Clarinet Marmalade!

“Just the kind of jam you go for…”

Six top bandleaders are set to salute the immortal clarinetist Pee Wee Russell at the NJJS’s 48th Annual Memorial Stomp on March 26.

See pages 19 and 24 for details.
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Prez Sez
By Mike Katz President, NJJS

I am very glad to report that the first Sunday NJJS Jazz Social of 2017, a jam session hosted by board member Carrie Jackson, was a resounding success. Backed by a band consisting of recent NJJS college scholarship winners on piano, bass, guitar and drums, singers and horn players were called up by Carrie to perform. The event at Shanghai Jazz attracted a full house and we hope to repeat it in the near future.

■ Jackie Wetcher and I recently returned from a 7-day voyage on “The Jazz Cruise,” which departed at the end of January from Ft. Lauderdale, Florida and called at Key West, Belize, and Cozumel and Costa Maya in Mexico. This was a full-ship charter of the Celebrity Summit, with about 100 musicians and 2,500 jazz fan passengers on board. Many of them go on this cruise year after year. The same vessel was used before and after the cruise for the Smooth Jazz and Blue Note (formerly Contemporary) jazz cruises run by the same tour operator, as well as a Star Trek cruise (don’t ask).

Our group included NJJS past president Frank Mulvaney and his wife Kathy, all the way from Southern California, as well as former Board members Walter Olson and Steve Alexander and their spouses. The nearly non-stop music was coordinated by pianist Shelly Berg, the dean of the Frost School of Music at the University of Miami, and reedman Ken Peplowski; the musicians were too numerous to name all of them, but included NJJS favorites such as Freddy Cole, Wycliff Gordon, Houston Person, John Pizzarelli and Jessica Molasky and Bria Skonberg.

On a sad note, it had been announced at the beginning of the cruise that singer Al Jarreau had withdrawn due to illness, and as I am writing this a week after the cruise ended, I learned that he passed away, at the age of 76 [an obituary will appear in next month’s issue. —Ed.]

■ At our last Board of Directors meeting held in January, a number of changes were made in the officer positions of the New Jersey Jazz Society. Our long-serving recording secretary, Al Parmet, elected to relinquish that post, but he will remain on the Board as a director. He will be replaced as recording secretary by our current membership chair Irene Miller. In turn, Pete Grice will replace Irene as director of membership.

Please join me in wishing them all success as they undertake the duties of their new positions.

■ I am also very pleased to report that our fundraising drive which began last December was very successful, having raised over $7,000 in funds to support the general operating budget of the Society. Thanks again to director Lynn Redmile, who led this effort, and to all those who

NJJS Bulletin Board

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

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

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

Stay tuned to www.njjs.org
contributed. It has become increasingly evident that dues and other operating income are not enough to sustain the Society, and, as with many non-profits, ancillary fund raising is needed to fill the gap.

We will likely repeat the fund drive as we approach the end of this year.

I would like to once again remind all of our readers of the upcoming Pee Wee Russell Memorial Stomp to take place on Sunday afternoon, March 26 at the Birchwood Manor in Whippany, starting promptly at noon. As previously announced, this year’s focus will be on clarinet players, with groups led by Peter and Will Anderson, Adrian Cunningham, Dan Levinson and the Midiri Brothers.

This will surely be one of the great Stomp’s, and I urge you all to order your tickets in advance, using the ordering information available on page 19 of this issue of Jersey Jazz. See you then!

The Bickford Theatre at the Morris Museum has some tasty programs coming up which you won’t want to miss. On Monday, March 13, the annual birthday bash for the legendary Bix Beiderbecke will feature the young cornetist Mike Davis. The Wall Street Journal called Mike an “eloquent trumpet prodigy” and we’ve gotten to know him through many trad groups from Emily Asher’s Garden Party to Baby Soda. For this date Mike has put together a swinging septet featuring Dan Levinson, Jared Engel and Joe McDonough.

On March 27 pianist Joel Zelnick pays tribute to the classic recordings from the 1970s by Bill Evans and Tony Bennett. Critics have hailed their two releases as two of the best albums of their careers and probably many of us have these classic disks in our collections. Joel and his wonderful trio will be joined by the always popular singer Annette Sanders. Annette got her start with Benny Goodman but has worked with many jazz notables, including Mel Tormé, Gerry Mulligan, Antonio Carlos Jobim and Dick Hyman.

And mark your calendars for Saturday, April 1, when John Pizzarelli brings his quartet to the Bickford Theatre for a very special night of classic jazz. I don’t have to tell you how much fun a Pizzarelli performance can be. Get your tickets now because this date will sell out.

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See page 41 for details or visit www.njjs.org.

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 41 for details!

for updates and details.

March 19
NJJS JAZZ SOCIAL
Vocalist Sandy Sasso with Brad Mandigo (piano) and Mike Carino (bass)
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

April 23
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

May 21
NJJS JAZZ SOCIAL
Artist TBA
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 Social 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.
New Jersey Jazz Society

Jazz Trivia
By O. Howie Ponder
(answers on page 35)

2017 JAZZ CENTENNIALS
Part II

Eight more jazz luminaries who were born 100 years ago:

1. This showbiz superstar was on the fringe of jazz, singing in Hollywood films Stormy Weather and Cabin in the Sky and in the 1980s was on Broadway for a 300-performance one-woman show. The New York-born beauty launched her career at age 16 at the Cotton Club and sang and recorded with Noble Sissle, Charlie Barnet, Artie Shaw and Teddy Wilson.

2. This outgoing swing-era trumpeter starred in Tommy Dorsey’s band from 1945-56 after a key role in John Kirby’s Sextet. Later, he toured often with Jazz at the Philharmonic and with the Metronome All-Stars. “Undecided” is his best-known composition.

3. Guitarist was helping create bossa nova in Brazil long before it caught Americans’ ears. He moved to Los Angeles and joined Stan Kenton’s band (1947-48) and played in Hollywood studios. He co-founded the LA Four in the mid-1970s, reuniting with Bud Shank.

4. His angular melodies are among the most played in jazz. As house pianist at Minton’s Playhouse in Harlem in the 1940s, he helped create bebop.

5. The brash Brooklynite relished being called “The World’s Greatest Drummer.” A child prodigy, he propelled several renowned big bands and led his own from 1966 for his last 20 years.

6. A founding father of bop and instrumental in bring Afro-Cuban sounds into the mainstream, the trumpeter/composer/bandleader from Cheraw, S.C. rose to dizzying heights in the jazz world.

7. A drummer who switched to bass and played with Kenton in the early ‘40s, he is better known for managing the Hermosa Beach, California, nightclub The Lighthouse through the 1950s and leading the oft-recorded Lighthouse All-Stars.

8. A Houston-born blues singer whose distinctive hoarse sound and originals like “Kidney Stew” gained him popularity, he was also a jazz altoist and had a big band that employed a young John Coltrane (1952-53).

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- Sun, March 5, Ronnie Scott’s, London
- Sat, March 11, Essendon Village Hall
- Tue, March 14, The Troechar Rugby Club, Treorchy
- Wed, March 15, The Capital City Jazz Orchestra
- Thu, March 16, The Folkestone Jazz Club, Kent
- Mon, March 20, The Kings Head, Bexley, Kent.
- Tue, March 21, Marlow Jazz Club, Marlow
- Wed, March 22, Bonington Theatre, Nottingham
- Sun, March 26, John Ruddick’s MYJO Big Band, Birmingham
- Tue, March 28, Annie’s Jazz Club, Southend on Sea SS1 3AT

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Sat 2/25: BILLY DRUMMOND
Fri 3/3: WILL AND PETE ANDERSON
Thu 3/9: TODD COLLINS
Fri 3/10: TONY DESARE (by reservation only)
Wed 3/15: BUCKY PIZZARELLI
Thu 3/16: JAY LEONHART, SHERRI MARICLE AND TOMOKO OHNO
Fri 3/17: JERRY VIVINO
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The Editor's Pick

By Tony Mottola
Jersey Jazz Editor

The Bob Porter Stomp

Newark’s Jazz Radio WBGO-FM has put a little swing in its step with a new Sunday program called “The WBGO Swing Party,” hosted by longtime NJJS advisor Bob Porter. The program airs Sunday mornings from 8 - 10 AM on 88.3 fm.

Bob tells Jersey Jazz: “The Swing Party is designed to emphasize what Kenny Davern would call ‘pre-bop.’ We’ll go back to the big bands of the ’30s but the traditional jazz will emphasize current players: Warren Vaché, Scott Hamilton, Catherine Russell, the Pizzarellis, Bria, Kellso, Evan Christopher, etc. There is not a lot of difference between swing and traditional jazz these days.”

“It was NJJS guys like Don Lass and Red Squires who turned me on to this stuff. If I get it wrong I hope current NJJS people will let me know about it.”

Bob is also an undisputed maven of the blues and was honored with the 1986 WC Handy award for Keeping the Blues Alive in public radio. In 1992, he received the Nick Bishop Award for Outstanding Service from the NJJS. In 1994, he was given the Blues Heaven Award for outstanding service to the Blues community by Willie Dixon’s Blues Heaven Foundation. He was one of the emcees of the Chicago Blues Festival from 1990-2007. He has served seven different terms on the Board of Directors of the Blues Foundation. In 2003, he was given the Community Service Award by the Bergen County New Jersey Chapter of the NAACP.

He was honored by the Jazz Journalists Association in 2007 with Marian McPartland-Willis Conover Award for Excellence in Jazz Broadcasting and was inducted into the Blues Foundation Hall of Fame in 2009.

Kudos to Bob and WBGO’s new CEO Amy Niles for making some time for these artists; it’s welcome news for swing fans. Bob’s two other other WBGO shows, “Portraits in Blue” and "Bomba y Changuito: Master of Mambo" (which emphasizes the Afro-Cuban avant-garde) are also well worth a listen.

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

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

Comments?
Jersey Jazz welcomes your comments on any article or editorial. Send e-mail to editor@njjs.org or mail to the Editor (see masthead this page for address). Include your name and geographical location.
THE NEW WBGO.ORG IS NOW LIVE
Big Band in the Sky

Buddy Bregman, 86, arranger/conductor/composer, July 9, 1930, Chicago – January 8, 2017, Los Angeles. While playing tennis at the home of Rosemary Clooney and Jose Ferrer in 1956, the 25-year-old Bregman met jazz impresario Norman Granz, who had just signed Ella Fitzgerald to his new jazz label, Verve.

Granz wanted to record Fitzgerald in a series of albums featuring well-known popular composers. According to Tad Hershorn’s book, Norman Granz The Man Who Used Jazz for Justice (University of California Press: 2011), Granz said, “I just heard a record by Buddy Bregman. Was that you?” The record was “Bernie’s Tune,” the B-side of a record produced by Bregman for a group called Cheers. “Bernie’s Tune,” written by Jerry Leiber and Mike Stoller, subsequently went on to become a jazz standard, and Bregman, as a result of that chance meeting, became the catalyst for Fitzgerald’s “Songbook” series on the Verve.

In an interview with Bruce Kimmel on the website HainesHisWay.com, Bregman recalled his work on the first album, which featured the songs of Cole Porter. “I picked every song,” he said... “me at the piano and Ella sitting on a barstool next to me. I would sing every song, and then she would sing it back to me and, probably halfway through, we would either nod or shake our heads — we knew. This process took about a week of five-hour days.”

The two-record album was called, Ella Fitzgerald Sings the Cole Porter Song Book. Six months later, the second album in the series featured the music of Richard Rodgers and Lorenz Hart. According to Hershorn, “Porter was delighted by Fitzgerald’s treatment of his work, including her diction. And if Porter was happy, the listening public was ecstatic...” DownBeat magazine gave the album a five-star review, describing it as “a delightful 32-course feast of much of the best of this stimulating sensual and intelligent diarist of our overcivilization...” When the Songbook albums were reissued by Verve in 1993, critic John McDonough wrote in the liner notes that Bregman’s arrangements “gave her the pop edge that made the material accessible to a mass market without losing a jazz feel.”

Broadway and Hollywood composer Jule Styne was Bregman’s uncle, and he would spend summers in Hollywood watching Styne compose music. He learned to play piano and saxophone at an early age and wrote his first orchestrations when he was 11 years old. He attended UCLA but dropped out to focus on music.

Other jazz musicians who Bregman worked with included Count Basie and vocalist Anita O’Day. He was the arranger for singer Gogi Grant’s Number 1 hit, “The Wayward Wind” in 1956, wrote much of the music accompanying Bob Fosse’s choreography in the 1957 movie, The Pajama Game, and was the musical director of vocalist Eddie Fisher’s television show from 1957-1959. From the 1960s on, he spent most of his time directing and producing for television, including programs for Ethel Merman, Danny Thomas and Jonathan Winters. He also spent more than 10 years in London and became a TV producer for the BBC.

Survivors include: his son Barry Bregman of Valencia, CA; a daughter, Tracey Bregman, an Emmy-Award-winning actress in The Young and the Restless, of Malibu, CA; four grandsons; and a great-grandson.


Greco started singing on the radio when he was four years old and took piano lessons when he was six. He studied classical music but switched to jazz after hearing pianists such as Nat “King” Cole, Art Tatum and Fats Waller. In 1947, he had a modest hit, “Ooh, Look-a There, Ain’t She Pretty,” a song also recorded by Waller, Harry James, and — much later — by the rock ’n’ roll group, Bill Haley and the Comets. In 1948, Greco was hired by Benny Goodman and stayed with him for a year. After that, he went out on his own, and, according to Matt Schudel, writing in The Washington Post (January 11, 2017), he “became a second-tier star and first-rank hothead. He once pushed a piano off a stage toward a patron who wouldn’t put out his cigar.”

