your donations must be received by 3/1/17. Please mail checks payable to New Jersey Jazz Society to NJJS c/o Mike Katz, 382 Springfield Ave. Suite 217, Summit, NJ 07901 or donate via Paypal at Payments@NJJS.org — remember to state “Pee Wee Sponsorship” and designate a band, if you choose. If you have any questions, please email Lynn Redmile on Lynn@NJJS.org or call her on (973) 615-6876.

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

Howie also welcomes suggestions for future questions — or comments from readers. Contact him at jazztrivia@njjs.org.
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Fri 2/17: ROB PAPAROZZI TRIO
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American artist Sam Middleton was greatly inspired by the jazz he was surrounded with when growing up in Harlem, and it influenced his art for the rest of his life. His first solo show—"The Sam I am is Collage"—is coming to GP Contemporary Gallery in New York next month. Working in watercolor, gouache and collage, his mixed media work offers expressive improvisations of movement and energy in color and form. Born in 1927, Middleton grew up in Harlem across the street from the Savoy Ballroom. There he acquired his jazz education as a young boy by listening to musicians rehearse while perched on the Savoy’s fire escape after school. Influenced by his experiences with Louis Jordan, Jimmie Lunceford, Louis Armstrong, Count Basie, Duke Ellington and Billie Holiday among others, Middleton began to draw. Throughout his life, memories of Harlem and jazz music inspired much of his work. After travelling the world with the Merchant Marines, Middleton returned to New York’s Greenwich Village Cedar Tavern scene. There, he joined a host of now famous artists and writers at this incubator for the Abstract Expressionist movement. He frequented the Five Spot Café, where he listened to jam sessions and met musicians who would go on to become jazz greats, including Dizzy Gillespie, Charlie Parker, Thelonious Monk and John Coltrane. Ellington reportedly once told Middleton that he "was a painter of music."

He went on to live in Mexico, then Spain, Sweden and Denmark before settling in the Netherlands in 1961. From then on, the rich colors and steady gray light of the Dutch landscape played a significant role in his collages. Middleton lived in the Netherlands until he died at age 88.

The exhibition opens Feb. 1 and remains on view through Feb. 25. GP Contemporary is located at 24 East 78th St., NYC, and gallery hours are Mon. – Fri., 10 am - 5 pm, Sat. 12-5 pm.
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Big Band in the Sky

By Sanford Josephson


The jazz violinist Aaron Weinstein is 83; the legendary producer/composer/trumpeter Quincy Jones is 83. Jones met Nat Hentoff in 1953. Weinstein met him in 2006. Both shared a special appreciation of his life in separate Facebook posts shortly after his death.

“It’s difficult to capture just how brilliant and wonderful of a person he truly was,” Jones wrote. “He saw no boundaries in the jazz world…He didn’t like to call himself a jazz critic…And if you’ve ever interviewed with him, you’d know that he was a friend…One who was genuinely interested in your life and contributions to the world.”

Hentoff entered Weinstein’s life when the young violinist was a student at Berklee College of Music. “I received word that he was going to write an article about me,” Weinstein recalled, “and he asked that I give him a call. I did. He asked lots of questions — which weren’t really questions so much as overarching musical ideas that he’d then ask me to comment on. It was terrifying.”

In the article, which appeared in The Wall Street Journal on February 26, 2006, Hentoff described Weinstein as “an unmistakably personal improviser who can be intimately tender as well as so fierce” in his invigorating contributions to the music. Hentoff’s interest in his music, Weinstein said, “was one of the great validations of my musical life. But even more thrilling for me was getting to know him and talking to him on the phone…Sometimes we’d talk about music. Often, we’d discuss his other love, First Amendment rights.”


Born in Boston to Russian immigrant parents, Hentoff graduated with high honors from Northeastern University in 1946. He worked for a Boston radio station before moving to New York in 1953 to work for DownBeat. He began his 50-year career with The Village Voice in 1958. In addition to jazz, he wrote columns on a variety of subjects including civil liberties, politics, and education. He was laid off by The Voice in 2009 but continued to write about jazz for The Wall Street Journal and Jazz Times. He also wrote for United Features and the Jewish World Review.

In the ’50s, in addition to working for DownBeat and The Village Voice, he edited several books on jazz and founded Jazz Review in 1959. He wrote for The New Yorker from 1960-1984 and The Washington Post from 1984-2000. His writing through the years ranged from books for young adults to essays on racial conflicts and the Vietnam War to murder mysteries. He also wrote a volume of memoirs called Speaking Freely (Knopf).

Hentoff’s sympathies, according to Robert D. McFadden, writing in The New York Times (January 7, 2017), “were usually libertarian” but, “he often infuriated leftist friends with his opposition to abortion, his attacks on political correctness, and his criticisms of gay groups, feminists, blacks, and others he accused of trying to censor opponents…He was, indeed, like the jazz he loved, given to improvisations and permutations, a composer-performer who lived comfortably with his contradictions…”

The Associated Press, in an obituary written January 8, 2017, described Hentoff as, “a bearded, scholarly figure, a kind of secular rabbi, as likely to write a column about fiddler Bob Wills as a dissection of the Patriot Act, to have his name appear in the liberal Village Voice as the far-right WorldNetDaily.com, where his column last appeared in August 2016.”

While his music writing was primarily about jazz, he was an early fan of Bob Dylan, writing liner notes for Dylan’s second album, The Freewheelin’ Bob Dylan (Columbia Records: 1963). “The irreplaceable reality of Bob Dylan,” he wrote, “is a compound of spontaneity, candor, slicing wit, and uncommonly perceptive eye and ear for the way many of us constrict our capacity for living, while a few of us don’t.”

In 1959, Hentoff wrote a two-part article in The New Yorker about Gerry Mulligan. My favorite passage, which I reprinted in my book, Jeru’s Journey: The Life and Music of Gerry Mulligan (Hal Leonard Books: 2015) was: “The large tawny voice of Mulligan’s horn contrasted, but did not clash, with the more burnished, more gently burred singing of Brookmeyer’s.”

Hentoff was the first non-musician to be named a jazz master by the National Endowment of the Arts, in 1994. He has also received awards from the American Bar Association, National Press Foundation, and the Human Life Foundation.

Quincy Jones, in his Facebook post, emphasized Hentoff’s “dedication to bringing jazz music back into schools. He understood the value of jazz and understood how essential it is to the educational and holistic development of our kids.”

Weinstein added that, “his writing was as much a part of jazz history as the musicians he wrote about. And, he was as much a musical hero of mine as the guys who played the music.”

Hentoff was married three times and had continued on page 10
Sunday, February 12 • 4:00 p.m.
Trumpeter Claudio Roditi with
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directed by Chico Mendoza

Sunday, February 19 • 4:00 p.m.
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Sunday, March 26 • 4:00 p.m.
Vocalist and pianist Johnny O’Neal

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BIG BAND IN THE SKY
continued from page 8

several children. Survivors include: his wife, Margot; two sons, Nicholas and Thomas; two daughters, Jessica and Miranda; a stepdaughter, Mara Wolynski Nierman; a sister, Janet Krauss; and 10 grandchildren.

■ Herbert Hardesty, 91, tenor saxophonist, trumpeter, March 3, 1925, New Orleans – December 3, 2016, Las Vegas. In 1955, Dave Bartholomew, who had discovered Fats Domino seven years earlier, invited Herbert Hardesty to tour with Domino. During the tour, Hardesty was photographed playing his saxophone while lying on his back on the stage floor. The photo appeared in Life Magazine on April 18, 1955. That launched a 30-year association with Domino.

In 1971, Hardesty’s move from New Orleans to Las Vegas offered him an opportunity to play with some of the giants of the music industry — the Count Basie and Duke Ellington big bands, as well as vocalists such as Tony Bennett, Ella Fitzgerald and Frank Sinatra. In an article in the Las Vegas Review-Journal (February 10, 2013), Jason Bracelin described the photographs in Hardesty’s living room. “Bruce Springsteen smiles from the mantle,” he said. “Willie Nelson’s toothy perma-grin brightens the room. Snapshots of Tony Bennett, Quincy Jones, B.B. King, and dozens of other genre-defining musicians form what could pass for an adjunct wing of the Rock and Roll Hall of Fame.”

Hardesty took trumpet lessons at age six, using a horn that was given to his stepfather by Louis Armstrong. While stationed in the Army in Jackson, Mississippi, in 1941, Hardesty was given an alto saxophone by his commanding officer. He learned to play it in two days. After the war ended, he returned to New Orleans, bought his first tenor saxophone, and formed a group in 1948 called the Four Dukes, playing tenor sax and trumpet. He also met Bartholomew, who invited him to become part of the studio band at the J&M Recording Studio. While there, he recorded with several rhythm & blues artists including Lloyd Price, Big Joe Turner and Little Richard.

In 2009, the New Orleans-based Asante Awards Festival honored him as a “Legend and Cultural Ambassador.” In 2016, the Preservation Resource Center gave Hardesty an award for “Outstanding Musical Contributions to the New Orleans Community and Jazz Heritage” at the Red Hot Jazz Gala’s 16th annual “Ladies in Red” event.

After Hardesty’s death, Rick Coleman, author of Blue Monday (DaCapo Press), a biography of Fats Domino, paid tribute to him on the vintagevinylnews.com website. “We were close for 30 years,” he wrote, “since I first interviewed him in 1986 for my Fats Domino book…He was, of course, one of the greatest rock ‘n’ roll and r&b saxophonists, playing the majority of the solos on Fats’s hits, on classics like ‘Ain’t That a Shame’, ‘I’m Walkin’, ‘I’m Gonna Be a Wheel Someday’, etc., etc.”

Hardesty is survived by his life partner, Marty de la Rosa; his children, Michael Hardesty, Kirk Hardesty, Shari Weber, Joe Givens, Tony de la Rosa, Mike de la Rosa, and Leslie Echols; 17 grandchildren; and several nieces and nephews.

■ Jim Lowe, 93, radio DJ, singer, May 7, 1923, Springfield, MO – December 12, 2016, East Hampton, NY. Jim Lowe loved the American Songbook and attempted to keep popular standards on the radio as one of the last air personalities on WNEW 1130AM in New York.

Lowe graduated from the University of Missouri in Columbia, MO, in 1948 and, in 1956, had a Number 1 hit record, “The Green Door,” which reportedly was inspired by The Shack, a hamburger joint there with a green door. I attended the University of Missouri from 1959-1963 and ate many “Shackburgers.” The memories of Lowe and the popularity of “The Green Door” were legendary.

After leaving college, Lowe worked at radio stations in Springfield, Indianapolis, and Chicago before joining WCBS in New York. He also appeared on NBC’s national “Monitor” series, but it was at Metromedia’s WNEW where he made his mark. He was on the station for more than 20 years and was nicknamed “Mr. Broadway” for his encyclopedic knowledge of 20th century American music and Broadway trivia. In addition to “The Green Door” Lowe also recorded his own “Gambler’s Guitar,” which had a rockabilly flavor, and a country interpretation of Marvin Moore and George Campbell’s “Four Walls”.

