

JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

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“Was it red?” saxophonist Michael Hashim asks of vivacious vocalist Shenel Johns as she swings her way through “A-Tisket, A-Tasket” with George Gee’s Swing Orchestra at the Birchwood Manor on March 18. In the background are pianist Steve Einerson and bassist Marcus McLaurine. Photo by Mitchell Seidel.

“A-TISKET, A-TASKET...”

Shenel Johns lights up the stage at the Pee Wee Stomp

The statuesque, swinging singer only had two songs with the George Gee Swing Orchestra at the 49th Annual Pee Wee Memorial Stomp, but that’s all it took to have the audience in the palm of her hand. Packed with star players like Teaneck’s Freddie Hendrix and Michael Hashim, powered by the distinctive arrangements of trombonist David Gibson, and also including vocals by the suave John Dokes, bandleader Gee’s outfit turned in a memorable set headlining an outstanding Stomp lineup on March 18. More coverage of the five-hour show and Lynn Redmile’s photos beginning on page 26.

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Prez Sez

By **Cydney Halpin** President, NJJS

It is with much delight that I announce the addition of four new members to NJJS's Board of Directors. They are Peter Lin, Danny Bacher, David Dilzell and Rich Jenkins. Each one of these men brings wonderful energy, ideas and skills that will serve the Society well as the board seeks new ways to expand our membership and accommodate the exciting plans and challenges that are ahead. Please join me in welcoming Peter, Danny, David and Rich to the board!

February's Sunday Social, a jazz jam, played to a packed Shanghai Jazz. Under the direction of Carrie Jackson, and the virtuosity of Dave Braham on piano, Belden Bullock on bass and Greg Bufford on drums, participating vocalists and instrumentalists entertained, in various combinations, with the following favorites: "All of Me," "If I Were A Bell," "Cry Me A River," "Wave," "Besame Mucho," "I'm Gonna Sit Right Down and Write Myself A Letter," "L.O.V.E.," "Save Your Love For Me," "Crazy," "I Thought About You," "But Not For Me" and "Sweet Georgia Brown."

As both an accomplished performer and emcee, Carrie crafted the various ensembles with ease and kept the program fast paced, as the 'House Band' delivered at every tune! Thank you to singers Phyllis Blanford, Patricia Walton, Jay Dougherty, Stephen Fuller, Julie Mac, Rebecca

Chubay, Wendy Zoffer, Jay Wilensky, Marie Trontell, Frank Noviello, Carrie Jackson and instrumentalists Pete Grice, clarinet/sax, Ted Clark, bass, James Gibbs III, trumpet, Stew Schiffer, congas, etc., Ed Goellner, sax, Leon DeVose, sax/congas, Marty Eigen, flute/sax, Ed Finkel, sax, Phil Hunt, trumpet for sharing your talents and for making our jam social such a fantastic event. I realize lists can be tricky. My most sincere apologies to anyone, or for any song, I may have inadvertently omitted.

There was simply too much talent to fit everything in to a two-hour event. Knowing there is high demand and participation for "jam" events, watch for the announcement for our next one, and be the first participant to sign up! A fine time will indeed be had by all.

April is Jazz Appreciation Month (JAM). Created in 2001, by the Smithsonian's National Museum of American History, JAM celebrates the heritage and history of jazz. Intended to stimulate the jazz scene and encourage people of all ages to participate in jazz, JAM is the perfect time to study the music, listen to recordings, read books about jazz, and most importantly, attend live performances! To that end, I encourage you to thoroughly read this month's *Jersey Jazz* and attend as many of our advertising partners' performance offerings as possible.

Stay tuned to www.njjs.org

NJJS Bulletin Board

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

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

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

April is the jazz month –
study, listen, attend!



Jazz Appreciation Month

Some of my favorites include: April 5, The Bickford Theater Presents Jerry Vezza and Grover Kemple “Tales and Tunes – Together”! They will be joined by Rick Crane on bass, Anton Denner on sax and woodwinds and Tom Sayek on drums; April 7, Amani presents Leonieke Scheuble and Family at the Watchung Arts Center; April 8, Prohibition Productions and New York Hot Jazz Camp present The Gotham Jazz Festival; April 11, The Grunin Center/OCC presents Glenn Crytzer’s Salute to Joe Venuti and Eddie Lang; 1867 Sanctuary at Ewing has three events scheduled on April 13, 21 and 28. And of course, you’ll want to be sure to check out Shanghai Jazz’s offerings.

Somewhere near you, there is a fabulous jazz event scheduled. Celebrate the month in style and support live jazz!

■ **Bright Moments!** It’s fitting that “Newark’s First Lady of Jazz” Dorthaan Kirk celebrates her 80th birthday during Jazz Appreciation Month. On April 28, NJPAC is presenting a concert dedicated to the life and work of this jazz champion and a WBGO jazz radio cofounder. Under the music direction of acclaimed saxophonist Don Braden, this one-night-only concert will feature artists Jimmy Heath, Steve Turre and Cassandra Wilson, to

name a few. Tickets are on sale now at www.njpac.org. Please join me in wishing this tour-de-force jazz maven, the happiest of birthdays and a year filled with blessings and joy beyond imagine.

■ **Mark your calendars** for Sunday, April 15 and celebrate with us at this month’s Social featuring the “Segovia of Jazz” Gene Bertoncini. As one of the preeminent jazz guitarists active today, Gene is a talent not to be missed. Paired with the “formidable and consummately lyrical” jazz guitarist Roni Ben-Hur, this afternoon should prove to be a delicious mix of straight-ahead and Brazilian jazz styles, as both men have stellar reputations for masterful work in both fields. I hope to see you there!

■ **As the New Jersey Jazz Society** looks toward future growth and development, we must also look to increase our advertiser and sponsorship revenue. If you are interested in advertising in *Jersey Jazz*, would like to sponsor a Generations of Jazz presentation or Social, make an In Memoriam donation, contribute to our scholarship fund, or become a corporate sponsor with tiered benefits, please contact me at pres@njjs.org. NJJS is a qualified I.R.C. 501(c)(3). Donations are always welcome.

Like this issue of *Jersey Jazz*?

Have it delivered right to your mailbox 47 times a year. Simply join NJJS to get your subscription. See page 51 for details or visit www.njjs.org.

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

Plus, if you are already a member, a gift membership costs just \$25! See page 47 for details!

for updates and details.

April 15

NJJS JAZZ SOCIAL

Gene Bertoncini & Roni Ben-Hur with Josh Marcum, bass

FREE NJJS members, \$10 public, \$10 minimum

Shanghai Jazz | Madison

2 sets, doors open at 3 PM
www.njjs.org

May 20

NJJS JAZZ SOCIAL

NJJS 2018 Jazz Studies Scholarship Winners

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June 24

NJJS JAZZ SOCIAL

Artists TBA

FREE NJJS members, \$10 public, \$10 minimum

Shanghai Jazz | Madison

2 sets, doors open at 3 PM
www.njjs.org

NJJS Calendar

Funding for the NJJS Jazz Socials program has been made possible in part by Morris Arts through the N.J. State Council on the Arts/Department of State, a partner agency of the National Endowment for the Arts.

Jazz Trivia

By **O. Howie Ponder**
(answers on page 45)

FOR THE RECORD: JAZZ GRAMMYS

Did you watch the Grammys? O. Howie didn't, aware the broadcast didn't begin until long after the best jazz recordings of 2017 were named. Can you identify winners in these 10 jazz-related categories (plus two honorees in categories open to non-jazz entries).