His biggest hit was a recording of the Rodgers & Hart song, “The Lady Is a Tramp,” which sold more than a million copies. In the words of theguardian.com’s Dave Laing (January 13, 2017), the record “encapsulated Greco’s jazz-inflected, finger-snapping, wisecracking, dynamic vocal style.” Jazz critic Will Friedwald, in his book, A Biographical Guide to the Great Jazz and Pop Singers (Pantheon: 2010), pointed out that “no performer works harder at pleasing his crowds [than Greco]. The most

continued on page 10
Saturday, March 4 • 8:00 p.m.
Double Portrait
Renee Rosnes and Bill Charlap
Two-Piano Duets

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

Sunday, April 30 • 4:00 p.m.
Gypsy Jazz with the Rhythm Future Quartet

Sunday, May 7 • 4:00 p.m.
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BIG BAND IN THE SKY

continued from page 8

purist of jazz purists...could conceivably object to Greco's highly animated offerings, but they'd be tapping their feet four beats to the bar while they did so.” In the 1990s, Greco returned to his jazz roots, touring with a Benny Goodman legacy band. He continued to make albums until 2013.

Survivors include his fifth wife, Lezlie Anderson of Palm Desert, CA; and seven children from earlier marriages.

Ed Berger, 67, jazz historian/writer/photographer, March 5, 1949, New York City – January 21, 2017, Princeton, NJ. When the late Benny Carter was honored at the Kennedy Center and the White House in 1996, he was invited to take four people with him. One of those four was Ed Berger. According to Margo Nash, writing in The New York Times (January 23, 2000), “Mr. Berger recalled that he had never worn a tuxedo before and that he had to go next door to Mr. Carter’s hotel room, trailing all the hardware that attached to the suspenders and cummerbund, to get some help. He also remembers seeing Mr. Carter seated next to the President and to the other honorees, Jack Lemmon, Edward Albee, Johnny Cash, Maria Tallchief.”

Berger, who recently retired as associate director of the Institute of Jazz Studies at Rutgers University, had a long history with Carter. While in college at the University of Indiana, he wrote the discography and co-authored a two-volume book, Benny Carter, A Life in American Music (Scarecrow Press: 1982) with his father, Morroe Berger, and James Patrick. Morroe Berger died at the age of 63 before the book’s release, and Ed became even closer to Carter and his wife, Hilma. He told Nash, “I sort of look on him as another parent.” He served as Carter’s road manager for two decades and produced most of his later recordings. Carter died in 2003.

During his career with the Institute of Jazz Studies (where he had continued as a special projects consultant after his retirement), Berger wrote extensively on jazz. In addition to the Benny Carter book, he wrote Reminiscing in Tempo: The Life and Times of a Jazz Hustler, a biography of record producer Teddy Reig (Rowman & Littlefield), Basically Speaking: An Oral History of George Duvivier (Scarecrow Press), and Softly, With Feeling: Joe Wilder and the Breaking of Barriers in American Music (Temple University Press).

Softly, With Feeling won the 2014 book award for Best Research in Recorded Jazz Music from The Association for Recorded Sound Collection. The Library Journal called it a “highly readable account [that] is clearly an overdue testament to the performer’s skills and accomplishments...This wonderful book should be read by anyone interested in jazz or classical music; it belongs in every library.”

Berger was a contributing writer and photographer to Jazz Times and co-editor of the Journal of Jazz Studies. His photos have appeared in a wide range of jazz and general publications and on several album covers. He programmed and annotated historical reissue recordings for Time-Life Records, the Franklin Mint, the Smithsonian, and Verve and Blue Note record labels. He also taught jazz history at Rutgers and at Jazz at Lincoln Center’s Swing University.

In a prepared statement, the IJS said that Berger “played a vital role in the growth and development of the Rutgers Institute of Jazz Studies where he filled a number of positions...He was a beloved friend, colleague, mentor, raconteur, and a true lover of jazz and jazz musicians. His loss is devastating to all of us at IJS and to the broader jazz community across the globe.” A public celebration of Ed’s life is being planned by the Institute and will be announced at a later date.

In a Facebook post, Loren Schoenberg, artistic director of the National Jazz Museum in Harlem, spoke of Berger’s “deep friendships with true jazz legends, most significantly bassist George Duvivier and trumpeter Joe Wilder. What began as Ed’s curiosity about how their musical lives evolved, quickly grew into the same kind of profound simpatico that Ed shared with Benny Carter...There’s no way to adequately sum up or truly represent the totality of a person of Ed Berger’s quality in a handful of paragraphs.”

Ed Berger is survived by his brothers (both younger) Ken and Larry, Ken’s wife Sue and their sons Ali and Jeff.

Chuck Stewart, 89, photographer, May 21, 1927, Henrietta, TX – January 20, 2017, Teaneck, NJ. On Chuck Stewart’s 13th birthday, he received a Brownie camera as a gift. Shortly after that, the African-American opera star Marian Anderson visited his school, a year after she had performed in an historic 1939 concert at the Lincoln Memorial. That concert was arranged by Eleanor Roosevelt after Anderson was denied permission to sing at Constitution Hall by the Daughters of the American Revolution.

Stewart snapped some photos of Anderson with his Brownie.

continued on page 12
What’s Going On: The Marvin Gaye Experience

MAR 29

MARCH’S MIDWEEK JAZZ GUEST

Dennis Lichtman

MAR 15

For the complete 2017 performance schedule and to purchase tickets, visit grunincenter.org

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J A Z Z 2 0 1 7

APR 22

Jimmy Webb:
The Glen Campbell Years
BIG BAND IN THE SKY

continued from page 10

“When the pictures came back from the drugstore,” he recalled in a 2010 interview in The (Bergen County) Record, “everybody wanted some, so I made two dollars. I was getting a quarter a week allowance. So, I said, ‘Whoa, this is for me.’” With help from a graphic arts teacher at his high school, he enrolled at Ohio University, one of the few schools that offered a degree in photography at the time. He earned a Bachelor’s Degree in 1949, and, while there, he met another photographer, Herman Leonard, and the two became friends while working for the university’s newspaper and other publications. After college, Stewart joined the Army and served as a combat photographer during the Korean War. When he finished his service, he was reunited with Leonard, who invited Stewart to join him at his New York City studio. In the mid-1950s, Leonard relocated to Paris and turned over the New York studio to Stewart.

In a 2010 Jersey Jazz interview, Stewart told editor Tony Mottola that Leonard, “opened a whole new world of portraits. He was my teacher, my friend, my daughter’s Godfather, and the best man at my wedding.” Stewart went on to become one of the best photographers in jazz, taking photos of hundreds of musicians in clubs, concerts, and recording studios. His photos appeared on more than 3,000 album covers and in publications such as Esquire, DownBeat, and The New York Times.

According to Mottola, it was Stewart’s “genial and quiet personality, as much as his keen artistic eye and superb craftsmanship in the darkroom, that enabled him to make some of the most memorable images of the greatest jazz musicians of the day.”

In 1985, Chuck Stewart’s Jazz Files was published by Little Brown and Company, Boston. In the forward, the late Dr. Billy Taylor pointed out that, “Chuck Stewart’s skill is firmly rooted in the work he has done with some of the most innovative and influential artists in the field of jazz. His understanding of and respect for their artistry is often reflected in his sensitive studies of them in both formal and informal situations. A jazz fan of long standing, Chuck photographs artists he knows, and often his perspective is quite different from the one we are used to.”

Taylor then singled out, “the absorption of Duke Ellington in his piano music, the serious side of Milt Hinton in a sensitive closeup, the unbridled humor of Don Elliott, and the tongue-in-cheek sartorial splendor of Oliver Nelson…”

The book began with “Vampin’” an interview with Stewart by co-author, Paul Carter Harrison. In the article, he offered some of his perspectives about jazz and the jazz artists he photographed: “When it gets too far out, my ears turn off automatically. If I had to choose 10 albums to take to a deserted island, one of them would be Count Basie…Ella Fitzgerald is highly intense before going on stage. You can’t get too close to her without having your head chopped off…Tommy Flanagan, who has been Ella’s accompanist for many years, is phenomenal. Like most great musicians, he started playing at an early age, but the record industry has only recently begun to identify Flanagan as a major soloist…I adored John [Coltrane]. He was a sweet, gentle person, a low-keyed, quiet, thoughtful, family-oriented man, and very religious…Many people thought he was on drugs, but he never was. John simply consumed gallons of wine…There is one lasting truth about this music: unlike manufactured or packaged popular music, jazz is the authentic musical expression in America.”

Stewart received a Lifetime Achievement in Jazz Photography Award from the Jazz Journalists Association in 2001, the Milt Hinton Excellence in Jazz Photography Award in 2008, and a Jazz Advocate Award from the New Jersey Jazz Society in 2016.

Last spring, a gallery exhibition of his work was presented by WBGO, the Newark-based jazz radio station. His work has also been displayed at Jazz at Lincoln Center.

“When I was photographing these people,” Stewart told The Record, “I was looking for something that would make them look good. I didn’t want them picking their nose or scratching their behind. It was important to me that I take a picture of a person in a manner that I thought they looked best.” He told Jersey Jazz’s Mottola that, “I just saw a moment that I thought would be rather exciting, that moment when I pushed the button, and apparently it worked.”

Survivors include his daughter, Marsha Stewart; two sons, David and Christopher; seven grandchildren; and one great-grandchild.

Sanford Josephson is the author of Jazz Notes: Interviews Across the Generations and Jeru’s Journey: The Life and Music of Gerry Mulligan. He has written extensively about jazz musicians in a variety of publications.
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I first saw trumpeter Freddie Hendrix as a sideman and then as a leader, and always felt that he is a most impressive talent. When he released his debut CD Jersey Cat I learned that he’s a native son of New Jersey. That increased my desire to do this interview. We spoke by phone in October of last year.

**JJ:** How did your CD get its name?

**FH:** It is based on a silly argument I had with a bartender at Cecil’s Jazz Club in West Orange, New Jersey over the Michael Vick dog fighting case. Towards the end of the argument I said, “Hey, do you know who you’re talking to? That cat? That cat from Jersey? That’s me!” Cecil Brooks III, the club owner was in stitches over that and said, “That has to be the title to your debut record. You have to name the record *Jersey Cat* and write a tune and call it *Jersey Cat* because you are that guy. The Jersey Cat!” [Laugh]

I then began trying to construct a song that would comprise a Jersey cat or guys from Jersey with my type of upbringing and musical background: church music, spirituals, rhythm and blues, disco, jazz, hip hop, even heavy metal, the whole collection of different styles of music that I’ve listened to over the years. I’m also a teacher. I was an Artist in Residence working with high school students at the Newark Academy in Livingston, New Jersey. The music department is run by a childhood friend named Julius Tolentino. We grew up together playing in regional and all-state jazz bands. One day there, I sat down at the piano playing chords. I stumbled across C minor 11 to D minor 11. I thought, “That is a beautiful sound.” I just kept playing those two chords back together and said, “Now I need a nice bass line to go with it.” So I sang a syncopated, funky bass line over the minor 11th chords in my head and figured out the correct notes to fit the chords. And this became the beginning stages of my “Jersey Cat” composition.

The next part that came to me was track eleven, on my CD “Jersey Cat Reprise.” I came up with this at Cecil’s Jazz Club on a night that was slow. It was early in the evening, and no one was around, so I sat down at the piano and came up with an idea on how to end the piece. But I needed a bridge. I didn’t complete the tune until a couple of days before the recording date. I had the A section and the ending, but I never came up with the bridge. It is amazing what you can do when you’re pressed for time. Sometimes you get writer’s block, so I had to step away and take a break. I ate a sandwich and watched TV to clear my mind. All of a sudden what popped into my mind was John Coltrane’s “Naima.” I’ve always loved the sound of the bridge to that, so I wanted to create something similar. I ran back to the piano and little by little came up with the bridge. “Jersey Cat” was complete. I wanted a simple melody, something singable and catchy that people would remember.

**JJ:** How much time between Cecil giving you the title and going into the studio? 

**FH:** Maybe three months to choose a band, save up the money to pay the band, studio, engineer, and producer and write the material. Cecil was always in my ear about doing a record and always had an excuse as to why I wasn’t ready. Finally he said, “Okay, you’re my little brother. You keep coming up with excuse after excuse not to do it. This is what you have to do. First call Tedesco Studio in Paramus, New Jersey and just ask Tom Tedesco for an available date. The date he gives you is going to be your deadline to get your...
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Wayne Shorter Weekend events are produced with and co-sponsored by the Institute of Jazz Studies at Rutgers University-Newark.
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material together. I already know who you should use for the date. Call all your closest friends who you play with the most. Call the cats who you vibe with on and off the bandstand. Those are the people who know your playing style best and will do the date for the least amount of money. When you get all your arrangements done, let’s sit down and talk them over. I want to see you get this done.” So that’s what I did.

JJ: How did you select what you would record?

FH: I chose songs that I felt would be the best representation of my playing and writing styles. I also chose songs that I love to play most of the time. I already knew I was going to record my own compositions. But if I was going to arrange standards/jazz standards, then I had to come up with a new spin on the songs that have never been done before. And come up with ideas that are tactful with taste. Not ideas that are different just to be different.

Whenever you are working on a record, the record must have a concept, just like writing a story. You’ve got your forward, chapters and index. Putting together a record is the same process. You’ve got to have an idea of how you want the story to be told. I always hear that jazz is dying because a lot of people can’t relate to the music. It has become so cerebral that they don’t feel it anymore. In the time of Duke Ellington and Count Basie, people danced to the music. I didn’t necessarily want to play music from that period. I wanted it anymore. In the time of Duke Ellington and Count Basie, people danced to the music. I didn’t necessarily want to play music from that period. I wanted the modern sound, a current sound of today but maintain the integrity of the swing. My goal was to create a CD that would help to reach people of all generations to enjoy jazz and evoke emotions of dance, bopping your head, clapping your hands, or tapping your feet.

JJ: You did include “You Don’t Know What Love Is.” Why that classic standard?

FH: Well, I did record the standard “Invitation” too! So it’s not the only standard on the record. However, it’s one ballad I’ve been playing since my college days and very dear to my heart. People don’t want to just hear originals, when they are hearing you for the first time. They want to see how you can handle a classic standard. That is how musicians are measured. That is what the general public is familiar with, and all the jazz greats have played/recorded them. I didn’t want to do just standards. I wanted to exemplify all of my talents. I am a composer and arranger as well. I wrote five originals, chose three jazz standards and three standard standards, but we didn’t record “Come Rain or Come Shine.” Only “You Don’t Know What Love Is” and “Invitation” made the record.