In 2004, long after Metromedia had sold WNEW to Bloomberg, and it had become a financial news station, Lowe complained to a Florida radio station that, “Unfortunately, the largest, most important city in the country doesn’t have a station with Frank Sinatra and Ella Fitzgerald and Nat Cole and Sarah Vaughan.”

No immediate family members survive.

■ Rich Conaty, 62, radio personality, November 30, 1954, Queens, NY – December 30, 2016, Catskill, NY. There is no greater tribute to Rich Conaty than the

continued on page 12
FEBRUARY’S MIDWEEK JAZZ GUEST

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APRIL 12

Stephanie Trick

Dennis Lichtman MAR 15
North Meets South In West Orange
Paul Meyers Group Plays Brazilian/Latin Jazz at Luna Stage on Feb.26

In 2009, guitarist Paul Meyers released an album called World on a String on Miles High Records. The album was so successful that Meyers adopted World on a String as the name of his band. In a review of World on a String, Just Jazz Guitar’s Matthew Warnock pointed out that Meyers had assembled “some of the best instrumentalists on the scene today...these world class musicians are at their best on every tune.” Two of them — bassist Leo Traversa and drummer Vanderlei Pereira — will join Meyers on February 26 as World on a String presents a concert entitled “North Meets South,” part of the “Music in the Moonlight” jazz series at the Luna Stage in West Orange.

For the Luna appearance, the World on a String trio will become a quartet with the addition of tenor saxophonist Mike Lee, who has been part of the greater New York-New Jersey jazz scene for nearly 30 years. Called a “strikingly talented improviser” by allmusic.com, Lee is a veteran of the Woody Herman Orchestra, the Village Vanguard Orchestra, and the Maria Schneider Orchestra. For six years, he led the big band at the now defunct Cecil’s jazz club in West Orange, and he currently leads the Wednesday night jam sessions at West Orange’s Hat City Kitchen.

The concert will demonstrate the marriage of jazz with Brazilian/Latin music, a genre closely identified with Meyers, whom Warnock described as “a virtuoso guitarist and improviser.” Meyers studied under the legendary guitarist Gene Bertoncini who has called his protégé “a guitarist’s guitarist. He displays a creative, fresh approach to harmonic and linear playing.” Meyers has performed with a number of jazz giants including bassist Ron Carter, trumpeter Wynton Marsalis, and vocalist Jon Hendricks. “A lot of guitarists,” Hendricks once said, “play bossa nova, but they don’t catch that jazz tinge that Joao Gilberto has. The only cat I’ve heard that does is Paul Meyers.”

Part of hosting a 1920s or ’30s jazz show in 2013, Beyer wrote, “means understanding that not everybody shares your taste...Not everyone knows Scrappy Lambert or Bunny Berigan, but most people have at least some idea what Conaty means when he says, ‘Woody Allen movie music,’ or ‘something you might hear on Boardwalk Empire’.”

Cause of death was cancer. Conaty was divorced, and had no children.

Sanford Josephson is the author of Jazz Notes: Interviews Across the Generations (Prager/ABC-Clio) and Jeru’s Journey: The Life & Music of Gerry Mulligan (Hal Leonard Books). He has written extensively about jazz, including in the New York Daily News and American Way magazine.

Guitarist Paul Meyers is a Gene Bertoncini protégé.

“Play bossa nova, but they don’t catch that jazz tinge that Joao Gilberto has. The only cat I’ve heard that does is Paul Meyers.”

The Luna Stage is located at 555 Valley Road in West Orange. The “Music in the Moonlight” jazz concerts, curated by New Jersey Jazz Society Board member Sandy Josephson, are performed from 7-8:30 pm. Tickets are $18 in advance, $20 at the door. To order tickets, call (973) 395-5551 or log onto lunastage.org. The fourth and final concert of this season will feature tenor saxophonist/flutist Don Braden on April 30.

The 2016-17 “Music in the Moonlight” jazz series is sponsored by The Bob Cole Family Fund in memory of the great 20th century composer.


In 1973, during his freshman year at Fordham University, Conaty took over the hosting of a Sunday night program on the campus radio station, WFUV, and renamed the show The Big Broadcast. The program, which featured music from the 1920s and ’30s, continued to air from 8 pm to midnight for the next 43 years. During that time, Conaty also hosted shows on WNEW-AM (1983-84) and WQEW (1992-97).

“The Big Broadcast,” said Chuck Singleton, WFUV’s general manager, “was Rich’s life. He was a rare breed: the real deal as a broadcaster, a truly great DJ who was adored by many fans and supporters...If it’s any consolation, it’s the thought that Rich might be sharing a ‘Hi De Ho’ with Cab Calloway on some bandstand in the sky.”

In a 2013 interview with Gregory Beyer of The Huffington Post, Conaty talked about his love of the music he played. His job, he said, was “about finding what you love and doing it. Les Paul was a multimillionaire who did exactly what he wanted to do. Maybe some people never find it. I don’t think there’s any question that I’ve found what I was put here to do.”

Part of hosting a 1920s or ’30s jazz show in 2013, Beyer wrote, “means understanding that not everybody shares your taste...Not everyone knows Scrappy Lambert or Bunny Berigan, but most people have at least some idea what Conaty means when he says, ‘Woody Allen movie music,’ or ‘something you might hear on Boardwalk Empire’.”

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Talking Jazz

A Jersey Jazz Interview With Delfeayo Marsalis

By Schaen Fox

Delfeayo Marsalis is an excellent trombonist, an important music producer, composer and bandleader. His new CD Make America Great Again caught my attention, but his promoting jazz and theater through his student education programs Kidstown After School and the Uptown Music Theatre in New Orleans sparked my interest. His Swinging with the Cool School Soft Introduction to Jazz Workshops have reached thousands of kids across America. Needless to say, completing an interview with such a busy man took several months, but I enjoyed everything he had to say.

JJ: How did you come up with “Make America Great Again,” the title song of your new CD?

DM: Probably the most unique aspect of my Uptown Jazz Orchestra is that we create songs spontaneously. We pick two keys and a theme and just make up a song. At some point in June, we were experimenting, and I asked the audience, “What key would you like?” Someone said, “E flat.” I said, “Okay we will play a song in E flat dominant and A minor. What theme would you like translated into musical terms?” Someone hollered out, “Make America great again!” [Chuckles] The entire concept of the album came from the fact that the audience participated; we created a song on the spot and it had the right vibe.

I added some elements; we recorded it, and I thought “It needs narration.” I wrote the words over two days. Wendell Pierce came in, and worked his magic. It was completely organic. I’m not saying you have to play like Louis Armstrong in 1928, but it is important to know what he played, and that what he played is very important. I see it as all being connected.

I’ve taught musical theater to students in New Orleans since 2000. In 2002, I wrote a musical called The New Tale of the Old West. I went to a Native American pow-wow in Oklahoma to add authentic elements to the story. The people are beautiful, pure, and sincere. But the more you study, the more apparent it is that there is little to no redemption in the story of the Native Americans. At every angle and turn you want to say, “There has got to be some good news,” but no, no good news. I learned about Manifest Destiny as part of writing New Tale. It’s the American version of the king’s sovereign right as ordained by God, and a concept that I believe encouraged many to vote for the current president-elect.

JJ: Would you please say more as to how a full big band spontaneously creates a song?

DM: It requires skill, discipline and creativity, fortunately coming from New Orleans that is more...
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in keeping with our traditions and heritage. Once we have the theme, we usually start with the bass and drums. I will suggest a particular style or a period of time. For example, there is great dichotomy in the statement “Make America Great Again.” I wanted to represent the sounds of vaudeville or something comical from the early days, and juxtapose it with a more modern sound which we tend to equate with a certain type of seriousness. Just having that emotional understanding and explaining that to the band, “This is what we are doing.” At that point it is up to the saxophonists to create their own riff and the trumpets and trombones to come up with their ideas.

Usually it is more of an emotional treat for the audience to witness this creative endeavor unfold, than it is to hear a great work that we have spent many hours laboring over specific notes. Audiences don’t often have the opportunity to witness it; never actually with a big band — unless it is us. (Chuckles) The big issue is the change in rhythm, because our drummer is rather young. We are trying to give him more seasoning. We don’t just stay in one time meter.

We played the night after the election, and the mood in the room was shock and somber from the audience standpoint. A lot of times people say, “Oh I cried during such and such.” I never saw it. But after the set there were ladies crying who said, “This is what we needed, this type of catharsis.” That night we created a song called “The Great Wall of Mexico.” [Laughs] The fact that we could bring humor out of this remarkably sad situation our country is in was what people were looking for. People will look to musicians to give them a certain type of hope and salvation, to put into musical terms what words can’t describe.

That is the big lesson for our jazz students; music has to have an emotional connection for the audience. The unfortunate part of the education system is the majority of students who are attracted to jazz today are not the typical musician. They would have been an accountant or in some mathematical field, unfortunately that is not the important element in music.

**JJ:** The CD is on your Troubadour Jass Records label. Why the names Troubadour and Jass?

**DM:** [Laughs] I’m a lover of song and great melodies. I like the combination of troubadour being an early European singer and jazz coming from the African-American tradition. Much of America’s originality is rooted in the co-mingling of African and European esthetics. I love to embrace certain aspects of history that many people want to forget, like the word jass being an abbreviation for jive-assing. That was an original interpretation.

**JJ:** What inspired you to form the Uptown Jazz Orchestra? Today big bands are uncommon.

**DM:** UJO was born in 2008 one year after I played Ellington/Strayhorn’s Nutcracker Suite with a local big band. While those guys were excellent readers, and didn’t require many rehearsals, so much of the fundamental elements of the music (groove and swing) were missing that I decided to never again participate in such a debacle. The other material on the show consisted of minor-keyed arrangements of Christmas songs. Yes, it’s easier to write modern in minor keys, but Christmas music should be joyous. To make matters worse, it was a children’s concert and may have been the first time these kids have seen/heard a live jazz concert. Hopefully not the last! One of UJO’s initiatives is to bring jazz to school-aged students throughout the year.

**JJ:** Wendell Pierce was in school with you. Did you have other classmates we might know?

**DM:** Not in my class specifically, but around that four-five year period... Chronologically, it was Branford and Wynton, then Donald Harrison and Terance Blanchard. Lolis Elie (a writer who wrote some episodes of Treme and other things) was in the same class as Wendell Pierce. Harry Connick, Jr. is a couple of years younger than me. As far as individuals you’d know, that would be it.

**JJ:** Did you play with any of them in a high school band perhaps?

**DM:** Harry Connick and I were in a pretty sad funk band called “Dr. Delf and the Killer Groove.” To this day, I’m not sure why he called it that because it was a couple of years younger than me. As far as individuals you’d know, that would be it.