- 1. BEST JAZZ VOCAL ALBUM:** It's a hat trick for the 28-year-old Miami-born singer, who won the category in 2014 and 2016 for her first two Mack Avenue recordings.
- 2. BEST JAZZ INSTRUMENTAL ALBUM:** This 61-year-old pianist from Los Angeles straddles the jazz and classical worlds, and has won four previous Grammys for compositions and arrangements. After early stints in bands led by J.J. Johnson and Freddie Hubbard, he began recording solo albums in 1988 on the Windham Hill label. He cites influences ranging from Herbie Hancock and Chick Corea to Ravel and Stravinsky.
- 3. BEST LARGE JAZZ ENSEMBLE ALBUM:** Hailing from Philadelphia, the bassist, 45, lives in Montclair with his jazz singer wife. He leads five different bands, is artistic director for the Newport Jazz Festival and this is his sixth Grammy.
- 4. BEST LATIN JAZZ ALBUM:** The Argentinian pianist, composer and arranger, now 73, accompanied tango legend Astor Piazzola from 1978-89. Now in New York he is a leading exponent of "nuevo tango."
- 5. BEST IMPROVISED JAZZ SOLO:** The English-born guitarist, bandleader and composer, now 76, has combined jazz with rock, Indian and Western classical music, flamenco and blues to become a pioneer of fusion in the 1970s. Pat Metheny has called him the greatest living guitar player.
- 6. BEST CONTEMPORARY JAZZ ALBUM:** After six previous nominations, this 65-year-old R&B and smooth jazz keyboard player, composer and record producer finally has a Grammy.
- 7. BEST WORLD MUSIC ALBUM:** The male choral group from South Africa formed in 1964 and gained fame appearing with Paul Simon on his *Graceland* album in 1986. The group has toured internationally since then.
- 8. BEST INSTRUMENTAL COMPOSITION:** Longtime leader of Latin jazz big bands in New York, he wins his third Grammy for a cut on an album he made with a fellow piano legend, both with deep roots in the rich musical traditions of Cuba.
- 9. BEST ARRANGEMENT, INSTRUMENTAL OR A CAPPELLA:** Now 86, this renowned composer, conductor and pianist is best known for film and TV scores. His music enhanced the *Star Wars*, *Indiana Jones* and *Harry Potter* series and nearly all of Steven Spielberg's movies. Five Oscars and 24 Grammys grace his trophy case.
- 10. BEST ARRANGEMENT, INSTRUMENTAL AND VOCALS:** Another celebrated film score composer (*Ragtime*, *The Natural*, *Seabiscuit*, *Toy Story*) he's a pianist, singer and writer of often-satirical pop songs (e.g. "Short People," "Sail Away"). He's won two Academy Awards, three Emmys, seven Grammys and was inducted into the Rock 'n Roll Hall of Fame in 2013.
- 11. BEST SURROUND-SOUND ALBUM:** The soprano saxophonist, 63, is a professor at the New School in New York and won a Guggenheim Fellowship in composition in 2007. Her Grammy-winning album features drummer Bobby Previte and bassist Mark Helias.
- 12. BEST TRADITIONAL POP VOCAL ALBUM:** The native New Yorker marked his nonagarian status with an album and TV special with guest artists Andrea Bocelli, Michael Bublé, Billy Joel, Elton John, Diana Krall, Lady Gaga, k.d. lang, Leslie Odom Jr., Kevin Spacey, Rufus Wainwright, and Stevie Wonder.

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

Bertoncini and Ben-Hur to Perform for NJJS on April 15

“Nothing is more beautiful than a guitar, save perhaps two,” once declared Frederic Chopin, at least he's *alleged* to have said this. No matter, the NJJS will prove the point beyond dispute on April 15 when guitarists Gene Bertoncini and Roni Ben-Hur perform together at the NJJS's monthly Jazz Social at Shanghai Jazz in Madison.

Bertoncini, an eloquent improviser noted for his use of the flat top nylon-string classical guitar as a jazz instrument, has been heard with an extraordinary range of noteworthy musicians including performances and recordings with Benny Goodman, Buddy Rich, Wayne Shorter, Hubert Laws and Paul Desmond, as well as the legendary singers Tony Bennett, Lena Horne and Nancy Wilson.

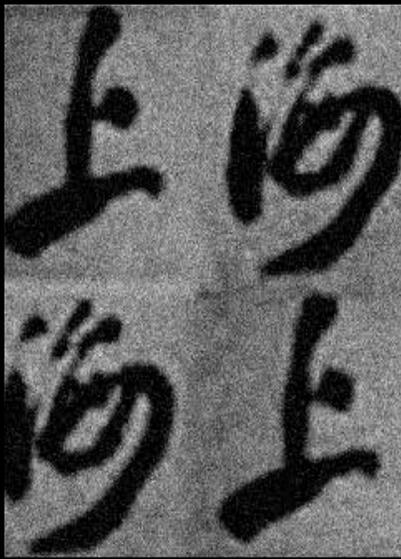
Ben-Hur has built an impressive reputation as a top player since he first emigrated from his native Israel to New York City in 1985. He's widely respected by his peers, among them guitarist Russell Malone who says simply, “Everything Roni does is beautiful.”

The late critic Nat Hentoff praised Ben-Hur and Bertoncini's 2008 duet release, *Smile*, calling it “a lyrically meditative dialogue.” (The disk was recorded pro bono as a fundraiser for the Dizzy Gillespie Memorial Fund at Englewood Hospital.)

Don't miss this opportunity to hear two generations of jazz guitar virtuosos in a captivating musical conversation, accompanied by bassist Josh Marcum on April 15. Full details are on page 3 of this issue. 



Gene Bertoncini



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tue 4/3, 10, 17, 24

& fri 4/14: JOHN KORBA

wed 4/4: RUSS KASSOFF

thu 4/5: DIVA JAZZ TRIO

fri 4/6: JERRY VIVINO

sat 4/7: HELIO ALVES (reservations required)

thu 4/12: THADDEUS EXPOSÉ with OSCAR PEREZ

fri 4/13: WEBB FAMILY QUARTET
featuring **APRIL WEBB** (reservations required)

sat 4/14: SARON CRENSHAW (reservations required)

sat 4/21: PABLO BENCID TRIO (reservations required)

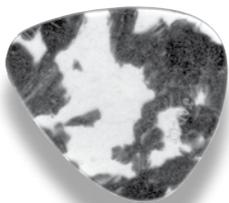
fri 4/27: BLUE SOUL QUINTET (reservations required)

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The Editor's Pick

By **Tony Mottola**
Jersey Jazz Editor

WEEKLONG DJANGO REINHARDT FESTIVAL SETS UP CAMP IN MAPLEWOOD, MAY 1-6

The seemingly endless fascination with Django Reinhardt comes to New Jersey next month in the form of **DJANGO A GOGO 2018**, a week-long celebration of the legendary Gypsy guitarist presented by Stephane Wrembel. The program includes three shows at The Woodland in Maplewood; a music camp from May 1-6 (also in Maplewood); and an all-star concert at New York's Town Hall on May 5.

The Wednesday, May 2 Woodland presentation is titled "Django and the Gypsies: A Thousand Year Musical Journey from India to Europe" and features Wrembel's band — Thor Jensen, Ari Folman-Cohen, Nick Anderson and Nick Driscoll — along with Josh Kaye and special guests. The May 3 show, "Daisy Castro's Hot Club: A Tribute to Stéphane Grappelli and The Hot Club of France," features violinist Castro, Pierre "Kamlo" Barré, Sara L'Abriola, Josh Kaye and Ari Folman-Cohen. The May 4 show is "Paulus Schafer and Olli Soikkeli Nuclear Gypsy Swing" featuring Josh Kaye and Ari Folman-Cohen. Tickets are \$30 a show/\$70 for a three-concert pass. More information at www.djangoagogo.com.