JJ: Well, I do enjoy the CD. How did you get to be Cecil Brooks’s little brother?

FH: Cecil and I were introduced by a mutual friend, a really great musician I also consider my brother. That person is Bruce Williams, the alto saxophone and flautist on Jersey Cat. Bruce had a long time affiliation with Cecil. When Cecil was having the grand opening of the club, Bruce brought me in to meet him. Together we were pulling in all our forces to help launch the club. People always complain about having to cross the bridge to see music, and a good percentage of New York’s clientele lives here in Jersey. We were trying to give them a taste of New York on the Jersey side for maybe two thirds of the price. Unfortunately it ended after ten years. I put a lot of time into performing there and became close friends with Cecil in the process. I consider him a big brother because I was new to the game, still learning about the business, and he was guiding me in the right direction.

JJ: How did you get involved with music?

FH: My second oldest brother, Anthony, is autistic. Both of my brothers played records in the house, but mostly Anthony kept the music flowing in the house. He played everything ranging from The Jackson 5, Prince, Al Green, Teddy Pendergrass, Roberta Flack, Donald Byrd, George Benson, the Isley Brothers, (who were Englewood, New Jersey residents at the time) and so much more. I can remember as far back as when I was three or four years old, listening to these artists and loving the music.

We bought our first family VCR in the early ‘80s. Anthony and I would record everything that came on television. The entertainment field just fascinated us. I guess that prompted me to want to play an instrument. I first started on the violin, when I was about ten years old. I didn’t do well and quit playing after about a year. I tried the guitar and didn’t do well with that either. In fifth grade, I ended up on the trumpet, which I also didn’t do well on. I was able to produce a sound. The physicality got to me, and I didn’t understand music notation. However, something kept me playing the trumpet. Once I heard Louis Armstrong that changed my life forever.

JJ: How were the music programs in your public schools?

FH: Incredible! The school system had really great music teachers. David Brown, my first trumpet teacher was was both a Dixieland and really great Broadway player. He started playing professionally when he was in ninth grade.
I also studied with another great trumpet player named David Rogers. I had two high school directors, Joseph Livelli, who retired after my freshman year, and Robert Hankle a great trombonist. He was crucial in my development as a musician. He was the one that got me thinking about becoming a professional musician. He said, “Go into the world and do great things so I can read about you.”

**JJ:** When did Rufus Reid enter the picture?

**FH:** Yes. Matthew Bilyk is a professional trombone player and school teacher. Matthew Hankle, my high school director’s son, is a professional drummer living in LA. He was a part of an internationally known band called “The Blue Man Group”. When we were in our senior year in high school, Matt was traveling around the world playing with The Ringling Bros. Barnum And Bailey Circus. Danny Hall, a well accomplished trombone player is playing with people like Mary J. Blige and Aretha Franklin. Many, many great musicians have come through the Teaneck school system.

**JJ:** When did you begin to focus on jazz?

**FH:** Towards the end of seventh grade. Dave Brown had a town-wide jazz band open to the middle schools in town, but you could only get in by audition. I didn’t get in because I couldn’t read music at that time. I was devastated. This motivated me to learn more about jazz. One day, I rambled through my father’s record collection and came across two records. A Louis Armstrong record entitled *Louis and his Angels* and a Joe Newman record entitled *Joe Newman with Woodwinds*. I completely wore out both. Every day I played these records and learned the melodies and trumpet solos to the songs. Every day I practiced trying to sing and play like Louis Armstrong and sound like Joe Newman.

Through doing that, I got the attention of both of my next door neighbors. Melvin King (may he rest in peace) who is no longer with us and my other next door neighbor Jimmy Pettiford a former professional bass player who happens to be a distant cousin of Oscar Pettiford. These people were godsend to me!

Mr. King invited me over to his house early one Sunday afternoon. He brought me into his living room and asked if I knew whose record he was playing. I said, “No.” He said, “That’s Chet Baker.” He gave me 20 or 30 records and said, “Take these and copy them on to cassettes. When you finish, bring them back, and I’ll give you another stack.”

They were my jazz textbooks to study from. There were records by Chet Baker, Dizzy Gillespie, Charlie Parker, Sonny Rollins, Sonny Stitt, Clifford Brown, Lee Morgan, Miles Davis, Thelonious Monk. All of the core jazz musicians of our time. The list goes on and on. Both of these gentlemen helped me develop my skills as a musician. They both gave me records to study from. But Mr. Pettiford did much more. He gave me a Tech reel-to-reel tape recording machine as a gift. Mr. Pettiford was a painter in his spare time. When I was about 15 years old, Dizzy Gillespie passed away. Dizzy was a resident of Englewood at the time of his death. In honor of his contribution to the jazz world, there was a huge gathering of jazz musicians from the metropolitan area in a park in Haworth, New Jersey where the late, great Clark Terry resided at that time. The event was called “100 Trumpets Salute to Dizzy Gillespie.”

Mr. Pettiford phoned me at home out of the blue and said that he has a special place to take me, but he had a favor to ask. I naturally said, “Sure! Of course! What’s the favor?” He says, “Dizzy Gillespie passed away and there’s an event for him in Haworth, New Jersey. I want to take you there but you have to bring your horn. All I ask of you is that you wear this T-shirt that I just painted.” It was a white T-shirt with a painted portrait of a Blood Hound on it. It wasn’t something that I would wear under normal circumstances but, I loved and admired Mr. Pettiford like a surrogate father, so I didn’t have a problem wearing the shirt. I said, “Okay.”

When we got there, my life was forever changed. I saw everyone there: Jon Faddis (Dizzy’s protegé), Jimmy Owens, Johnny Coles, Dr. Eddie Henderson, Randy Brecker, Danny Moore and Marcus Belgrave. Even to my surprise, my high school Director Bob Hankle and his younger son Benjamin Hankle (who also is a professional trumpeter today) were there! So many great trumpeters were there. I didn’t know who any of them were at that time; but I do now! It was incredible. They sectioned us off in groups into the four corners of the park along with percussionists because of Dizzy’s Afro-Cuban explorations in jazz.

Marcus Belgrave was the leader of my section. Each section played a Dizzy composition. My section played “Birk’s Works,” which is a minor blues. In parts of the melody are what musicians refer to as 16th note triplets. I remember Marcus Belgrave referring to 16th note triplets as “Curly...
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Cues." He would say, "Play those curly cues like this." It was great! After each section played their song, everybody gathered together to start the jam session on the stage in the center of the park. It was here where I met for the first time some of my peers and colleagues today like Nabate Isles, Alex Norris, and John Sneider.

There was a period when I was getting into trouble for being with the wrong people at the wrong time. Music kept me on the straight and narrow. I have friends that were always teasing me about carrying my horn everywhere. Now they're like, "Wow man, all of those years we used to tease you; now look at the things you have accomplished and the places you've traveled to." They've never been to the places that I've travelled to. They feel like they can see what I've seen through my eyes. My success is like their success. When I'm winning, they're winning too! For them to see someone that they've grown up with, out in the world living the dream, it's a great feeling for them and for myself.

JJ: You have impressive power on your horn. When and how did you develop that?

FH: Well, it takes years of study to develop power and control on your instrument. That is a never ending process. However, I guess this process started when I was a freshman in high school. When you're in Teaneck High School and you are in band, you also have to be in marching band. When I was in middle school I wasn't that great of a player. I was the last chair in a section of 10 or 12 trumpets. When I started transcribing Louis Armstrong and Joe Newman, I was practicing more, and my playing got better. My chops also strengthened. I became the first trumpet in eighth grade. When I moved up to high school, all of those guys that were ahead of me and still playing found that I was ahead of them. There were three seniors and myself as a freshman playing lead trumpet. We all had to do marching band. We rehearsed five days a week and then played the football games on the weekend. During practice, the senior trumpet players would not play. They faked like they were playing but left the work for me. I had to sound like four horns as opposed to one, and my chops got stronger. The band director couldn't tell the difference. At first those seniors were just taking advantage of me, but after a while they showed admiration. That was nice.

JJ: Where did you go after high school?

FH: I went to William Paterson University first from 1994 to 1999. I graduated with a Bachelor's in Jazz Studies and Performance. I then took a year off from school and ended up going to New Jersey City University, first as a ringer. Later on I got a full ride to go there as a student. It was there where I completed my Master's degree in Jazz Studies and Performance.

JJ: How did you get to be a ringer at NJCU?

FH: At William Paterson University, the music program is tremendous. I had opportunity after opportunity to open up shows for greats like J. J. Johnson, Oliver Lake, and the Vanguard Orchestra. I was either opening in bands for these bands or playing with these bands. That is what the college did for me. I thought, "Well these people dig me, I guess they are going to hire me." It doesn't work like that. It's not that simple. When you're just out of school, you've got to pay some dues. People just don't hand things to you on a silver platter. If you are truly great, that can happen. In my case it didn't. Two or three years down the road, my time came.

When I took a year off, the music program at New Jersey City University was run by Dr. Edward Joffe. He needed a trumpet player for the school's big band. They already had four trumpet players, but he wanted a professional that played well: not necessarily somebody with a name, just someone to strengthen the section. Dr. Joffe is a close friend of my private teacher David Rogers. He asked David, "Who's your best student?" David gave him two names and I was one; I got the call. Doctor Joffe asked me if I was interested in playing in the school's large ensemble as a ringer. That meant he would hire me as a professional. I wasn't working much, so I said, "Sure." The first concert I did with the school was with Michael Brecker, may he rest in peace. I had performed with him when I was just a freshman at William Paterson University. I was playing lead trumpet as a freshman in the big band when he was the guest soloist. Now I'm hired as a professional soloist on the solo chair to play with NJCU's large ensemble and Michael Brecker is guest soloist yet again. I got his attention. At the end of the sound check, I went to the dressing room to put my horn away, and he popped out of his dressing room. He said, "Excuse me, can I ask you something in confidence?" I said, "Yes. What is it?" He said, "What's your name?" I told him and he asked, "You're not really a student here are you?" I said, "No." He said, "I didn't think so. You're too good to be a student here. Give me your number. I'm not joking. I can't guarantee when I'll call you but you never know. I might call you for a gig." Three years later, I ran into him again at Jazz à Vienne, a big festival in France. He was a guest soloist with a small group. I was there with the Village Vanguard Orchestra. Myself and trumpeter Alan Quinn (also a ringer from NJCU) sat and spoke with Michael for about 15 minutes. That was the last time I saw him.

JJ: Do you have any career souvenirs people might see at your place?

FH: I did, but no longer. I'm living with my mom. My father passed away in 2012, and we have renovated the house since his death. Before that all my music awards, like the ones from DownBeat magazine, were on display, but they are all packed in boxes. My most recent award is from being in Grammy winner Christian McBride's big band. He won for his first big band record entitled The Good Feeling. Also there's a beautiful glass plaque that I received from The Jelani Institute. It's a foundation started by Ms. Carol Manigault. Her son Jelani Manigault (may he rest in peace) was one of my musical peers in high school who unfortunately is no longer with us. After his death, his mother started a foundation in his honor called The Jelani Tree/The Jelani Institute (Justice Equity Love and Awareness NOW Institute). It was their 10th Anniversary Award Recipient on April 5, 2014.

JJ: You have played in the White House. Please tell us about that.

FH: I had two opportunities to play at the White House for President Obama. The first was in February, 2012, just after my father passed. I was there for the Red, White and Blues program. It was all of the top blues guitarists in the country. Artists such as B. B. King, Jeff Beck, Shemekia Copeland, Keb Mo, Susan Tedeschi and Derek Trucks, Mick Jagger, you name it. Organist Booker T. was the music director for that event. Afterwards, Mick sent a package with a $500 bottle of Champaign to my parent's house. He was just happy that someone that he believed to be a worthy candidate of running the country got the job. And that worthy person happens to be a music lover. And people like Mick Jagger and the rest of us musicians were receiving an opportunity in its highest honor to come to do what we do best which is entertain and perform greatly!

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Inside this package was a white box with a sparkly, gold ribbon wrapped around it and a card. The card read: “Dear Fredrick, I wanted to thank you so much for making the Red, White, and Blues concert at the White House so special. So great working with you. All the best. Mick Jagger.” When I took the ribbon off and opened the box, inside was this bottle of Brut Beau Jolie Champaign (Champagne Bertrand Senecourt special cuvée Brut) enclosed in a copper covering, lying on a bed of wood shavings. I’ve never seen anything like it.

Then earlier this year, February, 2016, I went to the White House with Christian McBride’s Big band for Smithsonian Salutes Ray Charles: In Performance At The White House. Bassist Ricky Minor was the music director this year. And some of the guest artists were Demi Lovato, Usher, Yolanda Adams, Sam Moore and many others. Both opportunities were tremendous. However, my first experience was a bit more exciting due to it being my first time performing at the White House. And secondly, because President Obama being asked on the spot by B.B. King to sing the blues. He refused at first but eventually broke down after some arm twisting by B.B. King.

JJ: How does $500 Champaign taste?
FH: Well I’m sure that it would have been pretty amazing if I would have cracked it then but I didn’t get to it until three years later for my wife and my third wedding anniversary. It had lost some of its fizz. However, it was still nice nonetheless.

JJ: Did you get a photo with the president or first lady?
FH: Yes. There was a group photo taken with the president and the first lady on both occasions. This time around they didn’t mail us the picture.

JJ: You spoke about “paying your dues” after getting out of William Paterson. Would you tell us about that? How did you network? Who helped you? What was your big break?
FH: Paying dues means that you have to work hard to get to where you want to be in life, because the people that are in the position that you want to be in, had to work hard to get there themselves, so they’re not going to make it easy for you. You’re going to have to earn it. When you graduate from college, unless your playing is sensational and you have something unique to offer, you’re going to have to earn it. When you graduated from college, unless your playing is sensational and you have something unique to offer, you have to work hard to get to where you want to be.