**JJ:** What was that experience like? Winters in Boston are different from NOLA’s.

**DM:** Some of the fellas there were around when Branford was a student and they encouraged me with what I’d call the right kind of peer pressure! As they would mention musicians to me like Lester Young, Don Byas, Vic Dickenson...I would say, “Oh yeah I know about them.” Then I would go to the library and check out the recordings. I put a lot of things together at Berklee. It was a great environment. I loved the winters in Boston. They say major innovations happen in the North because folks are inside working, whereas the cultural aspects grow in the South where folks are out partying and celebrating! It’s true.

**JJ:** Who were some of the bandleaders you worked with after Berklee?

**DM:** While I was still at Berklee I played with Ray Charles in the summer of ’85. That was a great way to spend
your summer. That was my first time in Europe, and after that I played with Art Blakey in ’87 and Abdullah Ibrahim in ’88. That was the most important gig for me as a composer, because I find that there is a similar approach that I use to harmonic progressions of Abdullah Ibrahim. It was not a conscious decision, but I remember hearing the harmonies and liking them. After that I formed my own band. Then I played with Elvin Jones from ’93-97. I studied with Slide Hampton while I was at Berklee and toured Europe in the late ’90s with the World of Trombones.

JJ: I’d like to know about your student education programs Kidstown After School and the Uptown Music Theatre.

DM: Yes, we started that in 2000 back before American Idol or The Voice. There were many students of color in New Orleans interested in drama and theater with no viable outlet, so we filled a void. It’s no problem for a youngster here to play an instrument. Pick it up; learn a couple of songs, and next thing you know, you are out on the street in a band. Not so much the case for musical theater students. We started with about 30 kids, worked with as many as 60 at one time, and have served over 600 at this point. It’s been great for me, and I have written about 16 or 17 musicals. It is always great to work with kids, one in tribute to my brother Mbaya, who has autism and two because the kids are the future.

That is the jazz tradition. Danny Barker, for example, single-handedly taught the entire generation of musicians who are now in their late 50s and 60s how to properly play traditional New Orleans music. Musicians like Leroy Jones, Lucien Barbarin, and Herlin Riley. They are keeping a valuable American institution alive because Danny Barker decided it was important for young people to learn the music correctly. I’m trying to keep in that tradition.

JJ: Wait, you have written a complete musical each year since starting this?

DM: Not each year. Some years I’ve written two and taken off other years. Some are 30-45 minutes long. The early ones are 75-90 minutes long. I know how to get to the point much more efficiently now.

JJ: Are these available for students outside New Orleans?

DM: Not yet, but I’m working with folks at Music Theatre International to put them in a format that will be competitive with Aladdin, Lion King and the likes. As Jamaicans say, “Soon come man.”

JJ: What age groups are both programs designed to attract?

DM: We’ll start as young as 7 and continue to 18 and beyond. It’s such a great atmosphere that we’ve had kids return after starting college.

JJ: What is Swinging with the Cool School Soft Introduction to Jazz Workshops?

DM: Cool School sessions teach students about jazz in a friendly environment. They began at Children’s Hospital in New Orleans after Hurricane Katrina with 4-6 year-olds and have since expanded to include elementary and high school students. Jazz is such a great legacy given to us by great men and women, that it is important for us to keep the young people involved. Jazz music is the greatest contribution of the African-American to the world. We have to embrace it. It comes from our community. Jazz is real. Popular music provides the temporary fix, but jazz, like any high art, heals the mind, spirit, and soul time and again.

JJ: How did Hurricane Katrina affect Uptown Music Theater?

DM: In 2005, our main program was the summer theatre production. That year, it ended two weeks before Katrina, and then we were right back in June of 2006 and working on Swinging with the Cool School by 2007. That was a great thing! So many people said, “We’ve got to get right back to work,” and we did. We haven’t missed a year, but it was a tough time for the city. Jazz is a survival music, and could only have come from New Orleans because it is a survival city.

There were challenges, but the response to Katrina brought more attention to the city and subsequently interest in the music and musicians. There was more empathy for the plight of the musicians, with across the board attempts to assist. A number of guys benefitted greatly. New Orleans musicians even won Grammies for a number of years after the storm. For some reason after Hurricane Katrina a lot of musical acts decided to converge on the city. We want to make sure that the New Orleans music keeps that edge of authenticity, because bands from Wisconsin don’t have as much invested in the community as the native people do; that’s just the reality.

JJ: Please tell us about your other program, “Kidstown After School.”

DM: I want to expand the idea of kids using their creativity in fields other than athletics. I like musical theater because of its various components. Maybe a student is an expert in dance, but doesn’t like to act, we feature them in dance, but also force them to act. We want the students to tap into all of their potential, further develop their cognitive skills, and address areas that provide a personal challenge.

JJ: How large a staff do you have for both Uptown Music Theater and Kidstown?

DM: We have a small staff of 6-8 plus parent volunteers. We hire professional musicians to accompany the kids, which gives them another experience altogether, rather than only playing to a pre-recorded track.

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TALKING JAZZ/DELFEAYO MARSALIS
continued from page 17

JJ: How do you get the financial support?

DM: That is something we are working on. We haven’t been a funding magnet. We just make it happen. I volunteer most of my time. That helps, but it is what it is.

JJ: Do you find any similarities between the Uptown Jazz Orchestra & the Uptown Music Theater?

DM: The most important aspect of both the Uptown Jazz Orchestra and the Uptown Music Theater is the tremendous sense of family. When you hear our recording, it’s clear that UJO is a band that plays together and shares a similar vision. We have each other’s backs on a personal level, and that is very evident. You’ll hear other bands that play faster and with more precision, but we are a family band. It is similar with Uptown Music Theater. We capture the New Orleans feeling and flavor, the importance of community. Our kids have gone to a major competition called iTheatrics Jr. Theatre Festival, for five years in a row. We came in like The Bad news Bears of musical theatre, but unlike the Bears in the first movie, our kids hoisted the trophy five years straight. Now, we’re looking to run the decade.

JJ: Your brother’s named Mboya Kenyatta. Were your parents interested in Kenyan politics?

DM: My parents were very interested in all politics, national and international. Jomo Kenyatta became president of Kenya after the assassination of Tom Mboya the year before my brother was born. People talk about the Marsalis family and music, but music was not as high on the agenda as folks think. We grew up on the heels of the civil rights movement. What was important, as I remember it, was not only being aware of what was happening in our community, but also knowing what was happening in the world, and how we could effect change. My fondest memories of growing up are my mother reading us Langston Hughes poetry, reading Frederick Douglass and Booker T. Washington texts, and explaining certain things to us about American history. As it turned out, four of us decided to play music, which is a good outlet for personal and political expression.

JJ: That makes me curious to know who in politics and music might have visited your parents that we might know.

DM: My grandfather, Ellis, Sr. owned the colored motel in town, so all of the Negro dignitaries would stay there during the days of segregation. Martin Luther King stayed there on at least one occasion. I know my father met up with John Coltrane, Sonny Stitt, Clark Terry, and he recorded with Cannonball and Nat Adderley, but there were many other musicians who came through over the years.

JJ: Your first name is also unusual.

DM: It is a family name. Originally it was “Dufhillo.” I’m not sure of the origin. It became Dufillo at one point and then my great grandmother settled on “Delfeayo” for her son. [Chuckles] I sometimes tell people it’s African for, “I didn’t mean to be King, but I am,” but that’s not the case. [Laughs]

JJ: You are a trombonist, composer, educator and producer. What is a typical workday like for you?

DM: Well, it depends. I find there is more time spent with social media and the likes than I prefer. The most fulfilling times have been when I’m thoroughly entrenched in work, like the production of my CD Sweet Thunder. Without work and a deadline, I find more of my time is spent on home repair! But when I’m

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New Jersey Jazz Society

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A New Orleans musician can fit in in almost any situation, except maybe the symphony orchestra. And we've had cats from UJO playing in the symphony! ...The New York musicians have much more proficiency, much more facility, but it doesn’t matter. In many instances, New York musicians are much more impressive, especially to themselves.

I'm the only person on earth that has stained glass in his trombone.

Do you have any guilty pleasures in music?

My version of Aaron Copland's “Fanfare for the Common Man” is based on the Emerson, Lake & Palmer version, not the Woody Herman version. Over the years I have been attracted to music you might not expect, like James Brown, Fleetwood Mac and Metallica. There is something powerful in Metallica's music that I'm going to try to capture in a jazz context. The reality is that I grew up on Parliament [Funkadelic], Stevie Wonder, and Earth, Wind & Fire!

The difficulty if you play "jazz" is the thought that you have to follow in a certain tradition. To me, you can take it in many different places as long as the central elements are there. It doesn’t have to sound like Ellington or Basie, it just has to sound like you know those individuals existed. Some people want to recreate the sound of the '50s or '60s, but not me. I always represent the current time.

Have you noticed any difference in the jazz cultures of New Orleans and New York City?

Oh for sure. [Chuckles] Yeah that is South and north to the extreme. The biggest differences are that in New Orleans, we realize that the music is functional, and we play for audiences all of the time. I might march in a parade, then a society gig, get a call to play traditional New Orleans music, and close out the day with a funk band. A New Orleans musician can fit in in almost any situation, except maybe the symphony orchestra. And we've had cats from UJO playing in the symphony! It is the practical application that gives us the edge. The New York musicians have much more proficiency, much more facility, but it doesn’t matter. In many instances, New York musicians are much more impressive, especially to themselves.

Another big element is the separation from the black community. We have a much stronger tie to the black community than exists in New York City, and that makes a big difference. For example, you hear folks talk about rap or hip-hop culture and they say, "We had these parties and this was going on." You never hear New York jazz guys saying, "There was a party and folks wanted some jazz and started dancing." That is the difference.

Recently, I went to a house party in Jamaica. The musicians were sitting there playing and the people were both dancing and socializing. That's much more New Orleans than New York City.

That is most interesting, and a good place to conclude this. Thank you so much for an enjoyable conversation.

Alright Bruh Fox, I appreciate it and look forward to seeing it. Catch you later.

On February 15th, Delfeayo Marsalis and his Uptown Jazz Orchestra will be at Dizzy's Club Coca Cola in New York.

Schaen Fox is a longtime fan. Now retired, he devotes much of his time to the music and shares his encounters with musicians in this column.
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Small Groups Swing Big At Maplewood’s Chicken Fat Ball

By Tony Mottola | Photos by Lynn Redmile

After a four-year hiatus in the staid alcohol-free pews of the Prospect Presbyterian Church, the Chicken Fat Ball returned to its previous longtime home in the folksy barrel-roofed The Woodland (formerly the Maplewood Women’s Club) on January 8. Also back were the table setups, complete with bottles of wine and plates of antipasto, crackers and cheese.