The week's main event is at Town Hall in Manhattan on Saturday, May 5 at 7:30 PM where guitarist Wrembel will be joined by Stochelo Rosenberg, Simba Baumgartner (Django Reinhardt's grandson), Paulus Schafer, Olli Soikkeli, Daisy Castro, Pierre "Kamlo" Barré, Sara L'Abriola, Thor Jensen, Ari Folman-Cohen, and Nick Anderson and a promised "special guest." Tickets range from \$45 to \$75. For more information call 800-982-2787 or visit www.thetownhall.org.

Stephane will also host a music camp at The Woodland and the nearby Burgdorff Center on May 1-6 with fellow instructors Rosenberg, Schafer, Soikkeli, Baumgartner, Castro and Barré. The camp is limited to 30 students. For pricing and information please visit djangoagogo.com/music-camp. 



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Comments?

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

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NJJS Deadlines Submit press releases and event notices five weeks prior to issue date. Advertising space reservations are due five weeks prior to issue date. Final advertising art is due four weeks prior to issue date.

EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

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NEWPORT JAZZ

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WBGO Travel welcomes you to join us on a day trip to one of the best festivals of the world: The 64th Newport Jazz Festival in Newport, Rhode Island! Choose a fun filled day of your choice! The festival takes place Friday August 3rd, Saturday August 4th and Sunday August 5th. Buses depart from locations in Manhattan, Brooklyn, Newark, NJ & Boston and bring you right to the door step of the hippest, jazziest music filled event of the year!



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Big Band in the Sky

By Sanford Josephson

■ **Vic Damone (Vito Farinola), 89, vocalist, June 12, 1928, Brooklyn – February 11, 2018, Miami Beach.**

Mention Stan Kenton vocalists, and the names that usually come to mind are Anita O'Day, June Christy, and Chris Connor. But, Damone, who was discovered in 1947 on the Arthur Godfrey's *Talent Scouts* radio program, got his first big break appearing at New York's Paramount Theater, singing with the Kenton band.



Vic Damone shown in a 1959 publicity photo.

In his autobiography, *Singing Was the Easy Part* (St. Martin's Griffin: 2010), Damone recalled the experience: "Eight months earlier, I had been working at the Paramount as an usher. My world had turned around 180 degrees. And now I was headlining... The first show, Stan Kenton and the band rose up there on the pit and started playing their theme song. Then, after a couple of numbers, they announced, 'And now — here's Vic Damone.'"

From that appearance he went on to host his own NBC radio show in the late '40s and starred in several MGM movie musicals such as *Hit the Deck* with Jane Powell and Debbie Reynolds and *Rich, Young and Pretty* with Powell and Fernando Lamas. He had his biggest hit, "On the Street Where You Live," was from the Broadway musical *My Fair Lady* in 1952. According to *The Guardian's* Spencer Leigh, writing the day after Damone's death, "His beautifully controlled vocal resulted in a Top 10 hit, and he also released a successful album, *That Towering Feeling!* (Columbia: 1956), inspired by the song."

Damone's specialty, according to Will Friedwald in his *A Biographical Guide to the Great Jazz and Pop Singers* (Pantheon Books: 2010) "has always been the semi-slow love ballad... there's always a touch of the forties dance band to his numbers... In the late fifties," he continued, "there was a tradition of male pop stars briefly detouring into jazz territory... Damone's *Towering Feeling!* is one of the best of these, alternating between smallish big band, strings, and rhythm section with alternating soloists — most notably Buck Clayton playing Sweets Edison-like muted trumpet on the opener,

'You Stepped Out of a Dream'; and trombonist Urbie Green on 'Wait Till You See Her'."

The New York Times' Robert McFadden (February 12, 2018), pointed out that, with the arrival of rock, "music underwent a revolution, and many balladeers faded. But Mr. Damone, refusing to change his style, continued to appear on television and in nightclubs, becoming a regular in Las Vegas with a solid following." In 1972, he declined the role of singer Johnny Fontaine in the movie, *The Godfather*, because he felt it did not portray Italian-Americans in a positive way. The role was played by Al Martino.

Married five times, Damone is survived by three daughters, Victoria Damone, Andrea Damone-Browne, and Daniella Damone-Woodard; two sisters, Elaine Seneca and Terry Siculo; and six grandchildren. A son, Perry, died in 2014.



Wesla Whitfield, in 2010.

■ **Wesla Whitfield, 70, vocalist, September 15, 1947, Santa Maria, CA – February 9, 2018, St. Helena, CA.** John Schreiber, president and CEO of the New Jersey Performing Arts Center, presented Whitfield at NJPAC and Carnegie Hall. She also sang at his wedding. In a Facebook post after her death, he called her, "a unique, powerful and touching voice in American popular song. She had everything: diction, phrasing, swing, passion, and an allegiance to the melody and improvisational possibilities."

Whitfield trained as coloratura soprano and sang with the San Francisco Opera chorus in the 1970s. According to *The New York Times'* Daniel E. Slotnik, writing the day after her death, "she found the experience unfulfilling... after completing a performance, she would often sneak off to sing in piano bars." In 1995, she explained her preference for the American Songbook to the *San Francisco Chronicle*. "In opera," she said, "the voice was the only thing of importance. The lyric and the story didn't count, and that was boring to me. I'm very interested in the song and the story that it has to tell."

In 1977, Whitfield was the victim of a random shooting, leaving her

continued on page 10



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BIG BAND IN THE SKY

continued from page 8

partially paralyzed. From that point forward, she would perform in a wheelchair or seated in a chair or on a stool. In 1981, she met Mike Greensill, who became her pianist and arranger, and they married in 1986. In a 1993 review of their performance in the Algonquin Hotel's Oak Room, *The New York Times*' Stephen Holden wrote that, "No cabaret couple in recent memory has expressed their devotion through such intense but subtle musical communication."

They released more than 20 albums together. The last one, *The Best Things in Life* (Pismo Productions: 2011) was recorded live at San Francisco's Rrazz Room. In his review, sfgate.com's David Wiegand pointed out that, "all these songs are about facing challenges in life...we get the heartache of Patsy Cline's 'Walkin' After Midnight', the wistfulness of Noel Coward's 'Mad About the Boy', and the gleefully rollicking resolve of Patsy Montana's 'Cowboy's Sweetheart', all delivered with Whitfield's crisply perfect phrasing and elegantly arranged by pianist Greensill."

Schreiber's Facebook post compared Whitfield to some of American music's most legendary singers. He said, "I know that Mabel [Mercer], Sylvia [Syms], Rosie [Clooney], Maxine [Sullivan], Carmen [McRae], and Marlene [VerPlanck] have already welcomed her to Heaven's Café Society."

In addition to her husband, Whitfield is survived by a sister, Laurella Pickett.

■ **Didier Lockwood, 62, violinist, February 11, 1956, Calais, France – February 18, 2018, Paris.** During a jazz festival in 1976, the 20-year-old Lockwood met Stéphane Grappelli, and his musical life changed forever when Grappelli invited Lockwood to tour with him. According to *Jazz Times*' Michael J. West (February 19, 2018), "it proved his breakthrough as a jazz artist."