Musically, no well-known artist is going to hire you. Why? Because every band leader when looking for a new member or members is looking for someone who can enhance themselves, enhance the band itself, and the music they’re playing. They’re looking for a person that they can rely on at all times. A person who is loyal, dependable, hardworking, hungry for knowledge, humble, shows up on time, and is always properly dressed.

How do you network? You network by making yourself visible on the scene. Go out as much as you can to gigs that you desire to be on. Don’t go to these gigs wanting to sit in all of the time though. Go to study and analyze the music. Memorize the music if you can. Go to jam sessions and perform to the best of your ability every time you go to play regardless if the band is good or not. Introduce yourself to other musicians on the scene. Get some business cards made and hand them out to people that you want to be associated with.

My friends/peers helped me to land work, when I first graduated from college. Other gigs I had to land myself. One of my college roommates was tenor saxophonist Lenny Roberts. He was active in the Cape May Jazz Festival. He hooked it up so that I could get an invite to be a part of their paid jam sessions. One of the CEO’s of the festival, Ms. Carol Stone (may she rest in peace) took a liking to me, and she began to hire me for every festival, which meant more visibility, more fan development, more bands to work with, more networking, more gigs! Then my brother, Julius Tolentino, was working in the big band of the late great Illinois Jacquet. Illinois was looking for a trumpet player, so he recommended me. I started out on the 3rd trumpet chair. The lead trumpet player at the time, Illinois was not fond of, so he got rid of him. Another trumpet player was brought in, and I moved over to the lead chair. I remained in that position for the last three years of Illinois’s life.

Illinois was residing in St. Albans, Queens, and a jazz festival was started in his honor. The year he passed away, Frank Foster’s Loud Minority big band was asked to fill in for Illinois’ big band. The lead trumpet player in Uncle Fos’ band was Earl Gardner. He couldn’t make the gig, so he called me to fill in for him. I went and sight-read the lead chair. At the end of the gig I walked up to Uncle Fos and asked him if I passed the test. He said I passed it with flying colors! Then I became the lead trumpeter in Frank Foster’s big band. My mentor Rufus Reid was subbing on the bass chair that evening for Earl May (may he rest in peace). So he got to see his teachings unfold right before his eyes.

Every opportunity to play another job and hold on to it is a big break as far as I’m concerned. It’s who you know and it’s where you’re at that creates the big break. No one gets to the mountain top on their own. There’s always one key person that pivots you into position. It’s up to you to do something memorable that will stay on your employer’s and your audience’s minds to keep you there and on top. Play something memorable. Get a gig and keep the gig. Make it hard for the next person to get your spot. That’s the key.

JJ: That is a good thought to end with. Thank you for doing this.
FH: Thank you

To learn where Freddie is playing, visit his website www.freddiehendrix.com for listings of upcoming gigs from his 2017 gig calendar.

Schae Fox is a longtime jazz fan. Now retired, he devotes much of his time to the music and shares his encounters with musicians in this column.
Jazz People Are GIVERS!

Thanks to the generosity and commitment of so many NJJS members, the 2016 Annual Fundraising Drive raised just over $7,000 for our Society! As we look forward to celebrating our 45th year dedicated to the performance, promotion and preservation of jazz, the support of our members has allowed us to start 2017 off right.

The coming year has us reinstating our Generations of Jazz program (which promotes jazz education in schools for young listeners), planning a special anniversary celebration event in the autumn (details to come), as well as maintaining our college scholarship program, monthly socials and other NJJS sponsored and supported events.

These endeavors don’t happen without the generous support from donors like you — thank you!

As we continue to expand our programming and reach, we are grateful for your stewardship. Memberships, Gift Memberships, Memorials and Tributes, Corporate Matching Programs, Planned Giving and Legacy Gifts are all ways to partner and celebrate with NJJS in the promotion and preservation of jazz.

Together we’ll make this 45th Anniversary Year a big success!

"We make a living by what we get, but we make a life by what we give."
— Winston Churchill

13-Year-Old Jazz Piano Sensation Joey Alexander Appears At Bethany Baptist Church Vespers

Joey Alexander, the celebrated Indonesian jazz pianist and child prodigy, performed for the monthly jazz vespers service at Bethany Baptist Church in Newark on February 4. The Bali native taught himself to play jazz at age 6 and released his first album, My Favorite Things, in 2015 at age 11. His Bethany performance had been billed as a trio, but he gave a solo performance and departed from his usual repertoire to play a program of all church music.

The church’s free jazz vespers program takes place on the first Saturday of the month. Upcoming performances are: drummer Winard Harper (March 4), harpist Brandee Younger (April 1) and vibraphonist Steve Nelson (May 6).

There are free refreshments and an informal get together with the artist after the performance in the church’s basement community room.
Monty Alexander “Looking Back” At The Jazz Standard

By Schaan Fox

For five nights starting January 30 pianist Monty Alexander took the stage at Jazz Standard to revisit some highlights of his long and storied career. That alone sparked my interest, but when I saw that he would have Warren Wolf on vibraphone, Ron Blake on tenor, Hassan Shakur on bass, and Jason Brown on drums, I booked a spot. The show was billed as a reprise of the 1969 Milt Jackson LP That’s The Way It Is. Mr. Alexander opened by explaining that while, “I’m from Jamaica, not Long Island,” he always loved playing jazz. A few years after he began playing in this country, he found himself part of the Milt Jackson Quintet and recording That’s The Way It Is at Shelly Manne’s Manne–Hole in Los Angeles. Smiling broadly, he claimed, “I was four years old.”

They opened with an energetic version of “Frankie and Johnny.” It was fun watching Monty interact with his group. His face is very expressive, and he often sat astride the piano bench so he could easily face all of the musicians and give encouraging smiles and nods as they played. At one point he stood with his back to the keyboard watching Jason Brown’s extended solo. In all, they only played six jazz classics, among them were “In Walked Bud,” “Work Song,” and “Impressions.” Only the first was from That’s The Way It Is, but I doubt that anyone was disappointed, because Monty explained that all the selections were ones Milt Jackson and Ray Brown frequently played.

The leader gave everyone ample solo time, and when he took his turn, his exuberant improvisations often had his bandmates, as well as the audience, bopping their heads. The set was exceptional; perhaps because Milt Jackson’s widow and daughter were in the room. That must have added extra inspiration. Before they played “Django,” Monty explained that John Lewis wrote it as an homage to the then recently dead Gypsy guitarist. He smiled and added that was how he learned the fancy word “homage.” He also noted that John Lewis was such a proper gentleman that he would not say “ain’t.” Consequently, he announced their closing selection, “Things Are Not What They Used to Be.”

As we were leaving, a gentleman, who had driven up from Philadelphia just for the set, said it was well worth it, but he wasn’t looking forward to the drive back. I agreed, pleased that we could relax as the train took us home.
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All Things Swing
The 48th Annual Pee Wee Russell Memorial Stomp

By Mitchell Seidel

By all indications, people should not be listening to swing music these day. To start with, the basic format is nearly as old as jazz itself, dating back to the first third of the twentieth century. Then there’s the problem of style. Swing was designed to propel dancers across a floor, with rhythm and melody. That’s hardly a formula found in most venues today. Modern audiences grew up on the sound of electric guitars and horns are only used as embellishments to arrangements of pop tunes. The odd trumpet or saxophone may sneak its way in, but drums, guitars and electronic keyboards are the driving forces today.

The question remains then: why is swing still around? What is it about this musical kudzu that keeps it coming back despite countless applications of critical weed-killer? The history of jazz is littered with astute or absurd essays about why one form of it or another has “died,” giving way to another incarnation of improvised music “discovered” by the next generation of jazz taste-makers. Yet this damn swing stuff keeps coming against the tide. Hasn’t anyone told the musicians who play the stuff or the audiences, from teenagers to great-grandparents, who listen to it, that older styles of jazz are dead?

Fortunately, for the last 100 years, nobody’s bothered to listen to the critics and naysayers. How else can you explain that the period of modern history dubbed “The Jazz Age” only lasted about a dozen years after the first recognized jazz recording? As for the “Big Band Era,” it lasted only slightly longer than 15 years before vanishing into postwar suburbia.

That doesn’t mean swing music didn’t have a lasting effect on the jazz cannon. Well after its departure as America’s popular music, swing lives on with big bands of various stature and small group performances by younger players who enjoy the practice of melody and harmony. And think about the music that emerged from that period: “Sing, Sing, Sing,” “I’m Getting Sentimental Over You,” “One O’Clock Jump,” “Take the A Train.” You’d be hard-pressed not to hear such music at modern day big band concerts. While the likes of Benny Goodman, Duke Ellington and Count Basie are gone, so-called “ghost bands” performing their repertoires continue to attract audiences who weren’t born when the music’s popularity was its zenith.

Also worth noting is the continued demand for “new” recordings from the swing era. Thanks to the detective work of various music archivists and institutions, we always seem to have access to previously undiscovered performances from previous eras. In addition, the younger performers are always releasing their own works. Say what you will of the phonograph record versus digital recordings, modern technology puts older styles of jazz as close as a compact disc, laptop computer or cellular telephone.

As has been repeated many times over the years, good music is good music, and nowhere is that more evident in the modern day purveyors of swing. Their respect for the compositions that came out of Broadway and the bandstands during the swing era enriches their repertoires with new renditions of jazz classics. The very nature of a solo means that it is new music unto itself. And the presentation of a tune by an ensemble, the arrangement, always breathes new life into the music.

For this year’s 48th Annual Pee Wee Russell Memorial Stomp we’ve booked some of the best of those purveyors of modern swing as can be heard on any bandstand. Here are brief capsules of the leaders who will perform four hours of swinging jazz on March 26 at the Birchwood Manor in Whippany. See inset for complete listings of band personnel. (Ticket info on page 19.)

■ THE MIDIRI BROTHERS

Paul and Joe Midiri have made music the focus of their lives since the identical twins graduated Glassboro State College in the mid 1980s. After spending nearly a decade working in Philadelphia, New York and Atlantic City they began to branch out. They performed first at The Great Connecticut Jazz Festival and in 2002 made their west coast debut. Since that time they’ve been featured at many West Coast jazz festivals, including Mammoth Lakes Jazz Festival, Monterey Jazz Festival, The Pismo Jubilee By The Sea Jazz Fest, Redwood Coast Music Festival and Sun Valley Swing-n-Dixie Jazz Jubilee, as well as the Central Illinois Jazz Fest in Decatur. Ill. The Midiri Brothers have also played for many jazz clubs from Chicago to Florida.

The L.A. Jazz Magazine enthused “Catch them whenever you can!” and added, “their sextet is one of the most exciting small group swing units around today.”

■ PETER AND WILL ANDERSON

The afternoon’s second set of twins (surely a first) hail from Washington, DC, but moved to New York City to attend Juilliard. Peter and Will have performed with the Jimmy Heath Big Band, Lincoln Center Jazz Orchestra, Village Vanguard Orchestra, Wyckiffe Gordon, Cecile McLorin Salvant, Paquito D’ Rivera, Kenny Barron, Bob Wilber, and Albert “Toote” Heath. They’ve headlined at The Blue Note, Jazz at Lincoln Center, The Kennedy Center, New Orleans Jazz Festival, Sarasota Florida Jazz Festival, South Carolina’s Jazz Corner, Seattle’s Triple Door, Miami-Dade Cultural Arts Center, DC’s Blues Alley, the Oklahoma Jazz Hall of Fame and the Arizona Music Festival.

Their ensemble has performed in over 35 U.S. States, toured Japan, and been featured four times in NYC’s famed “Highlights in Jazz” series, alongside Lou Donaldson, Ken Peplowski and Warren Vaché. As guest clinicians, Peter and Will have visited Temple University, Xavier University, University of South Florida, University of Central Oklahoma, Florida State University, Ohio State University, Michigan State University, University of Scranton and others.

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Diane Moser’s CPB: 20 Years of New Music

The cognoscenti will tell you that skipping even a single performance by the talented and adventurous 17-piece Diane Moser’s Composers Big Band (DMCBB) means missing a once-in-a-lifetime musical experience.

You can join the continuing celebration with an evening of eclectic, heart-felt music featuring the band’s resident composers as they celebrate 20 years of developing and presenting new big band music at Trumpets on March 22. Don’t let them cognoscenti scare you, Moser promises it will all be fun.

Formed by composer/pianist Moser and a dedicated group of musicians and composers with the intention of exploring the possibilities of big band music and moving it forward, the Composers Big Band has fulfilled that mission since its debut gig in January 1997. The DMCBB is equally at home playing classics and pushing boundaries. Any given set might contain tunes that would be a good fit for big band greats throughout jazz history, alongside straight-ahead jazz, Latin, funk, blues, Indian raga, and — why not — experimental efforts. They have visited hip-hop territory, performed a jazz opera and paid tribute to legendary composers such as Charles Mingus, Jaki Byard and Oliver Nelson.

Special guests like singers, poets, spoken word artists, actors, filmmakers and sound painters have lent their talents to the fearless ensemble, which has also hosted talks by educators and others delivering tributes and oral histories. The DMCBB has even ventured into the cosmos with “Science Meets Music” and “The Music of the Spheres” featuring Moser originals and George Russell’s “Jazz in the Space Age,” making them the only band besides Russell’s to ever play the ambitious suite.

In the past two decades, the DMCBB has hosted more than 100 guest composers, from internationally acclaimed artists such as Jane Ira Bloom, Mark Dresser, Howard Johnson, Oliver Lake and Michele Rosewoman to student writers hearing their compositions performed by a large ensemble for the first time.

The band also regularly focuses on presenting original works by more than a dozen resident composers, who will be in the spotlight at the March 22 celebration. The 2017 resident composers roster includes Dennis Argul, Barbara Cifelli, Jim Cifelli, Marty Fogel, Matt Haviland, Rob Henke, Rob Middleton, Diane Moser, Chris Rogers, Erick Storckman, Russ Vines, Ed Xiques and Craig Yaremko.