The first-ever CFB (featuring South Hampton Dixie Racing and Clam Baking Society Jazz Band) was staged 53 years ago in 1964, but there were no Balls from 1974 to 1994, so round numbers this was its 32nd presentation. The producers have a taste for classic swing jazz and a knack for enticing the best players to venture out to the Essex County suburbs, over the years presenting notables like Wild Bill Davison, Frank Foster, Lou McGarity, Derek Smith, Joe Temperley, Randy Sandke and many more. The event, always on the first Sunday of the year, derives its catchy name from the fact that the originators — Al Kuehn and Don Greenwood — were in Katzmans Jewish Deli in Irvington trying to come up with a name for the jazz party they were planning as a reunion with school friends when they espied a bowl of freshly rendered schmaltz.

The Ball’s usual format of one band playing two sets was altered this year to present two groups, one led by Adrian Cunningham performing the music of Benny Goodman’s small groups and the other led by Jason Anick paying tribute to Django Reinhardt’s famed three-guitar “Quintet of the Hot Club of France.”

Cunningham’s group, which included Rossano Sportiello (piano), Nikki Parrott (bass), Aaron Kimmel (drums) and Chuck Redd (vibes) got the show off to a quick start with “Air Mail Special.” The lively set included a run through many of the Goodman small format hits, “Avalon” and “Moonglow” among them, and less well-known gems like “I’m a Ding Dong Daddy From Dumas.”

Cunningham’s clarinet playing is nimble and tuneful, and abetted by Sportiello’s fleet right hand and Redd’s quicksilver vibes the trio gamely recreated the swinging spirit of the sound Goodman originated with Teddy Wilson and Lionel Hampton in the 1930s and 40s. There was certainly nothing to complain about, but one could not be faulted for missing a guitar in the mix, given the importance of Charlie Christian in those small group recordings.

Goodman’s closing theme, Gordon Jenkins’s lonely “Goodbye,” came next to last. To close Cunningham instead chose a small format take on “Sing, Sing, Sing” highlighted by a bravura piano solo and a crowd-pleasing last chorus by the leader that took him to the tippy top of his horn’s upper limits.

Jason Anick, a young jazz violin and mandolin star who’s based in Boston where he also teaches at Berklee College of Music, led the afternoon’s second group in a salute to Django Reinhardt. He was joined by his Gypsy jazz Rhythm Future Quartet bandmates, Ollie Soikelli and Max O’Rourke, bassist Nicki Parrott (doing double CFB duty) and what he called “our ringer and secret weapon,” 12-year-old guitarist Henry Acker whose command on the frets was indeed impressive.

Master Henry isn’t the first noteworthy phenom to impress at the Chicken Fat Ball. Violinist Jonathan Russell performed memorably in 2009 with Ken Peplowski and the young trumpet star Geoff Gallante played a guest spot a few years ago.

The quintet performed eight tunes associated with the great guitarist, with all of the requisite Roma panache and “La Pompe.” The set included some of the most memorable numbers in the Reinhardt oeuvre, including “Minor Swing,” “Improvisation #1” and “Nuages.” And, although the emphasis here was on the acoustic guitar in the Gypsy style, the set’s standout performance may have been a bare essentials violin and bass duet of “On the Sunny Side of the Street” that showcased Acker’s singing violin accompanied by Parrott’s empathetic bass support.

After a short break it was all hands on deck from both quintets for three closing numbers, “Honeysuckle Rose,” “Topsy” and “Sweet Georgia Brown.”

To put a cherry on the day for the NJJS, former Board member Sheilia Lenga gathered $270 in 50-50 proceeds and vice president Stew Schiffer and board member Peter Grice rang up $230 in donated CD, LP and book sales fattening the Society’s coffers by $500 for the day.
Jazz Finds A Sanctuary In Ewing

Photos by John Hester

The former Ewing Presbyterian Church held its last religious service in 2007 and a year later the 19th century building was scheduled for demolition. But thanks to a community supported drive to raise $200,000 the building has been faithfully restored. It was leased to Preservation New Jersey in 2012 for 25 years and is now is a beautiful, 200-seat, ADA-accessible gathering place called 1867 Sanctuary at Ewing that is now known for its excellent acoustics and beautiful stained glass windows. Among its arts presentations is a regular jazz performance series co-sponsored by the New Jersey Jazz Society that provides a venue for area musicians like the Darla Rich Quartet who performed “It’s All Jazz: from Bop to Pop” there on Dec. 3.

“We had an appreciative and diverse audience across all age groups,” said Darla Tarpinian who co-leads the group with her husband Rich. Along with a couple of originals, Tarpinian says, the group played a set of “instantly recognizablt tunes,” including “Jordu,” “Love For Sale,” “What Is This Thing Called Love,” “Angel Eyes,” “I Love You” and “Afro Blue.” The Darla Rich Quartet is Darla and Rich Tarpinian on bass and guitar featuring David Stier on drums and Jim Stagnitto on trumpet and flugelhorn. More information at www.darlarich.com.

For the upcoming schedule in the jazz series at 1867 Sanctuary at Ewing visit www.1867sanctuary.org and see page 37 in this issue.
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Some Winter’s Warmth At The Jazz Standard

By Schaen Fox

The evening of January 5 was dark and cold until the preeminent jazz violinist Regina Carter warmed things up at the Jazz Standard. Accompanying her were Xavier Davis on piano, Marvin Sewell on guitar, Chris Lightcap on bass, and Alvester Garnett on drums. Her show, entitled “Simply Ella,” was her exploration of songs recorded by the late “First Lady of Song.” Ms. Carter announced that the first number would be “Accentuate The Positive,” because “We need positivity right now.” The band quickly provided it. Within moments, there were heads bobbing, feet tapping, and smiles growing among the audience.

The show was a preview of a soon-to-be-released CD. When she spoke, Miss Carter credited each soloist and her arrangers. Her introductions were usually brief. She is an artist who speaks most eloquently with her violin. Before playing “Undecided” she said that the CD version includes guest vocalists, but for now we would hear “the voice through my violin.” As always, her “voice” was beautiful. She did, however, include some humor. When she announced that they would play “All My Life,” she asked, “How many of you are familiar with Ella’s version?” After seeing the show of hands she said, “Well this one is different. We hope you enjoy it, because the recording is done now.”

Her longest introduction related the famous story of how Ella’s career began with her entering the legendary amateur night at the Apollo as a dancer. When two dancers performed just before her, she nervously decided to sing Hoagy Carmichael’s “Judy” and won the top prize of $25. Regina’s version was a hauntingly beautiful violin and piano duo that often left the audience too hushed to applaud until the very end.

It is noteworthy that the set did not include “A-Tisket, A-Tasket” or “Mack the Knife.” While numbers such as “I’ll Never be Free” and “Crying in the Chapel” probably struck a memory with only more dedicated fans of Ella. The arrangements and the musicianship were of such a high level, however, that I’m sure many among the sold out audience left the club planning to buy the CD as soon as it is available.

The Anat Cohen Tentet was the next aggregation to hold the Standard’s stage. Anat chose to have the songs flow together, often bridged by an extended solo instrument, resulting in nearly an hour of nonstop music. It was almost the end of the set before she spoke. They opened with “Putty Boy Strut,” a catchy, quirky number from her Luminosa CD, but rearranged for the larger group. The arrangements were the work of Oded Lev-Ari, Anat’s long time musical partner, and they were wonderful. “Goodbye,” long favored by Anat, was as gorgeous as Benny’s version, and “Oh Baby” was the essence of swing. “Espinha De Bacalhau” and other selections showed the cosmopolitan nature of Anat’s musical tastes.

Of her band mates, only trumpeter Nadja Noordhuis and guitarist Sheryl Bailey were known to us. They all sounded grand, and deserved the standing ovation from another sold out crowd that marked the end of the set. One musician said that they have recorded a CD that should be out in a few months.

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Sad and bad news has not been in short supply of late, so in trying to find something nice to write about, I went to Jazz Standard to catch Anat Cohen’s 10-piece band, and it proved to be a happy choice! With an unusual instrumentation and original scoring by Anat’s longtime musical associate Oded Lev-Ari, the set we caught (one of two sold-out ones) presented a continuous performance of many facets. The personnel was Anat on clarinet, Nadje Noordhuis, flugelhorn and trumpet; Nick Finzer, trombone; Owen Broder, baritone sax, bass clarinet; Robin Kodheli, cello; Sheryl Bailey, guitar; Tal Mashiach, bass; James Shop, vibes and percussion; Victor Goncalves, piano and accordion; and Anthony Pincotti, drums. The music began in a groove that I would describe as interestingly modern, and I must admit it made me afraid of more of the same — a little of that goes a long way with me, mostly. But no need to fear! It soon morphed into — surprise! — Gordon Jenkins’s “Goodbye,” the famous Benny Goodman closing theme, in a series of variations of many timbres and some solo clarinet (needless to say, always welcome). From there we moved to Anat’s as-good-as-home territory, “Brazil,” with some choro-like moments and some accordion flavoring. There was solo work of quality by the cellist, but the star in the solo department (she was given the longest chance) was Noordhuis, on flugelhorn. I’d heard and been favorably impressed by this lady before, who has a Dutch-sounding last name but is actually from Australia, but this was outstanding. So, almost needless to say, was Anat, but like a good leader, she didn’t dominate — this band was a gem effort, and some of the best writing I’ve hear from the gifted Oded.

Speaking of Australian jazz musicians, my dear friend Daryl Sherman teamed up with the brilliant clarinet and alto man Adrian Cunningham for one of her stints at Pangea, and while I sadly had to miss it, my spies tell me that it was a perfect match that will more than likely be repeated. Daryl started the new year well with a performing visit to Britain and the Netherlands, which we will report about in the next Den. (The photo I took of these two stems from an earlier encounter, at Vince Giordano’s famous Iguana hang).

It always seems as if a year’s end brings too many passings. You’ve surely heard that we lost Rich County, whose Big Broadcast was a special Sunday night trip into to the past for me and so many other fanciers of the sounds of the 1920s in particular, but beyond in both directions. Rich was a guy who understood and mastered the art of presenting music on the radio, and had matchless knowledge of his chosen topic. I discovered Rich even before his decades with WFUV, got to know him, and in recent years always looked forward to seeing him at the annual Collectors’ Bash in New Jersey. I cherish all his Big Broadcast CDs, every one of which contains something previously unknown to me, and we’d been talking about my doing a guest shot on the show, maybe about Benny Carter. But that’ll have to wait now, for the Big Broadcast in the Sky.

No one will combine Rich’s knowledge and enthusiasm, and the care and skill with which he prepared his broadcasts, though they sounded spontaneous. Ave atque vale!
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Our poetry editor Gloria Krolak explores the world of jazz in verse. This month’s poem depicts the musician Whitney Balliet dubbed “The elusive and altogether brilliant jazz cornetist Bix Beiderbecke.”

**BIX BEIDERBECKE**

There is much that historians disagree on when it comes to cornetist Bix Beiderbecke. How much of his life story and influence on jazz is simply the legend of the doomed genius or a legendary life lived? How did he come by his reputation as a major player, given that when he died he was not that well known? Did the accusation when the piano prodigy was 18 of molesting a five-year-old girl — the charges were dropped when the girl’s father would not let her testify — color his life with shame and doubt?