Lockwood had been playing with a rock band, Magma, when he met Grappelli and continued to play and record with jazz-rock fusion artists. But he considered Grappelli as his hero and continued to sometimes play

with him and guitarist Babik Reinhardt (Django's son). After Grappelli's death in 1997, Lockwood recorded *Tribute to Stéphane Grappelli* (Dreyfus: 2000). Singling out "an especially poignant performance" by Lockwood on Erroll Garner's "Misty," allaboutjazz.com's Mike Neely, in a September 2000 review, added:

"This recording is an appropriately joyful tribute to Stéphane Grappelli that catches the spirit and tone of one of the original great jazz violinists."

Jazz Times' West pointed out that Lockwood worked with "respected musicians across the French and international jazz spectra. He performed as a sideman on Billy Hart's 1985 recording, *Oshumare* (Gramavision: 1985), the American drummer returning the favor in the following year on Lockwood's *Out of the Blue* (Gramavision:1985)." That album also included pianist Gordon Beck and bassist Cecil McBee. During his career, Lockwood also played with Dave Brubeck, Miles Davis, and Herbie Hancock, among others.

In 2001, Lockwood created the Didier Lockwood Music Centre in Dammarie-les-Lys on the outskirts of Paris. Concentrating on acoustic jazz in recent years, he sometimes collaborated with his second wife, French soprano vocalist Patricia Petibon.

Upon hearing of Lockwood's death — caused by a heart attack shortly after an



Didier Lockwood. Photo by Phippe Levy Stab

appearance at the Paris jazz club, Bal Blomet —French President Emmanuel Macron said: "We'll miss his radiance, his openness, and his immense musical talent." French Minister of Culture Françoise Nyssen added, "Deep sadness to learn of the death of Didier Lockwood, a huge French jazz violinist, who has continually explored new musical horizons and has invested passionately in the promotion of artistic and cultural education."

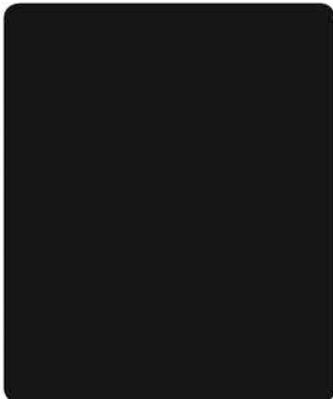
Music journalist and critic Allen Morrison, on Facebook, said he was "heartbroken to learn about the sudden passing of this genius in Paris last weekend...I was honored to get to know him a bit last November at the MIMO Festival in Rio — I saw him give a brilliant show, interviewed him, and watched him spread the joy of jazz in a workshop for string players. An incredible musician, a great teacher and a bon vivant..."

Violinist Aaron Weinstein, also on Facebook, simply said, "Gone far too soon. Thank you for your brilliance."

In addition to his wife, Lockwood is survived by three daughters. □

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

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THIS JAZZ IS FOR THE BIRDS

Avian inspired new music from Diane Moser

Over the past two decades, pianist/composer Diane Moser has built a cult following in the metropolitan area with her Composers Big Band. At their frequent gigs, Moser's CBB has showcased inspired works by band members and guest artists, including internationally acclaimed jazz artists such as Jane Ira Bloom, Mark Dresser, Howard Johnson, Oliver Lake and Michele Rosewoman. But Diane Moser is also a creative powerhouse in small group settings, as demonstrated on her new recording, *Birdsongs* on which Anton Denner on flute and piccolo, and Ken Filiano on bass join the pianist to present nine songbird-inspired tunes, including seven originals.

Birdsongs combines virtuoso playing, originality, and a unique personal vibe, for music that's exotic yet accessible, like the aural creations of our fine feathered friends. Birds have been a lifelong inspiration for Moser, who was just five years old when she wrote her first avian-influenced song. More recently birds fired Moser's imagination and creativity during a 2008 MacDowell Colony residency. "Every day I improvised and recorded with the birds outside my studio in the woods. What I experienced was a give-and-take with the birds: They would sing, I would play, they would answer me and so on. In the evening I edited those recordings, subsequently transcribed them, and then arranged them for my various ensembles and solo piano," she explains. *Birdsongs* reveals the results of her inspired co-compositions in the great outdoors.

Over the past decade, Moser has performed *Birdsongs* at venues across the country with different instrumentation from solo piano to big band, acoustic to electronic, and everything in between. "The reason I decided on this group with Anton and Ken, to record all of my birdsongs, was to give the music a little more space and lightness," Moser explains. "I also knew that both Anton and Ken would play sonically in those in-between places that is so much like the songs and calls that birds make, not always an exact pitch, but somewhere in between."

Highlights from *Birdsongs* include:

- **If You'll Call Me, Then I'll Call You:** Based on songs of the American Robin The intriguing earworm imprints itself in the memory with a single listen.
- **Birdsongs for Eric:** Moser's composition was inspired by a 1962 *DownBeat* interview with reed master Eric Dolphy, in which he says, "At home (in California), I used to play and the birds always used to whistle with me. I would stop what I was working on and play with the birds."
- **The (Un)Common Loon:** Commissioned from composer Kyle Pederson, this piece is full of sentiment-free tenderness.
- **Folksong:** A peaceful yet resolute solo piano improvisation evoking the spirit of Aaron Copland and his American vision.

"At one of our rehearsals I talked to Anton and Ken about how I wanted this recording to have a healing effect on those who listen," Moser recalls. "Our world is overrun with all kinds of sounds that are not always good for your health, or mental and emotional well-being. I wanted this recording to be a respite from that, so that those who listen can feel relieved from their daily stress and feel refreshed and positive."

Mission accomplished. JJ

Moser's trio will perform selections from the new CD at the Central Presbyterian Church of Montclair on April 22. Information at dianemosermusic.com.

RIO CLEMENTE IN MANALAPAN

When Love Songs Are Classics

By Sanford Josephson

Rio Clemente once explained his musical philosophy to me. "Some players," he said, "get older, and they lose the passion. It doesn't matter today where I'm playing — for 10 people or 1,000. I remember the first time I heard Erroll Garner. I said, 'This guy sounds like he's having a good time.' That's how I play. I have a good time."

On February 18, at the Monmouth County Library in Manalapan, the 80-year-old Clemente had no worries about the size of the audience, and he clearly was having a good time.



More than 400 people showed up to see him leading a quartet that included Gene Perla on bass, Flip Peters on guitar, and Nick Scheuble on drums. "Believe it or not," he proclaimed, "they don't know what I'm going to play. I wouldn't want to be the bass player, following me." Perla and Peters regularly accompany Clemente, but Scheuble was performing with him for the first time.

Since it was only four days after Valentine's Day, Clemente informed his audience he was going to concentrate on love songs, before launching into George and Ira Gershwin's "They Can't Take That Away From Me." Clemente studied at Juilliard, and there is always a classical influence on his playing. That was especially apparent in three selections — a jazz rendition of music from Tchaikovsky's *Swan Lake*, a classically-flavored interpretation of Rodgers and Hart's "My Funny Valentine," and Franz Lehár's hauntingly beautiful 1929 aria, "Yours Is My Heart Alone".

Jack Livingstone, the longtime host of the Monmouth County Library jazz concerts, revealed that he had never heard of Clemente until 2004 when the pianist played a jazz version of "America the Beautiful" at a New Jersey Jazz Society event at Waterloo Village. He quickly booked Clemente after that and was hoping for an encore of "America the Beautiful" on February 18th. He wasn't disappointed. As is his custom, Clemente ended the concert with a medley of patriotic songs, leading off with Gershwin's "Strike Up the Band" and finishing with "America the Beautiful" and "God Bless America". He was joined at the end by vocalist Sandy Sasso, who was in the audience.