It’s impossible to separate the band’s music and mission from the vision and contagious energy of leader Diane Moser. Moser has released six CDs as a leader or co-leader, including one with the DMCBB (a second album with the big band is in the works).

Keeping a big band together for 20 years is no small feat, especially when it’s made up of players who lead their own bands and/or are in-demand sidemen. There’s a warm, family vibe to the DMCBB, presuming your family is enormous, talented, and eager to work and play together at every opportunity. And after two decades some of the original band members are still on the bandstand at every gig.

In addition to pianist Moser, the current DMCBB lineup includes: saxes: Ed Xiques, Rob Middleton, Marty Fogel, Barbara Cifelli, Craig Yaremko, Tom Colao; trombones: Erick Storckman, Ben Williams, Matt Haviland, Dennis Argul; Trumpets: Mike Spengler, Jim Cifelli, Chris Rogers, Rob Henke; rhythm: Larry Maltz (guitar), Andy Eulau (bass), Scott Neumann (drums).

Besides being known for its adventurous music, a strong community feeling is a trademark of the DMCBB under Moser’s leadership. In addition to years of playing regular monthly gigs, the band has produced special events such as a September 11th concert benefiting the Red Cross; benefit concerts for members of the jazz community facing health issues; and peace concerts, including annual celebrations of Daniel Pearl World Music Day.

Moser has invited DMCBB members to bring in their compositions, and sometimes even their own bands to scheduled gigs, and provided opportunities for high school student bands to play opening sets at Trumpets. The bandleader mentors and encourages newbies, as well as inspires veteran players, composers, and writers who have dropped out of the music world to give it another try, and provided an outlet for their creativity.

Regardless of the occasion, the repertoire, the style, or the complexity of the music, listeners can count on each DMCBB concert being dedicated, adventurous and flat-out fun. You will be be entertained and inspired!

Trumpets Jazz Club | Montclair
Weds., March 22 | 2 sets at 8 and 10 pm
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More info at: www.dianemosermusic.com
Pee Wee Russell Played His Last Gig for Dick Nixon

Charles Ellsworth Russell, much better known by his nickname Pee Wee Russell (March 27, 1906 – February 15, 1969), was a singular jazz musician. Early in his career he played clarinet and saxophones, but he eventually focused solely on clarinet. With a highly individualistic and spontaneous clarinet style that “defied classification,” Russell began his career playing Dixieland jazz, but throughout his career incorporated elements of newer developments such as swing, bebop and free jazz. In the words of the poet Philip Larkin, “No one familiar with the characteristic excitement of his solos, their lurid, snuffling, asthmatic voicelessness, could deny the uniqueness of his contribution to jazz.

Early Life

Pee Wee Russell was born in Maplewood, Missouri, and grew up in Muskogee, Oklahoma. As a child, he first studied violin, but “couldn’t get along with it,” then piano, disliking the scales and chord exercises, and then drums — including all the associated special effects. Then his father sneaked young Ellsworth into a dance at the local Elks Club to a four- or five-piece band led by New Orleans jazz clarinetist Alcide “Yellow” Nunez. Russell was amazed by Nunez’s improvisations: “[He] played the melody, then got hot and played jazz. That was something. How did he know where he was or where he was going?” Pee Wee now decided that his primary instrument would be the clarinet, and the type of music he would play would be jazz. He approached the clarinetist in the pit band at the local theatre for lessons, and bought an Albert-system instrument. His teacher was named Charlie Merrill, and used to pop out for shots of corn whiskey during lessons.

His family moved to St. Louis, Missouri, in 1920, and that September Russell was enrolled in the Western Military Academy in Alton, Illinois. He remained enrolled there until October the following year, though he spent most of his time playing clarinet with various dance and jazz bands. He began touring professionally in 1922, and travelled widely with tent shows and on river boats. Russell’s recording debut was in 1924 with Herb Berger’s Band in St. Louis, then he moved to Chicago, where he began playing with such notables as Frankie Trumbauer and Bix Beiderbecke.

Career

From his earliest career, Russell’s style was distinctive. The notes he played were somewhat unorthodox when compared to his contemporaries, and he was sometimes accused of playing out of tune. In 1926 he joined Jean Goldkette’s band, and the following year he left for New York City to join Red Nichols. While with Nichols’s band, Russell did frequent freelance recording studio work, on clarinet, soprano, alto and tenor sax, and bass clarinet. He worked with various bandleaders (including Louis Prima) before beginning a series of residences at the famous jazz club “Nick’s” in Greenwich Village, Manhattan, in 1937. He played with Bobby Hackett’s big band, and began playing with Eddie Condon, with whom he would continue to work, off and on, for much of the rest of his life — though he complained, “Those guys [at Nick’s and Condon’s] made a joke, of me, a clown, and I let myself be treated that way because I was afraid. I didn’t know where else to go, where to take refuge”.

From the 1940s on, Russell’s health was often poor, exacerbated by alcoholism — “I lived on brandy milkshakes and scrambled-egg sandwiches. And on whiskey…I had to drink half a pint of whiskey in the morning before I could get out of bed” — which led to a major medical breakdown in 1951, and he had periods when he could not play. Some people considered that his style was different after his breakdown: Larkin characterized it as “a hollow feathery tone framing phrases of an almost Chinese introspection with a tendency to inconclusive garrulity that would have been unheard of in the days when Pee Wee could pack more into a middle eight than any other thirties pick-up player”.

He played with Art Hodes, Muggsy Spanier and occasionally bands under his own name in addition to Condon. In his last decade, Russell often played at jazz festivals and international tours organized by George Wein, including an appearance with Thelonious Monk at the 1963 Newport Festival, a meeting which has a mixed reputation (currently available as part of the Monk 2-CD set Live at Newport 1963–65). Russell formed a quartet with valve trombone player Marshall Brown, and included John Coltrane and Ornette Coleman tunes in his repertoire. Though often labeled a Dixieland musician by virtue of the company he kept, he tended to reject any label. Russell’s unique and sometimes derided approach was praised as ahead of its time, and cited by some as an early example of free jazz. At the time of their 1961 recording Jazz Reunion (Candid), Coleman Hawkins (who had originally recorded with Russell in 1929 and considered him to be color-blind) observed that “For thirty years, I’ve been listening to him play those funny notes. He used to think they were wrong, but they weren’t. He’s always been way out, but they didn’t have a name for it then.” George Wein’s Newport All-Stars album includes a slow blues called “Pee Wee Russell’s Unique Sound”.

By this time, encouraged by Mary, his wife, Russell had taken up painting abstract art as a hobby. Mary’s death in the spring of 1967 had a severe effect on him. His last gig was with Wein at the inaugural ball for President Richard Nixon on January 21, 1969. Russell died in a hospital in Alexandria, Virginia, less than three weeks later.

— Wikipedia
Dan’s Den | I never had a better friend...

By Dan Morgenstern

Friendship is one of life’s greatest gifts, and losing a friend one of life’s greatest sorrows. Ed Berger was my partner at the Institute of Jazz Studies for almost 40 years, until we both retired, though Ed continued as a consultant. Our titles were, respectively, Director and Associate Director, but we were equals and true collaborators. When I came to Rutgers in 1976, with that impressive title, Ed was already there — and the two of us were the entire staff — with volunteer assistance from a young music student named Vincent Pelote, whom we conspired, with help from some well-placed Rutgers jazz fans, to turn into a librarian. Ed had a library degree (as well as one in Slavonic languages) while I was a virgin in that respect.

Ed was the eldest son of Morroe Berger, a distinguished professor of sociology at Princeton and a lifelong jazz fan, whose article on the veteran New Orleans trumpeter Bunk Johnson was the first on the topic of jazz to be published in an American scholarly journal. It was when Morroe Berger met Benny Carter at a seminar that he was so impressed with the multitalented musician that he wanted to become his biographer. Though he had resisted previous efforts, Carter agreed, and they became fast friends. Enlisted as a collaborator, Ed decided that a discography should be included, and this soon expanded into a listing of Carter’s compositions and arrangements and all recordings of these, as well as other career documentation. The work, *Benny Carter: A Life in American Music*, was published in two sizable volumes, but, alas, after Morroe Berger’s death at 63. (Both Ed’s parents died of heart conditions, much too soon, and that would seem to have been the cause of his sudden demise; please see “Big Band in the Sky” for details about Ed’s other fine books, survivors, etc.)

Aside from his gifts as a writer, and editor — he was a founder of the Institute’s *Journal of Jazz Studies*, and with yours truly edited the *Studies In Jazz* series published by Scarecrow Press. Ed was a wonderful photographer, a talent and passion he shared with his great friend Joe Wilder. Fortuitously, a collection of Ed’s photos was published in 2015, a collaboration with the poet Gloria Krolak, *Free Verse and Photos in the Key of Jazz*.

It was because he considered Wilder an under-recorded talent that Ed started his own label. He named it Evening Star, the title of Carter composition, and Carter was a silent partner in the enterprise, which yielded several fine Wilder CDs. Ed was no novice when it came to producing records, having acted in that capacity for several Carter albums. In the realm of reissues, Ed and I collaborated on the 100 LP series *The Greatest Jazz Recordings of All Time*, a title devised not by us but by Franklin Mint, on whose label the recordings were issued.

While on the topic of recordings, Ed was a superb discographer, and beyond that, solographer. Aside from the solo documentation in the Carter work, Ed did amazing and laborious research on Wilder solos for his biography of his friend. Not just on jazz recordings, but on the very many albums of what was once called “mood music,” film and TV related items, etc. And for an article in the *Journal of Jazz Studies*, Ed offered personnel and solo information on the many jazz-related albums produced by Jackie Gleason. (Ed was a serious *Honeymooners* fan, which might have inspired this venture.)

In his special unobtrusive way, Ed was the unofficial photographer of the Institute, documenting decades of events, public and private. He was the exact opposite of a papparazi. He also was a brilliant interviewer, a talent again reflecting his genuine respect and affection for the people he wrote about, photographed, or interviewed on radio: Ed, Vincent, I and various other IJS staffers were the producers and voices of *Jazz From the Archives*, a WBGO Sunday night feature for more than 30 years, until the current management decided that our Arbitron rating was too low. Ed’s reaction was typically much less aggravated than mine — he took life with a wonderfully understated sense of humor.

As the many tributes that have poured in since his passing prove, Ed was admired and respected in the world of jazz research for his unconditional and friendly helpfulness to all comers with questions, be they easy or

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hard to answer. He was much too kind to make anyone feel ignorant but was always at his best when the answer required not just facts but discussion.

He didn’t just know a lot, he understood. And he had a matchless sympathy for the questioners’ urge to find the answers. This attitude was also reflected in his everyday relations with colleagues. Indeed Ed was collegiality personified. And when there was a real need, the most supportive and encouraging person one could imagine.

There was one significant element in Ed’s life that I was not part of: his abiding love for the game of basketball, not as a spectator sport, but in an active role. He was often involved in pickup games, was noted for a special shot, and did some coaching of student teams. He was an intense player and every now and then would show up at work with a black eye or a bump on the head, something he (and after getting used to it, we) would joke about. But those games were a serious thing for Ed, and if it hadn’t been for jazz, who knows what might have been.

In my long life, I never had a better friend than Ed Berger, one of that rare breed, a truly good human being. I was blessed to have had Ed by my side for so many years. Much of what I may have accomplished could not have been done without him.

I wasn’t sure if just two nights after the awful news of Ed Berger’s death might not be too soon to venture out to hear music, but decided that it could be a possible cure for my deep depression, at least for a spell. As it turned out, it was.

On this wet and cold night, the tight confines of Mezzrow seemed particularly warm and cozy. The music that soon made it more so was provided by Barbara Rosene and friends, to wit, her frequent pianist (and sometime singer) Colin Fowkes; a new face, guitarist John Merrill, and “special guest” and Barbara regular, trumpeter Danny Tobias. (As we shall see, there would be another and even more special guest.)

Rosene is known for a particular affinity for the ’20s, yet her repertoire is far wider. However, on this night, with its welcome emphasis on happy stuff, there was much from that productive decade. Yet one of the early entries in the first set (we caught both, as is customary at Mezz) dates from 1936 — “There’s Something in the Air,” nice and seldom heard, as was much on this night. Not so “Easy Come, Easy Go,” one of her standbys, by a favorite, Oscar Levant (mine too, to echo Velma Middleton), nor “All My Life,” also from the ’30s, and the title song of a Rosene CD.

From another, “Naughty But Nice,” we were treated — if not in a row — to a couple of Bessie Smith specials, “I’m Wild About That Thing” and “Kitchen Man.” (The lyrics of the latter are, shall we say, tasty). The Rosene way with such single entendre material is disarmingly straightforward, as was Bessie’s — just good clean fun! It was refreshing to be treated to some unhackneyed items, like “Living in the Sunlight, Loving in the Moonlight” and “Just Like a Melody Out of the Sky.” She stayed in the stratosphere with “Me and the Moon” (there’s a Moon Song CD by Barbara that I have yet to find).

I was not familiar with “My Baby Don’t Pout,” nor “The Night I First Met You,” but “Me Minus You”, I do know and like, and it was enhanced by especially tasty work from Tobias, with cup mute, if I remember correctly. (I’d checked my wet bag, failing to extract my notepad, and thus had to scrawl on a napkin.) As for “The Night I First Met You,” I particularly liked the lyric — Barbara has excellent diction and never drops a word. Fowkes, a Fats Waller fan, presented his vocal credentials on “It Ain’t Nobody’s Business,” enjoyably, but of course not in the same league as his lively piano soloing and excellent ‘comping. Merrill was a pleasing discovery, both in solo and support, reminding me at times of Eddie Lang.

As noted, I’d heard Tobias with Barbara before, and they have excellent musical rapport. He is a sensitive obbligatist and when he solos, he always stays in the singer’s groove.

Now about that even more special guest: It was Barbara’s daughter Maddie, who wrote a song for her mother’s On the Brink CD, but whose singing I had not heard before. Mother and daughter proved well matched on a rare 1928 Richard Whiting song, “I Think You’ll Like It.” I did, but due to the placement of a mic, my attempts to take a decent photo of this special duo failed, though I’ve submitted one attempt to the editor for possible improvement. We shall see — or not! [not — Ed.]