It is agreed Beiderbecke’s drinking caused trouble early on. Combining his lack of interest in academics, focus on sports and the music his older brother returning from World War I introduced him to, created the perfect storm. In 1922 he was expelled from the exclusive private boarding school to which his well-to-do German immigrant parents had sent him, and later the University of Iowa where academics still took no priority. Soon afterwards, Beiderbecke took up the professional career he began in high school, first joining the Wolverine Orchestra; then Jean Goldkette, where he befriended saxophonist Frankie Trumbauer; and the Paul Whiteman Orchestra from 1927-1930. He recorded classic solos with each of them in his brief career before he died in Queens, NY, age 28.

Mostly self-taught on the cornet, some bandmates, Pee Wee Russell, Benny Green, Eddie Condon, Hoagy Carmichael and Mezz Mezzrow, thought him brilliant. Others thought far less. Beiderbecke’s style was often contrasted with the other cornet/trumpet soloist of those early days, Louis Armstrong. Some described Armstrong as immediately engaging, while Beiderbecke’s style was cool, more like an invitation. While Armstrong’s star soared, Beiderbecke’s exploded on impact.

**DANA GIOIA**

It was easy for Dana Gioia to love jazz. From family weddings to high spirits in the kitchen, jazz and dancing infused Gioia’s early years. He grew up in Hawthorne, California, an industrial area of Los Angeles, took piano lessons, and also learned to play the alto and bass clarinets, as well as tenor sax. His younger brother Ted is a jazz historian and author of The History of Jazz.

It wasn’t until 1992 that Gioia decided to become a full-time writer after spending the previous 15 years in business in New York City. In 2003 he was appointed Chairman of the National Endowment for the Arts, doubling the number of Jazz Masters awards for living artists and working to expand the jazz audience by adding a touring program of musicians, television broadcasts and CD releases. He stepped down in 2009 to continue to write poetry. As a composer he collaborated with musicians like Dave Brubeck and Paquito D’Rivera.

In “Bix Beiderbecke, (1903-1931)” the grueling yet boring life of an on-the-road musician is well described; sleep, drive, smoke, stare out the window. The first line reads like a Beiderbecke discography, “China Boy” recorded in 1929 with the Paul Whiteman Orchestra, “Lazy Daddy” in 1924 with the Wolverine Orchestra, and “Cryin’ All Day,” with the Frankie Trumbauer Orchestra in 1927. The time was January 1926 during a tour with Jean Goldkette. The trio in the car included saxophonist Jimmy Dorsey, and clarinetist Jimmy Dorsey. Poet Gioia throws a shadow across the snow, when five years hence Beiderbecke will officially die of lobar pneumonia and brain edema, but perhaps more likely, seizures from delirium tremens.

**Bix Beiderbecke (1903-1931)**

By Dana Gioia

January, 1926

China Boy. Lazy Daddy. Cryin’ All Day.

He dreamed he played the notes so slowly that they hovered in the air above the crowd and shimmered like a neon sign. But no, the club stayed dark, trays clattered in the kitchen, people drank and went on talking. He watched the smoke drift from a woman’s cigarette and slowly circle up across the room until the ceiling fan blades chopped it up.

A face, a young girl’s face, looked up at him, the stupid face of small-town innocence.

He smiled her way and wondered who she was.

He looked again and saw the face was his.

He woke up then. His head still hurt from drinking, Jimmy was driving. Tram was still asleep.

Where were they anyway? Near Davenport?

There was no distance in these open fields – only time, time marked by a farmhouse or a barn, a tin-topped silo or a tree, some momentary silhouette against the endless, empty fields of snow.

He lit a cigarette and closed his eyes.

The best years of his life! The Boring Twenties.

He watched the morning break across the snow. Would heaven be as white as Iowa?

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Frudley Garner International Editor Jersey Jazz

WORLD’S ALL-TIME BESTSELLER RECORD...PUSH FOR DAN MORGENSTERN’S MEMOIR!!...‘ANATOMY OF A SONG’ NO. 2 IN SEVERAL AMAZON MUSIC BOOK DIVISIONS...GET FREE APP FOR MAJOR COPENHAGEN JAZZ EVENTS

WHAT IS THE WORLD’S all-time best-selling record? It’s not jazz, though Quincy Jones produced it, and the featured singer, another African American, had a huge fan base. Final hints: The record, released November 30, 1982, has a one-word title and the songs are pop, post-disco, rock-funk. Right, Thriller by Michael Jackson, who wrote four of the nine songs. “In just one year,” writes Wikipedia, “it became — and remains — the world’s best-selling album, with estimated sales surpassing 65 million copies. It is the best-selling album in the United States and the first album to be certified 32x multi-platinum, having shipped 32 million album-equivalent units.” Thriller copped a record eight Grammy Awards in 1984, including Album of the Year. The Epic Records release spawned seven singles, which all rose to the top 10 on the Billboard Hot 100 chart. Moreover, writes Wiki, “Thriller enabled Jackson to break down racial barriers in pop music, via his appearances on MTV and meeting with…President Ronald Reagan at the White House. The album was one of the first to use videos as successful promotional tools, and the videos for the songs ‘Thriller,’ ‘Billie Jean’ and ‘Beat It’ all received regular rotation on MTV. In 2001, a…reissue of the album was released, which contains additional audio interviews, demo recordings and the song ‘Someone in the Dark,’ which was a Grammy-winning track from the E.T Extra-Terrestrial Storybook. In 2008, the album was reissued again as Thriller 25, containing remixes that feature contemporary artists, a previously unreleased song and a DVD, which features the short films from the album and the Motown 25 performance of ‘Billie Jean.’”

LAST FALL I EMAILED DAN MORGENSTERN from Denmark to wish him a happy 87th — and ask how his memoir was rolling along. (We’d talked about this in years past.) The answer was not encouraging: “It’ll be quite a while before you should think about ordering copies of my memoir!” That, I submit, is a shame. This man is unarguably the dean of jazz historians, author, journalist and “alivebrarian”nonpareil. Eight-time Grammy Award-winner for his record liner notes. Engaging panelist. Google “Wikipedia Dan Morgenstern” and you’ll see why he should put his fast fingers to keypad and get on with his life story. Now. Just an hour a day. He’s already got a bunch of delightful chapters written and published in Jersey Jazz. I’m talking about “Dan’s Den,” the column I named and got him to write. If you agree, I urge you to email dmorgens@andromeda.rutgers.edu and urge dear Dan in your own words.

ANATOMY OF A SONG: The Oral History of 45 Iconic Hits That Changed Rock, R&B and Pop (2016), by Marc Myers, continued into the new year to hold second place in several music categories at Amazon. On his JazzWax blog, Marc invites you to listen to all 45 tunes while you read his book. He assembled them in a free (sign up with your email address) Spotify jukebox. A cool suggestion I’ll follow when my book arrives. Marc floors me because he is the fastest quality scribe I (who, quality aside, must be the slowest) have ever read. JazzWax reaches my iMac every day of the week, though he claims only six days. During the week in December these words are dribbled out, Myers did his own “House Call” interview with The Daily Show’s Trevor Noah for Marc’s bread-and-butter employer, The Wall Street Journal, “on growing up in apartheid South Africa and why he says he was ‘born a crime’ and had to avoid his parents in public.” Also in print in WSJ, Marc had his “Playlist” interview with novelist T.C. Boyle on the Blues Project’s “Who Do You Love?” “T.C. was actually at New York’s Cafe au Go Go in November 1965 when the band’s album, Live at the Cafe Au Go Go, was recorded (click here).” Too bad you can’t click and go there via JJ. But try YouTube. Marc also covers the arts and architecture for WSJ. “The Edsel Show that aired on CBS in October 1957 featured Bing Crosby, Frank Sinatra, Louis Armstrong and Rosemary Clooney…While a tad stiff around the edges, largely a result of the year and the sponsor, there’s loads of Pops, solid Clooney and fresh Frank…” Go, Marc!

DOWNLOAD A FREE APP for the Copenhagen Jazz Festival, Vinterjazz (Winter Jazz in February) and Copenhagen All Year Round. The app, “Live Jazz Denmark,” works in all smart phones and devices. You can as always find the printed program at all the venues, read the full program as a PDF, or access the concert overview on Jazz.dk’s mobile site from phones and tablets. Download at: http://jazz.dk/vinterjazz-2017/forside/
**JAZZ TRIVIA ANSWERS**

*Questions on page 4*

1. Billy Butterfield
   January 14, 1917 - March 18, 1988

2. Tadd Dameron
   February 21, 1917 - March 8, 1965

3. Nat King Cole
   March 17, 1917 - February 15, 1965

4. Johnny Guarnieri
   March 25, 1917 - January 7, 1985

5. Ella Fitzgerald
   April 25, 1917 - June 15, 1996

6. Jimmy Hamilton
   May 25, 1917 - Sept. 20, 1994

7. Dave Lambert
   June 19, 1917 - Oct. 3, 1966

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**NJJS Offers Patron Level Benefits**

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

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

- **Fan** ($75 – 99): acknowledgement in Jersey Jazz Jazzer ($100 – 249): acknowledgement in Jersey Jazz, 1 Pee Wee Stomp ticket plus preferred, reserved seating
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- **Bandleader** ($500+): acknowledgement in Jersey Jazz, 2 Pee Wee Stomp tickets, 4 Jazzfest tickets, plus preferred, reserved seating at both events

Please consider making an extra donation in one of these amounts, or an amount of your choosing. Donations are tax-deductible to the full extent of the law. For more information, contact Irene Miller at membership@njjs.org or call 973-713-7496. To make a donation right away, New Jersey Jazz Society, c/o Mike Katz, 382 Springfield Ave. Suite 217, Summit NJ 07901.

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**Moving?**

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

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**Marlene Verplanck**

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Rotterdam/UK Tour
Marlene returns to Holland and England, including the famed Ronnie Scott’s in London on March 5. Should you be travelling, surprise me somewhere. Complete tour schedule is on the website.

**Coming Attractions**

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Other Views

By Joe Lang
Past NJJS President

This month is one where all of the CDs being covered are either by pianists or vocalists. For decades I have been hearing lamentations about how jazz is on its last legs, but I am also hearing a continuing emergence of new jazz talent that belies the words of the pessimists. The first three albums mentioned below are by some of these players who are just beginning their journey into wide recognition in the world of jazz.