Vibraharpist Mark Sherman and tenor saxophonist Mike Kaplan were scheduled to perform at the library in March, and Livingstone announced that vocalist Giacomo Gates would return for a performance there sometime in the spring. JJ

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Cruising With Jazz: A Moveable Feast

By Schaeen Fox

While the Jazz Cruise bills itself as “The Greatest Jazz Festival at Sea,” we resisted going because neither my wife nor I were comfortable with the idea of sailing with a few thousand people, envisioning being trapped in a floating overcrowded mall. This year we gave in when we saw a cruise with many of our favorite jazz artists. The idea of leaving a bitterly cold New Jersey to sail around the warm Gulf of Mexico with the Clayton Brothers, Wycliffe Gordon, Ann Hampton Callaway, Houston Person, Monty Alexander, Martin Wind and 90 some other musicians of commensurate status and ability wasn’t pleasant. It was a joy!

We boarded the sold out in Fort Lauderdale. Since we intended to use our room only for the basics (sleeping, bathing, etc.) we got a small internal cabin. It was clean, with good storage space, a comfortable bed, a good bathroom, and impressive sound proofing. The staff proved to be friendly, knowledgeable and helpful. It has four main dining areas to feed over 2,100 passengers. (Two covered by the fee, the others were extra.) There are also several cafes and room service. Something was always available. We used only the pre-paid dining facilities. One, the Cosmopolitan Dining Room, is a more formal sit down experience. It is a large room with an impressively large quick and efficient staff. It was open only for dinner, or entertainment.

The second is a very large buffet located high in the ship. It was open from 6:00 AM until long into the night. The food stations are in the center of the room, with numerous islands holding coffee, teas, juices and water scattered about. For every meal there was an impressively large and varied selection of choices; again with a large staff to quickly assist or clean up. Seating is at tables near the glass walls that provide a grand view of the sea. In both rooms the food quality ran from very good (Beef Wellington, Mongolian Broccoli and a chilled Thai Mint Soup) to okay. I never had trouble finishing a selection.

The buffet was the popular place to be if you wanted to eat quickly and run to a gig. It was also great for seeing musicians like Benny Green, the New York Voices, Ted Rosenthal, Tim Horner, Joe LaBarbera, Trio Da Paz and dozens more scattered among us. They were always friendly and chatted with fans that occasionally stopped by.

The ambient music was jazz, and ranged from Bix onward: a solid aid to digestion.

The ship sailed in the early evening of February 3. The music started soon after, with Roberta Gambarini singing in the large Rendez-Vous lounge and the opening show “Now You Has Jazz” in the spacious Celebrity Theater. Both gigs ran from 6:00 to

7:30. From 6:30 to 8:00, Revelations, the second large lounge, hosted the first of the dozen all-star groups. This one composed of Sean Jones, Rickey Woodard, John Fedchock, Renee Rosnes, Nicki Parrott and Lewis Nash. The rest of the evening had Trio Da Paz, Tamir Hendelman, Steve Tyrell, Allen Farnham, the Benny Green Trio, The Cookers and The Brecker Brothers Reunion Band performing at various locations into the night. (Each day was organized the same way, but with various artists.)

The night officially ended with “Birdland Presents” in the Cosmopolitan Dining Room. There the popular New York Jazz club’s owner Gianni Valenti hosted John Pizzarelli from 11:30 PM to 1:00 AM.

Sunday’s music started at 9:00 AM with the first daily “Passenger Jam Session.” That ran until 3:00 PM, and was hosted each day by a different musician, among them Matthew Parrish and Ernie Adams. At 10:00 AM, jazz historian and radio host Dick Golden presented his first program of musician interviews or talks about luminaries like Louis Armstrong or Marian McPartland. He did them almost daily during the week.

Devoted football fans did have multiple locations to watch the Super Bowl. For the rest of us, the professional artists began performing at 1:00 PM, and officially stopped 12 hours later. I used the word “officially” because several musicians told me that, like the rest of us, they also went from one performance to another. Normally they are constantly on the road with limited time to interact with their peers. This was the golden opportunity to do so. We saw numerous artists, such as Ken Peplowski, called up to join friends in spontaneous jam sessions. When the performance spaces closed around 1:00 AM, musicians jammed in the practice space.



John Pizzarelli performed selections from his new CD *Sinatra and Jobim at 50* on the cruise’s final evening.

The cruise made two stops; the first was an overnight in New Orleans. There the Preservation Hall Jazz Band performed twice on the ship. The next day Herlin Riley and his group boarded for an afternoon show and barbecue. The second was an eight hour stop in Cozumel. The jazz continued on board during both stops. Comedian Alonzo Bodden also did several shows when he wasn’t sitting in the audiences. We were told he packed them in, but we were there for the music.

For us, the climax was the final night’s John Pizzarelli event, themed around his new CD *Sinatra and Jobim at 50*. As on the album, Dudka Da Fonseca was at the drums, but Jessica Mulasky, one of a number of surprise artists shared the bill. They did a mix of the new CD and their cabaret show. John had performed all week packing each venue To say that John was in top form is like saying the sun came up just when expected. Jessica’s Broadway training was well-used, as when she told her husband, “You’re the boss,” and convincingly giggled at her words. As other gigs finished, more and more musicians crowded into the packed room, some getting into the act. Kurt Elling presented the performing Ms. Mulasky with a glass of red wine, bowed and retreated. The New York Voices and Maucha Adnet moved from the crowded audience to crowd the stage in a brilliant finish to the set and the week.

We had a wonderful week avoiding depressing news for brilliant music. We saw Veronica Swift go from a relatively unknown, to the new talent constantly talked about. West Coast artists like Jeff Hamilton, so rarely in our area, were easy to see. The only blemish was learning that Ken Peplowski broke a knuckle on that last night saving a woman from falling down some stairs. For an entire week, I felt like the kid in a candy shop. With a bow to Hemingway, it was our moveable feast

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Talking Jazz

A Jersey Jazz Interview with Bob Dorough

By Schaen Fox

I've been thrilled to speak to every artist interviewed in this series. That said, it was still exceptionally grand to spend time with legendary Bob Dorough. We spoke in early November 2017 about his early years, a few of the jazz giants he has known, composing and his few TV acting gigs.



JJ: Is there anything you would like to talk about?

BD: Currently I am looking through two drawers of file folders full of songs I've co-written, and I'm looking into assessing, and maybe promoting some of them. I have many unrecorded songs just lying in the trunk, and they don't mean anything until they are sung or added into the recording business. They call them "trunk songs" when they are in your trunk, and no one knows them but you. I might do an album of trunk songs.

I've found one that I thought would be good for Tony Bennett. I called the publisher and sang it to her. A week later she said, "That one is great, but Tony's pianist said Tony is beyond learning any new songs now. He knows thousands of old songs, but he can't learn a new one." Another that would be for a lady to sing is, "Looking Forward." It is a strong woman song. It is hard work promoting them now because everybody writes songs themselves.

JJ: When did you start composing?

BD: I wrote a bad song in my high school days that was never quite finished and never good. Then in the army, I wrote a kind of good love song, just an ordinary ballad with another band member. That song never went anywhere. Then I started writing little ditties none of them very distinguished, but I'd play them and try to make people laugh. On my own in New York City, I dug in and started writing songs when alone in my spare time. I wrote "Devil May Care," "Love Came on Stealthy Fingers" and "I'm Waiting for Someone," and so forth.

JJ: Do you have any idea of how many songs you have composed?

BD: I have no idea, but I'd say three or four hundred, a lot of them unknown by anybody but me. [Laughs]

JJ: How important are deadlines in your composing process?