In sum, the evening was proof, if needed, that music has healing powers, as Shakespeare well knew.

Back from her recent successful tour of the U.K. and Netherlands our dear friend, the inimitable Daryl Sherman, and her newfound musical partner, multi-instrumentalist Adrian Cunningham, will present their Dynamic Duo at Kitanos on February 16. What with Daryl on voice and piano and Adrian on clarinet, alto sax and flute, you get five for the price of two and sparks will surely fly!
SATURDAY, MARCH 18 • 3PM | FAMILY DAY

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ELTON GLASER

Poets, judging by online searches for biographies that include some meat on their bones aside from prizes won, school graduated from, etc., are a private bunch. Sometimes even the most diligent hunt turns up blank. Elton Glaser is no exception.

We know he was born in 1945 and raised in New Orleans, thus establishing his emotional connection to Professor Longhair. We know he taught at the University of Akron in Ohio, and served as editor of the Akron Series in Poetry at the University of Akron Press. He’s published at least six books of poetry and received prestigious poetry awards. That’s it.

Aside from reading his poems, the following quote may be as far as we get into Glaser’s inner workings. French poet Paul Valéry famously said, “A poem is never finished. It is only abandoned.” With this in mind, Glaser responded to a question about another poem in his only online interview, “How A Poem Happens.” It easily applies to “Elegy for Professor Longhair.”

“I abandon few poems, and those I do abandon never get sent out for publication. This poem has been ‘finished,’ polished to as high a gleam as I could get it. If a poem has that kind of hard-worked sheen, like a mirror, then maybe a reader can see himself or herself in it.”

ELEGY FOR PROFESSOR LONGHAIR

In three short stanzas, Elton Glaser reflects back to us the New Orleans he knows, all the while praising the pianist he recalls from his youth. Henry Roeland “Roy” Byrd, AKA Professor Longhair, or Fess, was a seminal New Orleans pianist and singer. He overlapped the life of his elder, Jelly Roll Morton, the Crescent City’s first piano hero.* The Professor taught himself to play while carrying home pianos he found discarded on the street and cobbled together with workable pieces from each.

Glaser richly recalls the Afro-Cuban rhythms that Fess created and played in clubs along Rampart Street where the French built a wall to protect their colony and is now, sans wall, the northern border of the French Quarter. One of those tunes was “Crawfish Fiesta” that Longhair recorded in 1979, and also his last album. Church bells rang, not the somber peal of Christianity, but the wild version where voodoo queens and Christ shake hands.

They call folks to prayer so that the dead, some of them “hambones,” dancers who used their hands to make percussive sounds on their bodies, could rise again. He mentions Congo Square, the now-hallowed site where Africans were brought for sale. Once slaves were given Sundays off from their labor, this was the only place they could legally congregate to dance, sing, make music and trade crafts.

Glaser vows to march in the Mardi Gras parade in the second line, that is, behind the musicians, where the zulu strut was THE dance. Zulus, however, were never an enslaved people because of their location in East Africa and reputation as fierce warriors. The dance got its name from the members of a neighborhood benevolent society, or krew, then named the Tramps, but today is the Zulu Social Aid and Pleasure Club. They’d seen a musical comedy based on the Zulu tribe and adopted not only their dance but the custom of throwing coconuts, instead of beads, to parade spectators. (This proved dangerous to parade-goers’ health. Now, the painted and hollowed nuts are handed out.) The musicians may be spent and the tourists still. Step off the train, some hi-fi squalling Get yo’ ticket in yo’ hand, you wanna go to New Orleans! I’ve come back and you’ve gone.

No gospel or gris-gris Could keep you here, however much You loved the jukejoints pouring out Bourbon and a smokey beat, the palm trees Lashing their green rhythm down Elysian Fields. These words are for the wide river That spreads forever south, and that black box You rode like a raft into heaven.

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RHYTHM & RHYME

Poetry editor Gloria Krolak explores the world of jazz in verse. This month’s poem celebrates the sights and sounds of a New Orleans Rampart Street parade, and mourns the passing of one of the city’s patriarchs of rhythm and blues.

Elegy for Professor Longhair
By Elton Glaser

Over the low lope of the bass, the highhat’s chatter, I’ll always hear that upright Stutter and sway — the Professor’s playing His bareknuckle rhumba boogie on Rampart Street! Stand back now, it’s the crawfish love call, It’s the wild bell ringing for resurrection, It’s the ghost of hambones in Congo Square, Voodoo by Jesus out of Jelly Roll!

I’ll take my place in the second line, Do the zulu strut Where the brothers sweat through the streets, Slow drag and blues — oh the bottom Done drop out the big drum and the horn’s All empty, but the tourists still Step off the train, some hi-fi squalling Get yo’ ticket in yo’ hand, you wanna go to New Orleans!

I’ve come back and you’ve gone.
No gospel or gris-gris Could keep you here, however much You loved the jukejoints pouring out Bourbon and a smokey beat, the palm trees Lashing their green rhythm down Elysian Fields.

These words are for the wide river That spreads forever south, and that black box You rode like a raft into heaven.

*Pianist Jon Cleary demonstrates the development of New Orleans jazz piano styles on his YouTube Video. “The History of New Orleans Piano.” Cleary is also the composer of “Zulu Strut.” Professor Longhair co-starred in the film documentary Piano Players Rarely Ever Play Together, available online.
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Noteworthy
Fradley Garner International Editor Jersey Jazz

WIN A HAPPY HARDBACK: ‘HARLEM JAZZ ADVENTURES’…TOKYO LIBRARY MOUNTS JAZZ MATCHBOOK EXHIBIT…JOIN ‘WE WANT YOUR MEMOIR’ CAMPAIGN – EMAIL DAN MORGENSTERN

FIVE YEARS AGO, I had the joy of first laying eyes on my newborn: Harlem Jazz Adventures: A European Baron’s Memoir 1934-1969. No, I’m the adapter, a Yankee abroad and no nobleman. That was Timme Rosenkrantz, a Dane who fell in love with the music then so popular in my homeland and with the people who played and sang jazz in or near Manhattan. “From Prohibition speakeasies to great ballrooms, from gangsters to goddesses,” I’ve written elsewhere, “Timme brings it all to life with baronial charm and wit. Along the way he makes devoted friends: Louis Armstrong, Duke Ellington, Count Basie, Billie (Lady Day) Holiday, Benny Carter, Erroll Garner — whom he discovered and first recorded — Benny Goodman, Willie “The Lion” Smith, Art Tatum and many more.”

Late in life, Timme wrote a memoir, Dus med Jazzen: mine jazz Memoirer. The 117-page paperback is a treasury of delightful profiles of the people he befriended, many illustrated with black and white photos he took with a Brownie box camera.

Timme Rosenkrantz had his own show on Danish Radio. I loved the records he played in the mid-1960s and the stories he told and I wrote to tell him so. He phoned back. We got together and he asked me to translate his book. The rest I hope you’ll read about in my adaptation of his memoir — a hardcover with more than twice as many chapters as the original, thanks in part to some of Timme’s other writings. Thanks also to an introduction by Timme’s and my dear friend Dan Morgenstern. Dan clicked glasses with the baron years before I met him. Mike Matloff, then a young engineering student in Colorado who wrote a term paper on Timme and got in touch. The Danish original has no foreword or index. Dan wrote a foreword for Harlem Jazz Adventures. Mike spent hundreds of hours compiling an exhaustive index. Please visit our book’s website which Mike set up: www.jazzbaron.com, and watch the two short live videos.

Would you like a free copy of the book? Then join my gift book lottery. Your name will go into a hat and my life partner Hanne will look the other way and draw out one name slip. Cut-off date is March 15, 2017. Jersey Jazz and NJJS staff are not eligible. Email: fradleygarner@gmail.com.

“**I JUST WALKED** into the Yotsuya Public Library here in Tokyo, where Kohei Ohata, the director, has mounted an unusual jazz exhibit,” reports farflung correspondent Mike Matloff. “He’s collected matchbooks from Tokyo jazz cafes he frequented in the 1960s and 1970s. These were cafes where they played jazz records (there were live performances every now and then) and patrons drank coffee or alcohol, and smoked while listening to jazz. Most of these cafes are gone now. I took some pictures. Mr. Obata is also displaying some curated recommendations of jazz CDs for newbies. He told me that some clubs are still going strong here in Tokyo: the Blue Note and the Pittin, and a smaller local hangout called the Eagle. I’ll look into one or more of these next month.”

Readers are welcome to contact the director at ohata@viax.co.jp

DEAR READER: If you haven’t encouraged Dan Morgenstern to write his memoir (Noteworthy, February), you might mention that his Dan’s Den back columns would make many happy chapters: dmorgens@andromeda.rutgers.edu.
JAZZ TRIVIA ANSWERS
questions on page 4

1. Lena Horne
   June 30, 1917 - May 9, 2010
2. Charlie Shavers
   Aug. 3, 1917 - July 8, 1971
3. Laurindo Almeida
   Sept. 2, 1917 - July 26, 1995
4. Thelonious Monk
   Oct. 10, 1917 - Feb. 17, 1982
5. Buddy Rich
   Sept. 30, 1917 - April 2, 1987
6. Dizzy Gillespie
   Oct. 21, 1917 - Jan. 6, 1993
7. Howard Rumsey
   Nov. 7, 2017 - July 20, 1915
8. Eddie “Cleanhead” Vinson
   Dec. 18, 1917 - July 2, 1988

NJJS Offers Patron Level Benefits

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

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

Fan ($75 – 99): acknowledgement in Jersey Jazz Jazzer ($100 – 249): acknowledgement in Jersey Jazz, 1 Pee Wee Stomp ticket plus preferred, reserved seating Sideman ($250 – 499): acknowledgement in Jersey Jazz, 2 Pee Wee Stomp tickets, 1 Jazzfest ticket, plus preferred, reserved seating at both events 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.

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.

Snowbirds: Don’t forget to send us your winter address and return date.
BOOK REVIEW
By Joe Lang

SOUL JAZZ: Jazz in the Black Community 1945-1975
By Bob Porter
Xlibris, Bloomington | Paperback, 281 Pages, 2016, $19.99

By the mid-1950s there was a proliferation of live music venues in the black sections of most large cities in the United States where the emphasis was on organ combos, usually with some combination of the organ with tenor sax, drums and guitar. This music became known as “soul jazz,” although the term eventually was used to encompass many piano-based groups that had a blues/gospel feeling. This music is the centerpiece of Bob Porter’s interesting exploration of this musical genre, Soul Jazz: Jazz in the Black Communities 1945-1975, the music that led up to its popularity and the music that followed.

Porter has formatted his volume to explore the evolution of the music that was popular in the black communities during the period covered by the book. He alternates chapters about the major steps in this evolution with chapters about individual musicians who epitomized the each style. Along the way he adds commentary about the social changes taking place in the nation that were influencing the music, and its acceptance outside of the black community. Porter also addresses the presence of drugs in the musical community. He examines the place of the recording industry and specific record labels in promoting the music at various stages. In each of his major chapters, he provides thumbnail sketches of the performers and personalities who were front and center at each stage of the musical development.

His initial chapter lays the groundwork of the musical populaer before the end of World War II, swing, bebop, the trad revival and the emerging vocalists like Nat Cole and Billy Eckstine. He mentions the big bands; the emergence of Dizzy Gillespie, Charlie Parker and the bebop movement; the influence of Norman Granz and the Jazz at the Philharmonic on presenting jazz in concert form as opposed to ballrooms and clubs; and artist like Louis Jordan and Lonnie Johnson who presaged the emergence of Rhythm and Blues. A separate chapter on saxophonist Illinois Jacquet covers his being a featured performer in Lionel Hampton’s band to become a successful individual performer.

By the late 1940s, the music popular with black listeners became known as Rhythm & Blues. It was strongly blues influenced, was highly danceable, was played and promoted on the emerging black radio stations, and increasingly extended its influence to the jazz being performed by many black artists. One jazz artist who showed this influence was Gene Ammons who is the subject of the next individual chapter.

As Rhythm & Blues gained broader popularity, it began to cross racial lines, and that led to the emergence of The Big Beat or as it became labeled Rock ‘n’ Roll. Porter examines the music of the 1950s that was Rock ‘n’ Roll, and what was cincurrently happening in the jazz community. His profile is of Hank Crawford.

The next chapter gets to the music that is the essence of what comes to mind when the term Soul Jazz is mentioned. This is the music described it the opening paragraph above. It is the music that Porter addresses with the most passion. He acted as the producer of many albums during this period, the mid-1950s to the late 1960s, so he has an insider’s view of the music. He does not ignore the other jazz trends of the period, but his preferences shine through. The musician who he highlights for individual coverage is guitarist Grant Green.

Porter’s final chapter looks at the way in which pop music trends affected the world of jazz with the emergence of Funk and Fusion music. This was a point where many jazz fans who had started to drift away with the onset of Free Jazz, became less interested in the music that was being performed by many jazz artists, and the appeal was to a younger audience. Ultimately, this music evolved into what became known as Smooth Jazz, music that was rejected by most hard-core jazz fans, but found a wide audience with people who had grown up with rock, and were looking to expand their musical horizons in a way that complemented their musical roots. The figure that Porter chose to highlight following this chapter is Grover Washington Jr.

Overall, Porter has covered a lot of musical territory. At times the book feels a bit unfocused due to Porter’s desire to bring together all of the elements, musical, social and economic, which contributed to the musical evolution that he explores. It is a daunting task, and for the most part, Porter has navigated the course with formidable knowledge and insight. It certainly overcomes an occasional tendency to try to do too much, and will serve as a valuable guide to understanding this period in the history of jazz.
Since Rebecca Kilgore is based in Portland, Oregon, fans of good singing in the New York City area always come out in strong support whenever she appears in the Big Apple. Those who made the scene at the Metropolitan Room on January 19 were treated to a show that exemplified what a superb vocal artist she is.