A prime example of the current crop of new jazz stars is pianist JOE ALTERMAN. Comin' Home to You (self-produced) is a collection of tunes that demonstrates Alterman's versatility. He is a marvelous ballad player, can find a groove with the best of them, and has chops to spare when the tempo rises. In addition, his programming reflects his eclectic musical tastes. A jazz musician is an improviser, and that means that he creates new riffs and melodies as he plays. The best of them can expand this talent into creating pieces of original music that are memorable. On this disc, Alterman has included two original pieces, "Comin' Home to You," a tune with a gospel feeling, and a lovely ballad titled "The Last Time I Saw You." He is also adept at taking pop/rock tunes like "I Heard It Through the Grapevine," "Take Good Care of My Baby," "Isn't She Lovely" and "Sara Smile" on jazz trips that work. Similarly he mines the field of country music with imagination on "Whatever It Is" and "You Are My Sunshine." Of course he knows the older tunes as exemplified by "Nina Never Knew" and "Everyone Says I Love You." On most tracks he works with bassist Nathaniel Schroeder and drummer Doug Hirlinger, with bassist Scott Glazer and drummer Justin Chesarek providing the support on one track. He gives a taste of his solo playing on two tracks. This is Alterman's fourth album as a leader, and each has been delightful. If you are not familiar with Joe Alterman, you owe it to yourself to correct that void in your listening life. (www.joealtermanmusic.com)

There is a 14-year-old young lady from New Jersey named LEONIEKE SCHEUBLE who has been garnering much attention over the last few years. Live in the Studio (self-produced) is her second release. On it she plays both piano and Hammond B-3 organ in the company of a band of seasoned players including trumpeter Duane Eubanks, alto saxophonist Mark Gross, tenor saxophonist Andy Farber, who co-produced the album with the drummer, Nick Scheuble, Leonieke’s father, trombonist Steve Davis, guitarist Mark Whitfield and bassist Tim Givens. One listen to this album, and you will understand why this young lady has been attracting so many accolades. She has wonderful facility at either keyboard, is an imaginative improviser, and has swing in her blood. Scheuble shows with “L’s Blues” that she is also a fine composer. Her three B-3 selections, "Work Song," “The Cat” and “Moanin’,” are full of soul and shows that she fits nicely in the organ combo tradition. This is an album with plenty of variety, and Leonieke Scheuble demonstrates that she is comfortable in many settings.

Already a player who is mature beyond her years, it is exciting to anticipate what she will deliver in the future. (www.leoniekescheuble.com)

Rochester native LAURA DUBIN has packed a lot of experience into her twenty something years, and her impressive pianism is front and center on Live at the Xerox Rochester International Jazz Festival (self-produced), a two-disc set that includes 21 selections. Trained as a classical pianist, Dubin intersperses music by classical composers Ravel, Chopin, Beethoven, Debussy and Mozart; show and pop tunes by Steve Allen, George Gershwin, Richard Rodgers and Cole Porter; jazz compositions by Duke Ellington, Fats Waller, Chick Corea, Michel Camilo and Donald Brown among ten of her originals to present a program that is stunning in its eclecticism and in her performance. Bassist Kieran Hanlon and drummer Antonio H. Guerrero joined Dubin for two hours of satisfying music that appropriately opens with “This Could Be the Start of Something Big.” Performing at this prestigious jazz festival in her hometown had to be both intimidating and thrilling, and from the evidence on these to discs, she came through with flying colors. Laura Dubin is a name that should be making headlines in the jazz world for years to come. (www.lauradubin.com)

Groovin’ Hard: Live at the Penthouse 1964-1968 (Resonance – 2025) is a perfect title for the music heard on this disc containing vintage performances by THE THREE SOUNDS featuring GENE HARRIS. Recorded during four separate gigs between 1964 and 1968 at the Penthouse, a jazz club in Seattle, this music captures the joyous energy that was the hallmark of this popular group that existed from 1956 through 1973. Pianist Gene Harris, bassist Andy Simpkins and drummer Bill Dowdy formed the group in Cleveland, and they remained together until 1966. Following the departure of Dowdy, he was succeeded during the period of these recordings, initially by Kalil Madi, and then by Carl Burnett. Resonance Records founder George Klabin became aware of the existence of tapes possessed by Jim Wilke, a Seattle radio host who broadcast live performances from the Penthouse. Having cut his jazz teeth listening to The Three Sounds, he was delighted to discover that there were performances by the group among Wilke’s tapes. As has been done with each of the remarkable releases of historic jazz from Resonance, this collection is presented with outstanding sound and a wonderfully informative booklet discussing the musicians and the music contained on the album. The selections range from Three Sounds favorites like “The Night Has a Thousand Eyes,” “A.M. Blues” and “Caesar and Cleopatra,” to songs that were never commercially recorded by them like “The Shadow of Your Smile” and “Bluesette.” Despite the participation of three different drummers, there is a consistency to the high level of performance by the group. Evident throughout is the strong influence of gospel, boogie-woogie and blues on the trio, especially Harris. The Three Sounds not only played wonderful jazz, but they consistently made their music fun to hear. (www.resonancerecords.com)

Although he has been a professional and prolific jazz
By Joe Lang

THE LAST MUSICAL HURRAH: Jazz and Pop Singing and the Onslaught of Rock
By Bill Reed | Landfill Press, Los Angeles | Paperback, 249 Pages, 2016, $14.99

In pop music, there has long been the term “one-hit wonders,” referring to performers who had one recording that made the top of the charts, and soon disappeared back into obscurity. Bill Reed has addressed a similar phenomenon that emerged among pop/jazz vocal albums during the period extending from the mid-1950s to the mid-1960s.

There is a major difference in that Reed addresses the recordings of vocalists who recorded one album of pop and jazz standards, but had no follow-up recordings. These albums were mostly on small labels or self-produced, had poor, if any, distribution, were mostly ignored by the critics, and rarely received any airplay. They were recorded at a time when rock ’n’ roll was in its ascendency, and the market for new voices singing the Great American Songbook was on the wane.

Reed has compiled information about 250 of these recordings and the singers who made them. He has photos of album covers from most of the albums referenced, a brief description of the careers of the singers, some commentary about the performances on the albums, and a list of the songs on each recording. Due the paucity of available material about many of the vocalists, Reed occasionally offers sparse details about some collections, but he has been diligent in uncovering information, some of it through contacting vocalists directly, that would be difficult to discover without the benefit of his book.

There has been something of a revival of interest in these rarities, much of it thanks to Reed who has been an advocate for it, and has served as producer for the reissue by the Sinatra Society of Japan of several albums that he has included in the book. Unfortunately, they are difficult to obtain in this country, and are usually rather pricey when available.

Reed’s emphasis is on singers who walked that fine and somewhat nebulous line that separates jazz and pop vocalizing. In the material covered by Reed, albums by female singers outnumbered those by male vocalists by about four to one. This ratio probably holds for those who are performing this type of material today.

For those who are enthusiasts about the Great American Songbook, and performers who sang the songs with love and respect, this book will enlighten you about many singers who have likely been beneath your personal radars. I found many names new to me as I read through Reed’s volume. This was eye opening for me, as I have long collected albums like those he covers between the covers of his book, and I found that I had only about 30 per cent of those included by Reed.

Compiling this information, and writing the book was obviously a labor of love for Reed. His personal commitment and enthusiasm shines through on almost every page. While the subject matter might be a bit on the esoteric side, if you are at all interested in these kinds of recordings, this is a book that will keep you engrossed, and likely have you searching in used record bins or looking for CD reissues of those albums that strike your fancy.
Morris Jazz

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

If we must endure the winter weather, let’s endure it with America’s music — great jazz at the Bickford!

Monday, February 6 at 8 PM Beacon Hill musician, Marty Eigen (sax/flute) will bring his new quartet, Amani, to the Bickford stage for a concert called “Music From the Heart.” The word “amani” means “peace” in Swahili. The group was formed to share the concept of peace through music, performing for people of all ages, races, and religious affiliations. Besides Marty, the core group includes veteran musicians Fred Fischer (piano), Stephen Fuller (vocals) Flip Fischer (vocals), and special guest pianist Leonieke Schouele, who recently received the “Best Up and Coming Young Artist Award” at the Hothouse Fan Award Ceremony held at The Metropolitan Room in Manhattan. This will be the Bickford Theatre debut of this unique jazz ensemble.

In February 1917, just days before the beginning of the Russian Revolution and while America herself simmered on the brink of war, the Victor Talking Machine Company recorded what would become the first “jazz” phonograph record, and nine days later released it to an unsuspecting public.

The sounds on that wax disc — made by five young rebels from New Orleans calling themselves “The Original Dixieland Jass’ Band” — heralded a concurrent revolution in music that took the country by storm and went on to captivate an entire planet.

A hundred years later, a Centennial Celebration of Recorded Jazz comes to the Bickford.

On February 20 at 8 PM, Dan Levinson’s Roof Garden Jass Band will take you back to that historic moment in time and delight your senses with those very same sounds that exalted a war-weary nation and propelled it into a wild, hypnotic, jazz-induced frenzy! Joining in the celebration will be Mike Davis (cornet), Matt Musseman (trombone), Jeff Barnhart (piano), and Kevin Dorn (drums).

Upcoming Music:

Mar. 13: Annual Big Bix Beiderbecke’s Birthday Bash
Mar. 27: Joel Zelnick Trio: The Tony Bennett and Bill Evans Sessions
Apr. 3: The Two Sides of Scott Joplin
May 1: Stephanie Trick
May 15: Rio Clemente and Vitale Imereli

All shows 8-9:30 PM; $20 at the door, $17 with reservation

Jazz For Shore

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

When I took over the scheduling of MidWeek Jazz at Ocean County College in 2013, I never, ever expected to book myself as one of the acts. Yet on February 15, I’ll be making my fourth appearance behind the piano as part of the series! How did it happen? The first three times were always due to the scheduled artist (Gelber and Manning, then Blind Boy Paxton, followed by Molly Ryan and Dan Levinson) needing to cancel or reschedule. Each time, I had to come in from the bullpen in an emergency situation. (I knew those piano lessons would come in handy some day.) Fortunately, my group didn’t fall on our faces. We were humbled by the MidWeek Jazz faithful, who gave a standing ovation after each performance and insisted I book myself in 2017, and so I’ll be back onstage on Feb. 15.

Most jazz people know me from my Louis Armstrong work, authoring What a Wonderful World: The Magic of Louis Armstrong’s Later Years and working as the Director of Research Collections for the Louis Armstrong House Museum. Playing piano has always been a “secret talent,” mainly because I maintained only one regular monthly gig at d’jeet? in Shrewsbury. A gig that recently ended in December, alas.

But since the first Ocean County College performance, things have been on the upswing, as I’ve been honored to sit in multiple times with the fantastic Shotgun Jazz Band in New Orleans, in addition to doing a private gig at Birdland with David Ostwald’s Louis Armstrong Eternity Band, holding down the piano chair alongside musicians I admire tremendously such as Ed Polcer and Anat Cohen. I’ve also had the pleasure of teaming up with cornetist Polcer, who volunteers at the Louis Armstrong House Museum, multiple times in recent months, always a great experience.