BD: Not important at all, except in the case of television, advertising, and, now and then, there is a show where somebody wants a deadline. When I was

doing *Schoolhouse Rock* it was very important. They were always in a hurry. We always recorded the audio before the animators could begin their work. So they were waiting on me, and ABC was waiting on them to finish the animation. This is the opposite of what other Saturday morning cartoons producers did. They always made those horrible little things for kids, and then the composer would just put a score to it. When I write a jazz song, and nobody cares, then there is no deadline at all. I take my time, and when I'm finally satisfied, then it is done. Sometimes nothing else happens for a long time.

JJ: Hoagy Carmichael once said that his favorite of all his compositions was "Hong Kong Blues." Do you have a favorite of your own?

BD: That's kind of hard. It's like people go up to a musician and say, "What's your favorite song?" Musicians know so many good songs, it is difficult to have a pet like that. I'll always have a certain love and regard for the first one I got recorded in 1953, "Devil May Care." I had a partner writing the song, and we got a recording by Les Elgart and his big band. We were simply over the hill with elation. A song doesn't really have a life until it's recorded or performed in an important venue or something like that. It was a big landmark, and the beginning of my songwriting career.

JJ: Would you tell me about writing "Small Day Tomorrow?" I love that song.

BD: I had the good fortune to collaborate with Fran Landesman. She made a big mark with her first songs written with composer Tommy Wolf, a pianist and wonderful musician. They wrote one Broadway show, and a lot of shows produced in Saint Louis, Missouri. They wrote many, many songs, and became a favorite of Jackie and Roy, Irene Kral, me, and other singers. Their most famous song is "Spring Can Really Hang You Up the Most," a ballad of unrequited love, and one of the greatest songs ever written. I was actually in

continued on page 18

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



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TALKING JAZZ/BOB DOROUGH

continued from page 16

Saint Louis and I met Fran. I already knew Tommy Wolf.

When I said goodbye, to come back to New York, she gave me some lyrics, and said, "Here. Why don't you try your hand?" She knew I was a song writer. I cleared it with my friend Tommy Wolf because I felt it could be like cheating on a man with his wife. Tommy said, "Go for it. She writes so much, I can't keep up with her." She gave me several lyrics, and one was "Small Day Tomorrow." It was very simple. She wrote wonderful lyrics. They're not just poems or stanzas, she had a knack for writing a lyric that seemed to be crying for a melody. It was somehow in the songwriting form. I just put them on my piano, and the melody came almost instantaneously. It takes a little tuning up, but I wrote that song, and I guess I recorded it first. Then Janis Siegel did a very nice version. Now a lot of people sing it.

JJ: LBJ was also raised on a Texas farm and much is written about how rough that was. What was your economic situation like growing up?

BD: [Laughs] Actually I didn't feel the pain, but my father had many different jobs and it was the Depression. He sold cars, insurance and we'd lived in different towns in Arkansas. Then we moved to West Texas, somewhere between Amarillo and Lubbock, in a little town called Plainview. We went there because one of his brothers was a farmer. I must have been about 11 or 12. We always ate, maybe not the best food in the world, but we always had something to eat, and dad always had a job. At one time he was selling cars again, and then he was delivering ice. A lot of your readers won't understand that, but before refrigerators, people had ice boxes, and the iceman had to bring you a block of ice. That was very hard work. He had to carry 50 pounds of ice up the steps and put it in the top of the icebox. I lived a fairly easy life. I did all of my high school years in Plainview, Texas. I worked a few jobs: delivering papers, some farm work, and I worked in a drug store all the way through high school.

JJ: When did you start to focus on music?

BD: In my late second or third year of high school. Mr. Davidson, the bandmaster, happened to be a very talented professional musician from Chicago. He had taken the job just to be in a dry climate. He had asthma or something like that. He was a wonderful, talented musician. He sort of drafted me into the band. He came to my home and told my parents, "Your son is very talented. He ought to be in the band."

We didn't have an orchestra, just a band. In the fall we played football music, marches, drills and things like that. In the spring we played concert music and competed with other bands. They were usually orchestra pieces transcribed for bands, because a band has no violins. It has clarinets and flutes instead. I was playing clarinet and Chief Davidson, we called him Chief, took a great interest in me and gave me free lessons even a harmony lesson. My musical development started very late, I was already 13 or 14 and after a couple of weeks in the band I told my parents, "I want to be a musician." Little did I know how far I had to go. [Laughs]

One drummer in the high school band was a friend of mine. He said, "Let's start a jazz band." I said, "How do we do that?" He said, "I don't know." He

subscribed to *DownBeat*, so we would order music like "In the Mood" and "Blues in the Night" and try to play them. I didn't have a saxophone, so I would play the tenor saxophone part on clarinet which was in the wrong octave, but I liked it because I got solos. Then, in the summertimes, Chief Davidson would take us to track meets and things like that. We would play a small coterie from the high school band. We would play popular music, and even though he wasn't keen about jazz, at one point he said, "Maybe you could play a solo there." He knew that rather than just play the melody twice and quit, we could put something in the middle where I would play a solo on the clarinet. Rather than pure improvising, I wasn't that good yet, I would go home and write out a solo I'd thought up, and then perform it at the event.

JJ: How did your parents react to your wanting a career in music?

BD: They accepted it. They weren't your typical parents. They didn't say, "Well maybe you better learn to type or get a day job too." Dad said, "If you do it good then I guess it is okay." Mother said, "It sounds nice."

JJ: Did you stay in touch with your high school band director, and did he live to see your success?

BD: I've got to admit I didn't. I feel guilty about that. All kind of things happened to me after I got to college. For three semesters I matriculated over to Lubbock, and attended Texas Tech. Mr. Davidson was helping me. He knew the band master at Texas Tech, so we were in touch those three semesters. Then in February, 1943, I got drafted into the Army, and that separates you from a lot of things. [Laughs] He died while I was in the Army, but I had lost track.

JJ: What was the popular music in Plainview, Texas while you were growing up?

BD: It was swing bands, and of course, country music of all kinds. Everybody liked country music, but on the radio I would hear Harry James, Benny Goodman, Artie Shaw and some lesser swing bands. Since I was playing the clarinet I had an affinity for Artie Shaw and Benny Goodman.

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JJ: Had music been important to you before high school?

BD: I had an uncle that used to sing cowboy songs on the porch at grandpa's farm back in Arkansas. I wasn't hooked on country, but I was a singer, and I would sing just to be happy. I tried different instruments: I had a harmonica, I played the fiddle a little bit and my folks would sing in church, that's all. I didn't think of music as anything more than a temporary diversion until I did get into the high school band.

When I went to Texas Tech I got another stimulus from the local students there. They had a little band that was sort of like Louis Armstrong and Jack Teagarden. They had a terrific trombone player who imitated Jack Teagarden, and a clarinet player I couldn't believe. He could just ramble up and down all over the clarinet playing improvisations. They played in the halls around the music building just for fun. Later on a fellow musician said, "We got a big band and we need an alto." I said, "I don't play the sax." "Oh it is easy if you play the clarinet." So I borrowed one, and I was playing third alto in a sort of little big band, and got some beginning there.

JJ: How was your Army musical experience?

BD: I was in two different special service bands in the Army. I wasn't allowed to go overseas to the war zones because I had a punctured eardrum, so I luck out as far as the war goes. These bands had a quota system. I was stationed in Texas at first, and they wanted to mix southerners with northerners. The northern soldiers came from places like Chicago, Detroit and New York, and they tended to know more music than the southerners. I got great influences in the bands I was in. We had a great arranger that had studied with Gil Evans. The Texas band was sent to the Pacific Theater, and at that point I was screened, and they decided I shouldn't go because of the punctured ear drum. They sent me out to California to the second band. That was really great for me. The first guy I met was a brown skinned bass player who held out his hand and said, "I'm Scotty." I said, "I'm Bob." That band was integrated.