Accompanied by Jeb Patton on piano and Joel Forbes on bass, she performed a program that honored many of the vocalists who have influenced her over the years. Among them were Billie Holiday Ella Fitzgerald, Connee Boswell, Lee Wiley, Maxine Sullivan, Peggy Lee, Nat Cole, Anita O'Day, Judy Garland and Marilyn Monroe.

What made the show particularly effective was that in no case did Kilgore attempt to channel the singers whom she honored, and for the most part she selected songs that were performed by the artists in question, but often were among the more obscure of the material that they had assayed.

When she gave a nod to Fitzgerald it was with “You Won’t Be Satisfied Until You Break My Heart.” Sullivan was remembered with “Mound Bayou.” When it came time to address the catalog of Cole, she opted for “Azure-Te” and “After You Get What You Want (You Don’t Want It).” For Garland, she chose “Friendly Star.” These are all fine songs, but unexpected choices.

Kilgore was smooth, swinging and creative. Each song was thoughtfully addressed to present the lyrics in ways that would have brought a smile to the face of each lyricist. With excellent support from Patton and Forbes, this made for an evening of pure musical joy.

This was Kilgore’s third New York City gig in two days. On the prior day she was the featured performer for the Mid-Day Jazz series at St. Peter’s in the company of Ehud Asherie on piano and Forbes on bass. That evening she and Asherie performed two duo sets at Mezzrow.

Each setting was different, and Kilgore’s artistry remained at a high level throughout. It was a special treat for her enthusiastic New York City fans to have her here in such a concentrated time frame.

There is no more natural pairing of performer and material than that of Vince Giordano and the Nighthawks with the early songs of Harold Arlen. It was, in fact, Giordano who proposed the show to the series artistic director Deborah Grace Winer. Winer put together a team headed by Robert Kimball, Giordano and Klea Blackhurst as co-artistic directors.

Giordano also served as co-music director with Peter Yarin, while Blackhurst hosted the evening and joined Catherine Russell, Erin Dilly, Stephen DeRosa and Nathaniel Stampley as the vocalists for the program.

Looking over the list of 30 songs that were included on the concert, all composed by Arlen in the 1930s, there were many that have become standards, while others were somewhat more obscure. They were all, however, of the highest musical quality. With lyricists like Jack Yellin, Ted Koehler, E.Y. “Yip” Harburg, Ira Gershwin, Lew Brown and Johnny Mercer, the quality of the words matched the music.

Following the full cast opening with Arlen’s first hit song “Get Happy,” the next few selections were among Arlen’s lesser known tunes with the band playing along to a 1926 film of Harold Arluck (Arlen’s given name) playing piano in a band called the Buffaloolians on an obscurity titled “Buffalo Rhythm.” Next up were “I Love to Sing-A” and “Calabash Pipe” before the first act closed with “I Love a Parade.”

Klea Blackhurst is well known for her performances of material associated with Ethel Merman. Her brassy style was well suited to the material that she performed, and she was a charming host for the proceedings.

| REBECCA KILGORE With Love to My Favorite Vocalists | LYRICS & LYRICISTS GET HAPPY: Harold Arlen’s Early Years |
| Manhattan Room, NYC | Theresa L. Kaufmann Concert Hall - 92nd Street Y, NYC |
| Jan. 9 | Jan. 21-23 |

Caught in the Act by Joe Lang, Past NJJS President
Catherine Russell is one of the most dynamic vocal performers on the scene today, and was used on this occasion to milk the emotional depths of songs like “Ill Wind,” “I Gotta Right to Sing the Blues” and “Moanin” in the Morning,” while her swinging side was evident on “Between the Devil and the Deep Blue Sea.

Erin Dilly is a versatile singer as comfortable on the poignant “Fun to Be Fooled” as she was hamming it up a bit with DeRosa on “Let’s Take a Walk Around the Block.”

Stephen DeRosa was the bithe spirit of the cast taking turns on “I Love to Sing-A,” “You’re a Builder Upper” and “Lydia, the Tattooed Lady.”

Nathaniel Stampley has a wonderful baritone voice that he used effectively on “As Long as I Live,” “Down with Love” and “Last Night When We Were Young.”

The Nighthawks, well they were the Nighthawks, enthusiastic, musically sublime, and the perfect band to effectively capture the spirit of the 1930s material.

This show sets an extremely high bar for the remaining concerts in this year’s Lyrics & Lyricists series. Looking at the programs to come, it appears that it is likely that those to come promise to do be equally entertaining.

Details can be found at www.92y.org/Lyrics.

LYRICS & LYRICISTS
LET’S MISBEHAVE: The Sensational Songs of Cole Porter
Theresa L. Kaufmann Concert Hall - 92nd Street Y, NYC Feb. | 11-13

It is always a treat to walk out of a concert feeling totally uplifted, surrounded by smiling people who are oozing enthusiasm about what they have just experienced. What made the program particularly special was the way in which Loud programmed the songs to nicely illustrate the points that he was making about Porter’s individual genius. Each insight was informative and made the listener often think about what Porter had created in new ways, with deeper understanding of Porter’s unique artistry. Loud’s infectious sense of humor added a special dimension to his commentary. He delivered all of this with a straightforward ease that made the listener feel like he was hearing a particularly knowledgeable friend holding forth in an intimate social gathering discussing a subject about which he had a deep passion.

Each Lyrics and Lyricists program has proven to be informative as well as entertaining, but some seem to stand out as being especially memorable. This seems to be the case whenever David Loud is involved in the project.

This one will certainly linger in my memory as one of those that had a special magic.
Morris Jazz

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

March is known for many special events: Pi Day, St. Patrick’s Day, the Ides of March, and the Day of the Dude. But the most important events are happening at the Bickford with our jazz showcase especially two salutes to legendary jazz icons.

Having lived a very short 28 years, Leon Bismark “Bix” Beiderbecke was one of the most influential jazz soloists of the 1920s. His innovation and beautiful tone on the cornet made him a legend among musicians during his life. Every year, celebrations honoring this young prodigy occur in his home town of Davenport, Iowa in July, and in Racine, Wisconsin.

Every year we also celebrate his birthday where we honor the memory and the music of Beiderbecke in Morristown. This year is no different. On Monday, March 13 at 8 pm, cornetist, Mike Davis will lead a sensational band for the Beiderbecke Birthday Bash. In addition to some old favorite songs that have a connection to Bix, they will also be playing and singing some of the songs Bix recorded with vocal harmony groups, including the records under the name “The Chicago Loopers” and one or two adaptations of Paul Whiteman records which at that time featured Bing Crosby and the Rhythm Boys as well as Bix himself. On stage with Mike this year will be Dan Levinson (clarinet and C-melody saxophone), Joe McDonough (trombone), Jared Engle (banjo), Dalton Ridenhour (piano), Jay Rattman (bass saxophone) and Jay Lepley (drums).

Few listeners realized that Tony Bennett was as much of a jazz singer as almost anybody; he had already made a handful of albums in a small jazz combo format, but these were far lesser known than his big chart hits. In 1975, he made what would be his supreme statement in jazz, the first of much of a jazz singer as almost anybody; he had already made a handful of albums in a small jazz combo format, but these were far lesser known than his big chart hits. In 1975, he made what would be his supreme statement in jazz, the first of two albums with the remarkable New Jersey pianist Bill Evans.

On Monday, March 27 at 8 pm, this collaboration of Bill Evans and Tony Bennett, which yielded some of the best recordings in the history of jazz, will be highlighted by the Joel Zelnik Trio. Joel Zelnik (piano) has entertained five presidents and performed in concerts throughout the world. During the 1960s, he performed at the Top of the Gate and had numerous split sets with the Bill Evans Trio, and his greatness has stayed with Joel right up to the present. The trio will also feature Brian Glassman (bass), David Cox (drums) and special appearance by Grammy Nominee Annette Sanders (vocals). Great music from the American Song Book and beyond.

Upcoming Music:
April 1: John Pizzarelli Quartet (special pricing)
May 1: Stephanie Trick and Paolo Alderighi
May 15: Rio Clemente and Vitali Imerli
June 1: Neville Dickie and the Midiri Brothers

— Eric Hafen

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

Quick! When you think of the “Golden Age of Jazz,” where would you assume more jazz musicians lived than anywhere else? Harlem? New Orleans? Chicago? Nope, the answer is Queens, New York. And on March 15, MidWeek Jazz is proud to present clarinetist Dennis Lichtman’s Queensboro Five to pay tribute to the rich history of jazz artists who once called Queens their home.

Beginning in the 1920s, jazz musicians — primarily African-Americans — realized that Queens offered them the chance to have an actual home with a yard and a driveway, while simultaneously being a short ride away from the action of Manhattan (not to mention the airports). Clarence Williams and Eva Shavers. The concert took place in August 2015 and was a smashing success.

As 2017 begins, Lichtman — who is best known to many for leading the now legendary jam sessions at Mona’s every Tuesday in New York — is continuing to explore the Queens connection, recording a brand new CD of his compositions and arrangements, hopefully to be released at the time of his March 15 concert at Ocean County College.

Lichtman will be heading a star-studded quintet in Toms River, featuring Gordon Au on trumpet, Jesse Gelber on piano and Nathan Peck on bass with one more musician — possibly J. Walter Hawkes on trombone — to be named later. I was honored to be asked to write the liner notes for Queens, Glenn Miller, James P. Johnson, Count Basie, Billie Holiday, Dizzy Gillespie and many more.

In 1943, looking for a place to call home, the newly married Louis and Lucille Armstrong chose a modest home in the working class neighborhood of Corona to be their new residence. Today, the Armstrong’s home is open to the public as the Louis Armstrong House Museum (full disclosure: I am the Director of Research Collections for this fine establishment). Back in 2015, we were approached by Lichtman, who had received a grant from the Queens Council on the Arts, to write original compositions inspired by the work of prominent Queens jazz musicians of the past. Lichtman did just that, in addition to writing new arrangements of songs associated with Queens residents such as Armstrong, Waller and Charlie Shavers. The concert took place in August 2015 and was a smashing success.

March 2017 Jersey Jazz
Lichtman’s new CD and can attest the Queens-inspired music he is creating is dynamite in every way: fresh, exciting, surprising, swinging, you name. And there’s favorites like Louis Armstrong’s “Someday You’ll Be Sorry” and Fats Waller’s “Squeeze Me” but also memorable originals such as Lichtman’s “Dear Bix” and the John Kirby-esque “7 Express.”

Queens might be quite a distance from Toms River, but a ticket to see these marvelous musicians on March 15 is the better than a trip on the Long Island Expressway. Showtime is at 8 pm and tickets are available at grunincenter.org. And while you’re there, grab a ticket for the MidWeek Jazz debut of internationally renowned stride piano sensation Stephanie Trick on April 12! We’ll have more on Trick’s Toms River debut in the next issue of Jersey Jazz.

— Ricky Riccardi

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

Jazz At The Sanctuary
1867 Sanctuary at Ewing | 101 Scotch Road, Ewing NJ
Tickets/Information: 609-392-6409

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.

Shows This Month:
Sat, Mar 25, 8 PM: Blue Jersey Band
Django, Jazz, and Bluegrass. Frank Ruck (mandolin, guitar and vocals), Ellen Ruck (guitar and vocals), John Burton (bass guitar)

Upcoming Concerts:
Sat, April 1, 8 PM: Joe Holt. Solo piano jazz
Sun, April 2, 3 PM: Luiz Simas. Brazilian piano jazz — 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.

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

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

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

The New Jersey Jazz Society is a qualified organization of the New Jersey Cultural Trust. Visit www.njjs.org, e-mail info@njjs.org for more information on any of our programs and services:
- e-mail updates
- Student scholarships
- Pee Wee Russell Memorial Stomp Collaborative Jazz Concerts
- Ocean County College
- Bickford Theatre/Morris
- 1867 Sanctuary at Ewing

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

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

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

To receive a membership application, for more information or to join:
Call 973-610-1308 or email membership@njjs.org
OR visit www.njjs.org
OR simply send a check payable to “NJJS” to: New Jersey Jazz Society, c/o Mike Katz, 382 Springfield Ave. Suite 217, Summit NJ 07901.
While I was a member of Local 802’s Executive Board I got to know Shorty Vest, the late secretary/treasurer of AFM Local 70-558 (Omaha) on one of his many trips to New York. Shorty had been a drummer around the Midwest, and I enjoyed his stories about working the territory bands. After Shorty passed away, I missed his visits to Local 802. But recently I got a call from his son, Ishan, who lives in California. He told me about one of Shorty’s first big band gigs.

This 22-piece band was formed in Kansas City around 1939 for a certain ballroom gig in St. Louis. The band rehearsed well. The pay for the musicians would depend on how much revenue the house made that night. The band traveled to St. Louis, played the gig to a crowded house, and at the end of the night were ushered into a room where they found, laid out on a table, 22 hamburgers and 22 fifty-cent pieces. When they asked about all the people that had attended the affair, they were told, “Oh, most of them were members…they don’t have to pay.”

During the war, Shorty served in a Navy band in Long Beach, California. One of their fans was mobster Bugsy Siegel, who sometimes borrowed the band for Hollywood parties. At one of them, one of Siegel’s cohorts marched the band upstairs to a bedroom, where they were shown to a closet filled with suits. Each band member was given two suits. Siegel’s tailor had sized up the band by eye, without taking any measurements, and they all fit perfectly.

Bobby van Deusen, down in Pensacola, posted the following story on Facebook. While playing piano in a fine dining restaurant, a patron approached and asked to use the microphone for a minute. Bobby told him he didn’t have one. Fifteen minutes later, the guy came back, flashed a five dollar bill, and said, “Listen, I need to make an announcement. Let me use your mike.” Bobby again told him he had no mike, and he went away. At the end of the job, the manager came over, laughing, and said, “A customer was really upset that you didn’t let him use your mike. I told him you didn’t have one, and he said, ‘That’s what he kept telling me! Who’s your manager?”