I’ll never be a full-time pianist as my Armstrong duties (not to mention my home duties, my wife and I just welcomed our third daughter!) keep me so busy but I love to play, especially with my friends, with whom I’ve been playing with for over a decade. Drummer Dennis Valencia is affectionately known as “The Asian Flash” as he usually keeps audiences riveted with his swinging sounds and showmanship. And with Brendan Castner on ukulele and vocals, we’re able to tackle a variety of material from Jimmie Lunceford’s “Jazznocracy” to Randy Newman’s “Dayton Ohio 1903.” Castner and I built up quite a following at d’jeet? and were sad to the venue stop booking live music due to complaints from diners looking for a quiet atmosphere. Without any more gigs there, Ocean County College might be my early retirement concert! Either way, we usually have as much fun as the audience when we play and are really looking forward to doing it again at the Grunin Center on February 15 10 at 8 p.m.!

— Eric Hafen

Photo by Lynn Redmile

All shows 8-9:30 PM; $22 regular admission, $18 for seniors, $12 for students.

— Ricky Riccardi
**Jazz At The Sanctuary**

1867 Sanctuary at Ewing | 101 Scotch Road, Ewing NJ

**Tickets/Information:** 609-392-6409 or by email: 1867sanctuary@preservationnj.org.

The NJJS co-sponsors jazz events at 1867 Sanctuary. Members receive a $5 discount on admission. This Romanesque Revival church hall has exceptional acoustics, padded seating and is wheelchair-accessible. Concerts have varied start times and are either one 90-minute set, or two sets with intermission. Free light refreshments (including cookies!) are served.

**Upcoming Music:**

Feb. 4 at 8 PM: **L Town Express**

Chris Heitmann (guitar), Pat Robinson (keyboards), Mike McGarry (bass), Jeff Neuhof (saxophones).

John Palmer (drums)

Feb. 26 at 3 PM: **Legendary Jazz Quartet**

Featuring jazz harp by Gloria Galante, Odean Pope (sax), Alan Nelson (drums), Fred Vandenberg (bass)

Mar. 25 at 8 PM: **Blue Jersey Band**

Django, Jazz, and Bluegrazz. Frank Ruck (mandolin, guitar and vocals), Ellen Ruck (guitar and vocals), John Burton (bass guitar) — Bob Kull

$20 for general admission and $5 for students with ID. Group tickets (10 or more in advance) are $15 each. Tickets are available online, at the box office 609-392-6409 or by email: 1867sanctuary@preservationnj.org.

- `Round Jersey concerts are produced in conjunction with the New Jersey Jazz Society.

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**About NJJS**

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

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

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

The New Jersey Jazz Society is a qualified organization of the New Jersey Cultural Trust.

Visit [www.njjs.org](http://www.njjs.org), e-mail info@njjs.org for more information on any of our programs and services:

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

NJJS supports JazzFeast presented by Palmer Square, Downtown Princeton.

NJJS is a proud supporter of the Morristown Jazz & Blues Festival, the NJCU President’s Jazz Festival in Jersey City, and more.

**Member Benefits**

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

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

**Join NJJS**

**MEMBERSHIP LEVELS**

Member benefits are subject to update.

- **Family $45:** See above for details.
- **Family 3-YEAR $115** See above for details.
- **Youth $15:** For people under 25 years of age. Be sure to give the year of your birth on the application where noted.
- **Give-a-Gift $25:** Members in good standing may purchase one or more gift memberships at any time for only $25 each. Please supply the name and address of giftee. Good for new memberships only.
- **Fan ($75 – $99/family)**
- **Jazzer ($100 – $249/family)**
- **Sideman ($250 – $499/family)**
- **Bandleader $500+/family)**
- **Corporate Membership ($100)**

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

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

Call 908-273-7827 or email membership@njjs.org

OR visit [www.njjs.org](http://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.

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**February 2017 Jersey Jazz**
From the Crow’s Nest
By Bill Crow

When I joined the Army in 1946 at Fort Lewis, Washington, I managed to get assigned to the 51st Army Band, which was newly forming there. I bought a used 1930 Model A Ford coupe (50 dollars) so I could drive home on weekends. The band had just gotten all its musicians and equipment when we were told that we were being reassigned to Fort Meade, Maryland, to become the 2nd Army Band. Most of the other musicians traveled to Maryland by train, but I found out I could drive my car, and the Army would pay me eight cents a mile for the trip. Gas was only 21 cents a gallon in those days, so I made a profit on the deal.

The car’s top speed was around 50 mph, so it took me several days of steady driving to make the trip. When I reached the Pennsylvania Turnpike, the nation’s first superhighway, the minimum speed was posted at 45 MPH, and I was pushing my car a bit from Pittsburgh to Harrisburg. As I headed down into rural Maryland I noticed that the engine was running roughly.

I stopped at a gas station that had a repair shop and asked the mechanic to have a look. He cleaned the carburetor, checked my electrical system and then removed the spark plugs. “Here’s your trouble,” he said, showing me one of the plugs. “This plug is all carboned up.” He slipped the base of the plug into a device that scrubbed it with a stream of air-borne sand, screwed it back into the engine and started it up. It ran perfectly.

“Great,” I said, “what do I owe you?”
“A dime?” replied the mechanic.
“That’s what I charge for cleaning a plug.”
“But how about all that other work you did?”
“Oh, I can’t charge you for that. That weren’t what was wrong.”

John Barbe sent me a couple of stories from his days with the Buddy Morrow band. While they were playing for an outdoor dance crowd, a fly kept buzzing near Buddy’s horn. Buddy kept poking his slide at the fly. With one poke too many, he lost his grip on the slide, and it flew into the middle of the crowd. Luckily it didn’t injure any of the dancers.

At a college dance, after playing for an hour, Buddy’s band took a break. On their return, they found they were missing pianist Roy Frazee. During the middle of the first tune, Buddy spotted him, dancing with a coed.

At a concert with Bill Wurtzel, Jay Leonhart was singing one of his original songs, “Me and Lenny.” It’s about Jay flying first class to Los Angeles, finding himself seated next to Leonard Bernstein, becoming friends with him during the trip, but never hearing from Lenny afterward. During the song, Jay’s cell phone ringer went off, and Bill said, “Must be Lenny.” He got a laugh from the audience and saved an awkward moment.

The late Joe Wilder told Wurtzel about having played at a memorial service for a departed friend. Joe chose the ballad “Yesterday,” but the pianist went into the Beatles’ “Yesterday,” and wouldn’t let up. Joe said it was an awful experience. Fortunately, no one made that sort of gaffe at Joe’s memorial.

One more Wurtzel story: Bill was quietly playing a gig in a restaurant with Joe Rocisano. A guest who had been sitting with friends came over and praised them by saying, “With other bands you can’t carry on a conversation.”

Often, when hiring a new musician, jazz groups don’t hold auditions. They find someone they have heard play and hire him, seeing how things work out on the job. But Chip Jackson told me that, before he joined Horace Silver’s group, Horace asked him to audition at a rehearsal. He gave Chip the bass part to one of his arrangements, about ten pages of music. Chip worked his way through it, and at the end realized that it could have been one page with repeats. He figured that Horace just wanted to see if he could read.

Chip also told me that when he started with Stan Getz’s group, he got a little test of his concentration. Stan gave him a solo on one tune, and while Chip was in the middle of it, Stan said to him, “How do you like these new shoes I just bought?”

And when Chip joined Elvin Jones’s band, he was reading the parts for tunes he hadn’t learned yet. Elvin didn’t want him to be reading the changes while playing his solo, so he reached across and turned Chip’s part over. When his solo ended, Elvin turned it back again and gave Chip a big smile.

On another night, Chip was winding down the solo chorus he was used to playing on one tune, and Elvin whispered, “You ain’t finished yet.”

There was one tune in Elvin’s repertoire that required the bass player to stay on an ostinato A minor pattern through the whole thing. If Chip tried to vary the pattern a little, Elvin would give him a negative look. So he asked him later, “How do you think about a tune like this?” Elvin replied, “You know what? We need to mesmerize them!”

Grady Tate, on a record date, said: This cat couldn’t conduct if they wrapped him in copper wire!”

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

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

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

JAZZ RESEARCH ROUNDTABLES.

- Since 1995, IJS has hosted its monthly Jazz Research Roundtable meetings, which have become a prestigious forum for scholars, musicians, and students engaged in all facets of jazz research. Noted authors, such as Gary Giddins, Stanley Crouch, and Richard Sudhalter have previewed their works, as have several filmmakers. Musicians who have shared their life stories include trumpeter Joe Wilder, pianist Richard Wyands, guitarists Remo Palmier and Lawrence Lucie, trombonist Grachan Moncur III, and drummer/jazz historian Kenny Washington.

CONCERTS/PERFORMANCE

- The US presents occasional free Wednesday afternoon concerts in the Dana Room of the John Cotton Dana Library, Rutgers-Newark. Theses include the Newark Legacy series and the Jazz With An International Flavor series that recently featured the Toshiko Akiyoshi-Lew Tabackin Quartet with Mark Taylor (drums) and Yasushi Nakamura (bass).

IJS presented the Toshiko Akiyoshi-Lew Tabackin Quartet in a rare performance on the Rutgers Newark campus on March 23. The husband-and-wife team — she an NEA Jazz Master, he an award-winning saxophonist and flutist — also answered questions from the audience about their many years of jazz performance. Photo by Mitchell Seidel.
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
Jeffrey J. Brown, Roselle Park, NJ
Mr. Mark Clemente, Glen Rock, NJ
Rick Crane, Verona, NJ
Mr. Jay Dougherty, Maplewood, NJ
Mr. Thomas L. Duncan, Hackensack, NJ
Mr. Joe Esser, Madison, NJ
Neil Gordon, New City, NY
Mr. & Mrs. Richard C. Griggs, Westfield, NJ
Thomas Gubar, Hackensack, NJ
Mr. Robert Gunhouse & Jean Crichton, Summit, NJ
Ms. Edythe Hittcon, Iselin, NJ

Phil Hunt and Julie Mac, Long Valley, NJ
The Jersey City Public Library, Jersey City, NJ
Mr. & Mrs. Richard E. Kameros, New Providence, NJ
Mr. David Levy, Delray Beach, FL
Mr. & Mrs. Kent Lindquist, Portage, IN
Ms. Nita Loebis, Freehold, NJ
Corinne Martinelli, Roselle, NJ
Mr. & Mrs. Frank McCann, Somerset, NJ
Mr. & Mrs. Nathaniel H. Morison, III, Middleburg, VA
The New York Public Library, New York, NY
Mr. & Mrs. Walter Olson, Daniel Island, SC
Nancy & Robert Rawlins, Clayton, NJ
Barbara Roth, Somerset, NJ
William & Janet Scheerer, Morganville, NJ
Nick Scheuble, Rockaway, NJ
Don & Sharey Slimowitz, Livingston, NJ
Mr. & Mrs. Robert V. Smith, New Providence, NJ
Mr. Roland E. Smith, Basking Ridge, NJ
Mr. & Mrs. Dixon Stearns, Hackettstown, NJ
Mr. Jerry Swanberg, New Brighton, MN

New Members
Anna Chave and William Taylor, Titusville, NJ
Betty Comora, Sarasota, FL
Russell Fibraio, Union, NJ
Robert B. Hess, Basking Ridge, NJ
Craig Luty, Brandon, FL
Janet Roth and Stuart Weiner, Summit, NJ
Ian Routh, Chatham, NJ
Farrel Teich, Clifton, NJ
William Ware, The Jazz Passengers, Harrington Park, NJ

Fran Kaufman photographs the world of jazz—on stage and behind the scenes.
See what’s happening—with a new photo every day—on the WBGO Photoblog.