Our job was to entertain soldiers and nurses going to war. I was singing a lot, and playing the clarinet, saxophone and the piano. I was also writing songs. We would go down to the Sacramento River, and play jazz and pop tunes. The poor fighting men and women would get on a big ship, sail out under the Golden Gate Bridge and head off to fight Japan. Also I met a high school kid named Joey Castro. He'd come out to the camp and listen to the program. He would play Stan Kenton records for me, that was kind of avant guard playing. He became famous as the pet of Doris Duke. He conducted sessions at several of her estates, and got to play with Leroy Vinnegar and Philly Joe Jones. I guess he made some records, but he was just a high school kid when I met him.

Another big influence was a certain drummer who joined the band. He was a very hip cat from New Hampshire, and had trouble with Army discipline. He would say to me, "Bobby you've got to get us a pass for next weekend. We are going to go to Sweets Auditorium in Oakland and hear Count Basie." So he and I managed to get away, hitch-hiked over to Oakland and heard Count Basie. A month later we heard Jimmy Lunceford. So I was beginning to get the ideas of these bands that were into pure jazz more than Harry James and the others.

JJ: Do you know how your eardrum was damaged?

BD: I probably got an infection from swimming in dirty ponds and quarries. The infection wore away the eardrum. My ear would drain, and the doctor tried to treat it. He said, "I don't think they are going to draft you." When I had my



Bob Dorough performed at the New Jersey Jazz Society's Jazzfest at Drew University in Madison, NJ on June 9, 2007. Photo by Tony Mottola.

medical exam, I said to the Army doctor, "My doctor says I got a bad ear." He looked in both ears and said, "You look fine son, 1-A. Report for duty in a month." A year and a half later, they screened us to go to the Pacific Theater, and said, "Anybody here with flat feet, physiological problems, or ear trouble?" I held up my hand, they looked again and pronounced me of limited service. I didn't tell you but the Texas Tech band master knew the Army band leader. He called him and said, "You got a good clarinet player in your outfit. You ought to get him in the band." I owed him a lot.

JJ: When you first came to New York, how easy was it for you to fit into the jazz community?

BD: By the jazz community we could say there were hundreds of young players from all over the country who had been attracted to New York City and the bebop scene. Like me they all came to see Charlie Parker, Dizzy Gillespie, Bud Powell and Thelonious Monk in person. We'd get together; I mean the younger unknown people, and jam, trying to play the repertoire we knew the masters were playing. We would congregate at the union hall, hoping to get a job, but mostly to socialize. I met a lot of people that way. So it was easy, in a way, because of jazz.

As far as meeting the masters themselves, that was harder. We had to have enough money to go to a night club. Some of them were friendly and some were not so open. The greatest was Dizzy Gillespie and he became a friend of mine. Diz was outgoing, friendly and had a great memory. I loved Charlie Parker, but never got that close. I did get to play a couple of tunes with him at a jam session.

JJ: You spent some time in Paris, France, and you moved to Los Angeles after you returned. Was that because you were stationed in California during the war?

BD: Not at all. When I came back, I settled in New York. I came back, and a month later Charlie Parker died. Then I started writing lyrics to "Yardbird Suite," and was playing in little clubs in New York City. Billy Shaw's son heard me and said, "You're good. Let me take you over to Bethlehem Records." Billy Shaw used to book Charlie Parker and Dizzy Gillespie. They named one bebop tune

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TALKING JAZZ/BOB DOROUGH *continued from page 19*

after him, "Shaw Nuff." He was kind of my agent, and I recorded in October of 1956. I thought I was hot stuff. I had a record.

I played out in Chicago, and attended the first jazz camp up in Lenox, Mass. in the Berkshires, just to see what it was like. I went as a student. The faculty was Dizzy, the MJQ, Jimmy Giuffre, Oscar Peterson, and a lot of other guys teaching us. I took classes and got to know some of those big heroes of mine. Then I was back in New York, and had a phone call from Red Clyde in California. He had been with Bethlehem when I recorded. He said, "I've got a new label here. Why don't you come out, and we'll make a record?" I said, "What about Bethlehem? I'm supposed to make another record for them." He said, "Oh they are going to fold." [Chuckles]

It was true. They closed down without me ever doing a second. He asked me to record for Mode Records, but it never happened. I went out on a temporary basis and the fact that I had been in San Francisco wasn't vital in that choice. I went to LA and liked it. I had friends. A lot of New Yorkers had moved out there. I was meeting guys, and had two kinds of jobs. I was doing cabaret, where I would play and sing, and I was in a jazz quintet where I played piano and wrote a lot of charts. I crashed with my buddy Lee Katzman, and he loaned me a car. Then I bought a car, found an apartment, and wound up staying almost three years.

JJ: How did you get to do some acting while out there?

BD: I used to sing in these little coffee houses and a lot of actors, including Dennis Hopper, would come in to hear me, and some of the staff were sometimes actors. They said, "You're good. Do you have an agent?" I finally contacted, one and she sent me on a couple of readings and did one *Have Gun Will Travel*. I did one *Family*

Court, but that wasn't as big as *Have Gun Will Travel*. That ended my Hollywood career. [Laughs]

JJ: Trummy Young told me he was offered a roll in a movie, but turned it down. It was to play the piano in *Casablanca*. Was anything like that offered to you?

BD: No, I'm afraid not. I would have taken the part of a piano player. I always loved Hoagy Carmichael, because you could see him both as a piano player and otherwise. That was very stimulating. If I had stayed, I might have become an actor, but Tommy Wolf lured me to Saint Louis to be in his musical that he had written with Fran.

JJ: When and how did you connect with Blossom Dearie and Dave Frishberg?

BD: I was in Paris France for five months working at a little club, and Blossom came to see me. I knew her recording of "Moody's Mood for Love," but that's all. I'd never met her. We became instant friends and she asked me to be in her vocal group, The Blue Stars. We recorded four songs in French, Blossom and me and six French singers. My voice probably stood out a little bit, although I was trying to learn French and blend in with the others. I think a lot of those French singers later became the Swingle Singers and maybe the Double Six. They eventually ousted Blossom. Maybe they wanted to make it an all French group. She went back to New York. I also went back. There we became even tighter friends, and worked opposite each other.

Dave Frishberg moved to New York after he got out of the Navy. He had a letter of introduction to me from a tenor man named Bob Newman. Bob said, "Oh you are going to New York? You've got to meet Bob Dorough." It took him a while to find me, but we eventually met. We tried to write songs together, but he's good without me. I think we wrote three songs together at most. The most famous is "I'm Hip." For a while they wanted to have a big show traveling from coast to coast with Blossom, Dave and me, but we could never get our three

schedules together. We did do one radio concert in Durham, North Carolina.

JJ: Why did you move from New York City to the Delaware Water Gap?

BD: I had worked in a hotel band in the Poconos and I thought the terrain was very nice. The woods, creeks and rivers reminded me of my childhood in Arkansas. We were living in New York with not much money in a depressing neighborhood, and it was time for my daughter to go to public school. I said to my wife, "Let's go to Pennsylvania." We found this house in 1966, and for a while I still had the apartment in New York, so I could go and work. After a while I lost that, and became a pure Pennsylvanian.

JJ: Were Phil Woods and Bill Goodwin already there?