I told this story in my book, *From Birdland to Broadway*, but it’s worth repeating:

In 1960 I was playing with the Gene DiNovi Trio at the ill-fated East River Club, a place on East 52nd Street that Eileen Barton was opening. She had spared no expense. The decor was elegant, the two Steinway grand pianos were brand new, the sound system was excellent, the chef was Cordon Bleu.

Mel Tormé had agreed to open the room. We were to accompany Mel for his show, and the rest of the evening we would play whatever we liked. As the hostess, Barton wasn’t part of the show, but since she intended to sing now and then, she came to an afternoon rehearsal with Mel to set her sound balance.

Gene played an introduction for her, but when she began to sing, her mike was dead. Eileen called to her manager,

“Tell the soundman to turn on the mikes.”

“He says they are on.”

“Well, this one’s not working. Maybe it’s no good.”

“It’s a brand new Telefunken.”

“Well, then, Telefunken sound man to turn the damned thing on!”

Chip Jackson was reminiscing about a couple of now defunct Village jazz clubs that were a block apart. He was playing a gig at one of them, Sweet Basil, and on an intermission he decided to run down to the other one, Seventh Avenue South, to see who was playing there. When he arrived, he found the bar packed with musicians, many of them his old friends, and he stood talking and telling stories with them for a while. Finally, one of them asked him, “Aren’t you on a gig?” Chip realized with horror that he had lost all sense of where he was supposed to be, and ran frantically back to Sweet Basil, where the audience and the other two members of the trio he was with sat waiting for him, not too patiently.

Chip told me that when Steve Swallow was playing with the Art Farmer Quartet many years ago at a Village jazz club, a well-known bassist who was down on his luck would come by Steve’s gig every night and hit him up for a ten-spot. Steve was afraid he would wind up playing the gig for nothing, so one night he emptied his pockets, and when the guy showed up, Steve turned out his pockets and said, “I’m broke.” “Okay,” said the moocher as he turned to walk out, “I’ll put it on your tab.”

John Barbe tells me that Chet Atkins was once a passenger on a cruise ship. On his way out of the lounge one night he stopped to catch the guitarist. The guitarist said “If you play guitar, sit in for a bit.” Chet did, and another passenger approached him and said “You’re good, but you ain’t no Chet Atkins.”
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 LLobdellL@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 IJS 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
Mr. Peter Ballance, Upper Montclair, NJ
Ms. Ann Bergquist, Morris Plains, NJ
Mr. David Colby, Princeton, NJ
Keith and Dalya Danish, Leonia, NJ
Anthony DeCicco, Lincroft, NJ *
Max Donaldson, Hopewell, NJ
Mr. & Mrs. Gerald and Maryanne Gordon, Troy, NY
Mr. Robert J. Haines, Roselle, NJ
Ms. Joan Hecht, Fair Lawn, NJ
Howard Holtz, Maplewood, NJ
Sherri Kevoe, Westfield, NJ *
Mr. Robert Kurz, West Orange, NJ
Mr. & Mrs. Paige L’Hommidieu, Convent Station, NJ *
Mr. Joe Lang, Chatham, NJ

Mr. & Mrs. Fernando Nunez, Ridgefield, NJ * - Patron
Mr. David A. Orthmann, Newfoundland, NJ
Ellen Rothseid, West Orange, NJ
Mr. Frederick Salmon, Sparta, NJ
Mr. Bob Seeley, Flemington, NJ
Mr. George W. Siver, Marlboro, NJ
Ruth and Paul Steck, Green Village, NJ
Dr. & Mrs. Wayne Tamarelli, Basking Ridge, NJ
Wayne & Barbara Thoen, Teaneck, NJ

New Members
Kevin Bleach, New Providence, NJ
William Brown, Rutherford, NJ
Peter D’Antonio, Lebanon, NJ
Michael & Amel Friedl, New York, NY
James Hassenfeld, Scotch Plains, NJ
Theresa Kerr, Long Valley, NJ

Myrna H. and Boris Y. Klapwald, Morristown, NJ
Jeffrey Korber, Rockaway, NJ
Anna Ott, East Brunswick, NJ
P.J. Rasmussen, New York, NY
John Vayda, Maplewood, NJ
William Ware – The Jazz Passengers, Harrington Park, NJ
As a working musician member of the New Jersey Jazz Society, we want to be sure you’re aware of the special benefits available to you. We’re also very interested in attracting new NJJS Member Musicians, and your assistance in achieving that goal is greatly appreciated. Please help us spread the word!

Here are some of the Member Musician special benefits you should know about.

- **Announce your gigs in our monthly E-mail blasts**
  FREE (limitations apply)

- **Advertise your gigs on our website**
  Special Member Musician Rates

- **Promote your gigs and CDs in Jersey Jazz magazine**
  Space Permitting

- **List your name and contact info on our website’s Musician’s Page**
  FREE (includes link to your website)

Why not attend one of our free monthly Jazz Socials at Shanghai Jazz in Madison, NJ where you can meet and network with fellow musicians and other jazz fans.

To learn more or inquire about joining the NJJS as a Member Musician please e-mail Stew Schiffer at vicepresident@njjs.org

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THE INSTITUTE OF JAZZ STUDIES (IJS) has been collecting jazz records at Rutgers University in Newark and sharing them with a wide audience for the past 50 years. These include not only sound recordings of jazz music, but also the “record” of jazz found in photographs, documents, written music and historic artifacts. Expanding on the original vision of IJS founder Marshall Stearns, the Institute has grown to become one of the biggest centers in the world for the study of jazz history.

Our newest exhibit, **Records at Play: The Institute of Jazz Studies at 50**, at The Large Gallery at Express Newark, 54 Halsey Street, 3rd Floor, Newark, NJ is a unique opportunity to experience jazz history through the IJS treasures, just around the corner in Newark. The exhibit is open Monday-Wednesday, 12-5 pm, Thursday, 12-8 pm, and Saturday, 12-5 pm.

INSTITUTE OF JAZZ STUDIES
Rutgers University–Newark
185 University Avenue, Newark, NJ 07102.
Phone: 973-353-5595
Somewhere There’s Music

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

**Allamuchy**
- RUTHERFORD HALL
  - 1846 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 McCOOEN’S SUPPER CLUB
  - 500 Ocean Ave.
  - 732-744-1155
- MOOSTRUCK
  - 517 Lake Ave.
  - 732-968-0113

**Atlantic City**
- ASBURY UNITED METHODIST CHURCH
  - 1213 Pacific Ave.
  - 908-348-1941
- Jazz Vespers 3rd Sunday of the month, 4 pm

**Bernardsville**
- BERNARD’S INN
  - 27 Mine Brook Rd.
  - 908-764-0002
  - Monday – Saturday 6:30 pm
- Piano Bar

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

**Bridgeport**
- THEATER OF SOMERSET COUNTY VO-TECH
  - 4 Vogt Dr.
  - 908-526-8400

**Cape May**
- VW POST 336
  - 419 Congress St.
  - 609-884-7961
- Cape May Trad. Jazz Society
  - Some Sundays, 2 pm
  - Live Doelend

**Mad Batter**
- 19 Jackson St.
  - 609-884-5907
- Wednesdays 7:30–10:30 pm

**Englewood**
- BERGEN PAC
  - 30 N. Van Brunt St.
  - 201-227-1030
- BLUE MOON MEXICAN CAFÉ
  - 23 E. Palisade Ave.
  - 201-844-4088
- Sundays

**Ewing**
- VILLA ROSA RESTAURANTE
  - 41 Scotch Road
  - 609-882-6441

**Cliffside Park**
- VILLA AMALFI
  - 793 Palisade Ave.
  - 201-866-8262
- Piano jazz Fridays & Saturdays

**Closter**
- HARVEST BISTRO & BAR
  - 252 Schraalenburgh Rd.
  - 201-514-7757
- Tuesdays & Wednesdays

**Convent Station**
- THE COZY CUPBOARD
  - 4 Old Turnpike Road
  - 973-998-6674

**Dunellen**
- ROXY & DUKES 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**
- MITCHELL’S FISH MARKET
  - 541 River Rd.
  - 201-840-9311
- Jazz with a skyline view, Thursdays 6–10 pm

**Hackensack**
- SOLA’S RESTAURANT AND LOUNGE
  - 61 River Street
  - 201-487-1999
- Big band swing first Tuesday of the month

**Hackettstown**
- Mama’s Cafe Bac
  - 260 Mountain Ave.
  - 908-852-2280
- Saturdays, 9:30 – 11:30 pm, full bar and tapas menu

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

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

**Hopatcong**
- PAVINI RESTAURANT
  - 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 TAVERNE
  - 141 Bright Street
  - 201-435-1234
- Jazz jam every Monday

**Alfred CLAUDE CAFÉ
  - 634 Fourth Street
  - 973-277-6164
- Rick’s live jazz jam, open to all musicians, vocalists, dancers and spoken word artists; hosted by Winard Harper and Rosalind Grant
  - 8:30 pm – midnight
- First Sundays 6–10 pm
- Featuring Winard Harper and special guests, $10 cover

**Jersey Vespers**
- 1st Sunday of the month

**Jewish Vesper Society**
- 29 Warwick Road
- Thursdays 6–10 pm

**John Cotton Dana Library**
- 219 Frelinghuysen Ave.
- Jazz Oct. 29, November 27, December 11

**Jules Bistro & Bar**
- 252 Schraalenburgh Rd.
- 201-514-7757

**The INN at MILLrace road**
- 30 N. Van Brunt St.
- 201-227-1030

**Kearny**
- THE FIREHOUSE CAFÉ
  - 20 Washington St.
  - 973-783-6988
- Open jam Tuesdays

**Linden**
- DE’BORAH’S JAZZ CAFÉ
  - 3103 Tremley Point Rd.
  - 732-875-3200
- Jazz Fridays, 7:30 pm – 10:30 pm

**Montclair**
- DLY LOUNGE
  - 300 Bloomfield Ave.
  - 973-783-6988
- Open jam Tuesdays

**Newark**
- THE FIREHOUSE CAFÉ
  - 20 Washington St.
  - 973-783-6988
- Open jam Tuesdays

**Paterson**
- DE’S STEAK & SEAFOOD GRILLE
  - 270 South St.
  - 973-497-3638
- Presents live jazz Fridays 6:30–9:30 pm

**HIBISCUS RESTAURANT**
- At Best Western Morristown Inn
  - 270 South St.
  - 973-793-8196
  - Sunday brunch, $10 cover charge

**Malage**
- DE’S STEAK & SEAFOOD GRILLE
  - 270 South St.
  - 973-497-3638
- Presents live jazz Fridays 6:30–9:30 pm

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
alumni, and senior citizens; $8 non-WPU students, $3 additional per ticket charge on show day. Buy online at www.wpunj.edu.

Newtown
THE NEWTON THEATRE
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 Schooldouse 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 Berkeley Ave.
973-942-1750
Wednesdays, 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
MEDITERRA
29 Huffstil St.
609-252-9680
No cover
SALT CREEK GRILLE
1 Rockingham Row, Forrestal Village
609-419-4200
WITHERSPOON GRILL
57 Witherpoon St.
609-924-6011
Tuesday night jazz, 6:30–9:30 pm

Rahway
THE RAIL HOUSE
1449 Irving St.
732-388-1699
UNION COUNTY PERFORMING ARTS CENTER
1601 Irving St.
732-499-0441

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

South Amboy
BLUE MOON
114 South Broadway
732-525-0814
Blues Jam Thursdays

South Orange
PAPILLON 25
25 Valley St.
973-761-5299
RICALTON’S
19 Valley St.
973-763-1006
Tuesdays
SOUTH ORANGE PERFORMING ARTS CENTER
One SOPAC Way
973-235-1114

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

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

Stanhope
STANHOPE HOUSE
45 Main St.
973-347-7777
Blues

Succasunna
THE INVESTORS BANK THEATER AT THE ROPAX
Horsehold Lake Park
72 Eyland Ave.
862-219-1379

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

Toms River
OCEAN COUNTY COLLEGE FINE ARTS CENTER
College Dr.
732-255-0400
Some Wednesdays

Trenton
AMICI MILANO
600 Chestnut Ave.
609-396-6300
CANDLELIGHT LOUNGE
24 Passaic St.
609-695-9612
Saturdays, 3–7 pm

Union
SALEM ROADHOUSE CAFE
(Townley Presbyterian Church) 829 Salem Road
908-866-1028
VAN GOGH’S EAR CAFE
1940 Asbury Ave.
973-810-1844
Sundays 8 pm, $3 cover

Wayne
LAKE EDDIE GRILL
56 Lake Drive West
Wayne, NJ 07470
973-832-7800
Friday & Saturday

West Orange
HIGHLAWN PAVILION
Eagle Rock Reservation
973-731-3433
Fridays

Wollongong
THE MEETING PLACE
175 Old River Rd.
732-238-2111

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

Wood Ridge
MARTINI GRILL
1601 Irving St.
973-235-1114
Fridays, 8 pm

Tell them you saw it in Jersey Jazz!

RENEE ROSINES AND BILL CHARLAP – Double Portrait: Jazz piano duets at the William Paterson University Jazz Room series in the Shea Center at 8 pm on March 4. Free “Sittin’ In” interview session with the artists one hour prior to performance. Tickets: $15; $12 WPU faculty, staff, alumni, and senior citizens; $8 non-WPU students, $3 additional per ticket charge on show day. Buy online at www.wpunj.edu.

SWINGADELIC – The swing dance world’s favorite little big band, led by the irrepressible bandleader Dave Post, is presented by Lets Swing NJ at the Whippany VFW (750 Route 10) at 8 pm, March 18. Admission, $15, dance class, dance and refreshments included — plus cash bar on premises. Bring your dancin’ shoes! Details at www.letsswingnj.org.

DAVE STRYKER – The distinctive guitarist is at SOPAC’s Jazz in the Loft series in South Orange at 7 pm on March 19. Expect cuts from his latest, and popular, Messin’ with Mr. 7 CD tribute to saxophone great Stanley Turrentine, with whom Mr. Stryker worked for more than a decade. Tickets: $20, cabaret setting, cash bar available.

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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