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

performed by Amani

Stephen Fuller
VOCALS

Fred Fischer
ORGAN

Flip Peters
GUITAR

Marty Eigen
TENOR SAX AND FLUTE

SPECIAL GUEST
Leonieke Scheuble

Monday
February 6, 2017
8 PM

The Bickford Theatre
at the Morris Museum
6 Normandy Heights Road, Morristown, NJ 07960
www.morrismuseum.org
973.971.3706
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.

Allamuchy
RUTHERFORD HALL
1684 County Rd. 517
908-852-1894 ext. 335

Asbury Park
HOTEL TIDES
408 7th Ave.
732-897-7744

LANGosta RESTAURANT
160 Ocean Ave.
732-455-3275

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

MONOSteve
517 Lake Ave.
732-968-0113

THE SAINt
601 Main St.
732-775-9144

Atlantic City
ASbury UNITED METHODIST CHURCH
1213 Pacific Ave.
908-348-1941
1213 Pacific Ave.
908-348-1941

Bernardsville
BERNArd’S INN
27 Mine Brook Rd.
908-766-0002
Monday – Saturday 6:30 pm
Piano Bar

Boonton
MADFORD’S ON MAIN
713 Main St.
973-584-3404
Music Wednesdays

Bridgewater
THEATER OF SOMERSET COUNTY VO-TEC
14 Vogt Dr.
908-526-8900

Cape May
VIP POST 186
419 Congress St.
609-884-7961
Cape May Trad. Jazz Society
Some Sundays, 2 pm
Live Duolad

MAD BATTER
19 Jackson St.
609-884-9970
Wednesdays 7:30–10:30 pm

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

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

Ewing
VILLA ROSA RESTAURANTE
41 Scotch Road
609-882-6641

1667 Sanctuary at Ewing –
Arts and Cultural Haven
101 Scotch Road
908-295-7739

Closter
HARVEST BISTRO & BAR
252 Schraalenburg Rd.
201-750-9966

Thursday & Fridays

Convent Station
THE COZY CUPBOARD
4 Old Turnpike Road
973-998-6676

Cresskill
GRiffin’S RESTAURANT
44 East Madison Ave.
201-541-7575

Tuesdays & Wednesdays

Dunellen
ROYx & DUKE’S ROADHOUSE
745 Bound Brook Rd.
732-529-4464

MAGGIE MURRAY’S PUB HOUSE
119 North Washington Ave.
732-629-7660

Jazz nights 1st and 3rd Wednesdays

Edgewater
M itchell’S FISH MARKET
541 River Rd.
201-840-9311
Jazz with a skyline view,
Thursdays 6–10 pm

Edison
THE COFFEE HOUSE
991 Amboy Rd.
732-486-3400

East Rutherford
PARK & ORCHARD
240 Hackensack St.
732-486-3400
Sunday Jazz Brunch, 11 am – 3 pm

Haddonfield
HADDONFIELD METHODIST CHURCH
39 Warwick Road
Tri-State Jazz Society
usual venue
Some Sundays, 2 pm

Hoboken
PILSONER HAUS & BIERGATEN
1422 Grand St.
201-683-5465
Live music Thursdays, 8–12 pm,
no cover charge

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

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

Jersey City
BRIGHTSIDE TAVERN
141 Bright Street
201-435-1234
Jazz jam every Monday

MADAME CLAUDE CAFE
364 Fifth Ave.
201-876-8800
Gypsy Jazz Thursdays

MOORE’S LOUNGE
189 Monticello Ave.
201-332-4309

Friday open jazz jam,
open to all musicians,
voice, dancers and
spoken word artists;
first Monday of the month

Florham Park
PULIO’S BRICK OVEN
162 Columbia Turnpike
973-822-0800
Accordianist Eddie Monteiro
with drummer Buddy Green,
Wednesdays, 7–10 pm

Lambertville
DEANNA’S RESTAURANT & LOUNGE
54 N. Franklin St.
609-397-8957

Meadowlands
Morgan Library
732-297-9300

Linden
ROBIN’S REST
302 George Street
973-539-0008

LBI
DAVIS BEACH & LOUNGE
231 Sunset Rd.
201-342-4085
Fridays & Saturdays

Linden
RobIN’S REST
302 George Street
973-539-0008

Madison
SHANGHAI JAZZ
21 South St.
908-884-2837

Fridays, Saturdays, 8:30 pm

Manalapan
MOMIN COUNTY MUSEUM
125 Symmes Dr.
732-431-7220
Free monthly jazz concerts
September – June

Mendham
BLACK HORSE TAVERN
1 West Main St.
908-533-7300

Metuchen
BOUTIQUE BOOKSTORE & CAFE
420 Main St.
908-866-0856
Sunday jam sessions

Metuchen
LEAGUE New & PoliStall
732-549-5306
No cover

Montclair
DLV LOUNGE
300 Bloomingdale Ave.
973-783-6988

Open jam Tuesdays

Montclair
Taste Venue
47 Edison Place, 2nd floor
973-642-8400
Jazz Mondays 8:00 – 11:00 pm

THE PRIORY
233 West Market St.
973-242-8012
Fridays, 7 pm, No cover

New Brunswick
DELTA’S
19 Dennis St.
732-449-1515

DUE MARI
78 Albany Street.
732-296-1600

SaturdayS, 7–11 pm

New Brunswick Jazz Project
presents live jazz Fridays 6:30–9:30 pm

THE HYATT REGENCY
2 Albany St.
732-873-1234
New Brunswick Jazz Project
presents live jazz Thursdays,
6 – 10:30 pm

INC BAR AND KITCHEN
302 George Street
732-648-0553
New Brunswick Jazz Project
presents live jazz Wednesdays
8:00–11 pm

STATE THEATRE
15 Livingston Ave.
732-946-7400

Bethany Baptist Church
275 Market St.
908-623-8161
Jazz vespers, 1st Sunday

De’BoraH’S JAZZ CAFE
15 Grater St.
862-237-9004
Thursday evenings &
Sunday afternoons

Duke’S southern TAbLe
189 Monticello Ave.
862-373-5757
Friday/Saturday evenings,
Sunday brunch, $5 cover

Ideal Lounge
219 Frelinghuysen Ave.
973-824-9306

Institute of Jazz Studies –
Rutgers University
John Cotton Dana Library, 185 University Avenue
973-353-5959
Frequent free concerts.

Memorial west United Presbyterian Church
286 South 7th St.
973-242-1015
Jazz vespers monthly

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

Taste Venue
47 Edison Place, 2nd floor
973-642-8400
Jazz Fridays 8:00 – 11:00 pm

Some Sundays, 2 pm

Tri-State Jazz Society
29 Warwick Road
Tri-State Jazz Society
usual venue
Some Sundays, 2 pm

Mahanw
BERRY CENTER/ RAPANO COLLEGE
505 Ramapo Valley Rd.
201-684-7844

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.

**TUMULTY’S** 361 George St. 732-545-6205
New Brunswick Jazz Project presents live jazz & jam session, Tuesdays, 9:30 pm

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

**Newton**
THE NEWTON THEATER
234 Spring St.
973-383-3700
Occasional jazz concerts – contact venue for schedule

**North Bergen**
WATERSIDE RESTAURANT
7800 9 River Rd.
201-861-7767

**North Branch**
STONEY BROOK GRILLE
1285 State Highway 28
908-725-0011

**Oak Ridge**
THE GRILLE ROOM
(Bowling Green Golf Course)
53 Schoolehouse Rd.
973-679-8688

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

**PRIVATE PLACE LOUNGE**
29 South Center St.
973-675-6620

**Paterson**
CORTINA RISTORANTE
118 Berkshire Ave.
973-942-1750
Wednesday, 6:30–10:30 pm, Joe Licari/Mark Shane

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

**Princeton**
MCCARTER THEATRE
91 University Pl.
609-258-2767

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

**Princeton**
SALT CREEK GRILLE
1 Rockingham Row, Forrestal Village
609-419-4200

**Princeton**
WITHERSPOON GRILL
57 Witherspoon St.
609-924-6011
Tuesday night jazz, 6:30–9:30 pm

**Rahway**
THE RAIL HOUSE
1449 Irving St.
322-388-1699

**Randolph**
THE CORNER BISTRO
477 Route 10
862-251-7274
Every 1st and 3rd Thursday

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

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

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

**South Orange**
PERFORMING ARTS CENTER
One SOPAC Way
973-235-1114

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

**Somerset**
SANDI POINTE
908 Shore Rd.
908-927-2300

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

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

**Teaneck**
The JAZZBERRY PATCH
AT THE CLASSIC QUECafe
330 Queen Anne Rd.
Teaneck, NJ 07666

**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

**Upbound**
STANHOPE HOUSE
45 Main St.
973-347-7777
Blues

**Westfield**
16 PROSPECT WINE BAR & BISTRO
16 Prospect St.
908-232-7302
Tuesdays, Fridays, 8 pm

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

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

**Wood Ridge**
MARTINI GRILL
87 Hackensack St.
201-939-2000
Live jazz Wednesday through Saturday

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**The Name Dropper**

Recommendations may be e-mailed to editor@njjs.org.

**JOEY ALEXANDER** – The 13-year-old Indonesian jazz piano prodigy comes to New Jersey for a free performance at the Bethany Baptist Church’s Jazz Vespers in Newark at 6 pm on Feb. 4. Free on-site parking and artists reception with light refreshments after the performance. For information call 973-623-8161.

**CLAUDIO RODITI** – Performs with the William Paterson University Latin Jazz Ensemble directed by Chico Mendoza at the WPU Jazz Room series in the Shea Center at 4 pm on Feb. 12. Free “Sittin’ in” interview session with the artist one hour prior to performance. Tickets: $15; $12 WP faculty, staff, alumni, and senior citizens; $8 non-William Paterson students, $3 additional per ticket charge on show day. Buy online at www.wpunj.edu.

**KEVIN MAHOGANY** – The superb jazz baritone from Kansas City performs two shows at Dorrhaan’s Place/NJPAC in Newark on Feb. 12. From the blues to Broadway, from Mingus to Motown, world class jazz and a sumptuous Sunday brunch including omelet stations and dessert medley at the elegant NJK Kitchen – Bar, $45 pp. Seatings at 11 am and 1 pm. Info at www.njpac.org.

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

Also visit Andy McDonough’s njjazzlist.com
Send all address changes to the address above

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c/o New Jersey Jazz Society
Michael A. Katz
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