BD: Nope. I was the third. Urbie Green and Russ Savakus were already here. I was instrumental in getting Bill Goodwin to move here because I had worked with him in California. He lived in my house for a while, and then became a Pennsylvanian. His sister came and eventually married Phil Woods. He came after being in Hope, New Jersey. From that time it has grown tremendously. It is a hot neighborhood. [Chuckles]

JJ: Has anything of importance in your career taken place in New Jersey?

BD: I'm sorry to say, nothing stands out except a couple of good jazz clubs. Lately I've been playing at Shanghai Jazz in Madison, and that's nice. Of course the *[Jersey] Jazz* journal has always been good to me. I did record in Hackensack with Rudy Van Gelder. He was very particular about all his furniture. You had to be very careful in his studio.

JJ: Do you recall anything he said?

BD: "Don't put that glass on that piano." [Laughs] As if I didn't know. [Chuckles]

JJ: Is there any film, book or play that you feel captures the life of a musician?

BD: There are oodles of biographies and autobiographies. I've been reading Art Pepper's, but I can't think of the title [Straight Life: The Story of Art Pepper By Art Pepper saxophonist and Laurie Pepper. 1979, Schirmer Books]. He was a junkie, and an unnaturally brilliant musician. That probably gives you one side. And Miles has written a book. Diz has written a book.

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TALKING JAZZ/BOB DOROUGH *continued from page 20*

JJ: What did you think of the film *Lenny* about Lenny Bruce?

BD: It would be impossible to get close to him in a film. I met him right away in Hollywood. I was standing in the office of Mode Records with my good friend and singer Terry Morel. Lenny came in. He was talking very fast to the office people. He said, "Hello Terry," glanced at me and disappeared. He was so unusual I said, "Who is that?" She said, "Lenny Bruce. He is a comedian. He likes jazz, and hangs out with the cats." I got to know him. Joe Maini and Jack Sheldon were his favorite musicians. They called me and said, "We are going to do a radio show and Lenny wants to add a piano player. Do you want to make it?" So I did some kind of studio scene. They were interested in Lenny. We just played a tune or two.

Lenny got me a job at a cabaret where I worked for about six months. Later on, he had created a review up in San Francisco called *A Sick Evening With Lenny Bruce*. He brought some of the actors down with him, and we did a three week engagement at a

theater. He didn't have an orchestra, but I played piano in the pit below stage, because he wanted me to be in the pit. This always bugged me; Lenny wrote a ballad all by himself and sang it. I had to learn it by ear, and accompany him. I wish I had written it down. It would have been something else. I didn't know how everything would turn out.

He let me entertain at intermission. He said, "After they have gone out for a smoke or had a drink, as they are coming back play some of your shtick." I played two or three tunes before they did the second act. Then I opened for him in Monterey in a club where he played for a week. I was featured in the band. We played for 30 minutes, and then he took over. I opened for him again in San Francisco. By that time most of his act consisted of law. He'd say, "How many lawyers are here?" [Chuckles] The audience would be full of lawyers. I had a trio and we'd play for 45 minutes. Then he'd come out and work for an hour and a half. That was the last I saw him. He had a million friends you know. I was probably just a fleeting episode.

JJ: What did you think of the film about Miles Davis, *Miles Ahead*?

BD: That was horrible. [Laughs] They made him look like a gangster, and he wasn't. Miles was a long story. I've written a book about Miles called *Blue Xmas*.

JJ: Do you have any career souvenirs that a visitor to your home might see?

BD: I have plaque that I'm in the Arkansas Jazz Hall of Fame, an honorary PhD degree from East Stroudsburg University, a gold record because I helped Art Garfunkel make his gold record called *Watermark*, some little statuettes and posters of concerts I've done, nothing really sensational.

JJ: Thanks so much for doing this. It was a real pleasure talking to you.

BD: Thanks Schaeen, Bye. JJ

Bob Dorough will be at St. Peter's Church, NYC for the Midday Jazz series on May 16. Bob will concentrate on his songbook with bassist TBA.

FRIENDS REACHING OUT TO AID KEN PEPLOWSKI

At press time came word from NJJS member Al Kuehn that the versatile reedman Ken Peplowski has been facing financial challenges after an accident on a recent cruise.

We'll let Ken explain in his own words from a recent Facebook post shared by Schaeen Fox: "Then I did the Jazz Cruise — on the last night I saved a woman from falling down a metal ladder and in the process broke my knuckle on my right pinkie finger. I had a solid month of work that would have been extremely hard to give up, including running the Sarasota Jazz Festival, playing in Newport Beach and performing Dick Hyman's clarinet concerto that he wrote for me, with orchestra in Florida. I performed all of these in agonizing pain, taping/splinting/icing my finger in between performances...then I had to cancel a trip to Denmark to see a hand specialist in NY, who informed me that I need to get a pin put in as the bone hasn't healed, which will mean I'll be losing another four-five weeks' worth of work, which will really put a financial dent in things. Said doctor, however, was beyond kind in offering to do the surgery for nothing."

Ken later updated on Facebook that the surgery was performed successfully on March 14.



Stephen Pariser Photography

The hand injury comes in tandem with a recent infection that left the musician with a hearing loss condition that required multiple treatments and out-of-pocket medical costs, all after being forced onto Medicaid after a "bureaucratic glitch." To help Ken who is coping with medical expenses in the face of having to cancel previously scheduled work, Al Kuehn has established a Go Fund Me page with a goal of raising \$10,000 to help defray the mounting expenses.

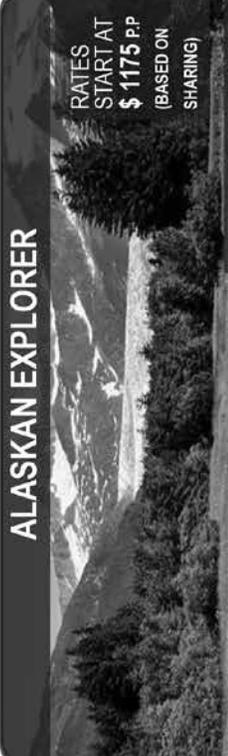
Ken needs no introduction in these pages. He's performed many times at NJJS events and other area jazz shows, including multiple Chicken Fat Balls, Princeton JazzFeasts and the Bickford Theatre's Jazz Series. In fact the Bickford's producers tell *Jersey Jazz* that Ken expects to be able to perform at the scheduled Benny Goodman Tribute show on May 3 and they invite fans come out to show their support.

In the meantime you can visit www.gofundme.com/ken-peplowski to make a contribution to the medical fund. Given the many friends the popular musician has the fundraiser should exceed it's goal in no time. And then, why not go the extra mile. Check out Joe Lang's rave review (page 40) of *Sunrise*, Ken's new Arbors big band CD and order a copy as a reward for your good deed. JJ



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RHYTHM & RHYME

Poetry editor Gloria Krolak explores the world of jazz in verse. This month she brings us a poet's apologetic tribute to Hank Mobley. Raised in Elizabeth, New Jersey, the underrated bop era musician was described by Leonard Feather as the "middleweight champion of the saxophone."

HANK MOBLEY'S POEM

Though tenor saxman Hank Mobley is credited with some 65 albums debuting in 1955, nearly half as a leader, during his lifetime he seemed to come up short in the ears of reviewers. He was compared to John Coltrane and Sonny Rollins on the hot side and Stan Getz on the other, cool side, leaving the bebopper in some middle world limbo. And though he recorded with the likes of Miles Davis, Dizzy Gillespie, Max Roach, Lee Morgan, Freddie Hubbard, Cedar Walton and Milt Jackson; was a founding member of the groundbreaking Jazz Messengers with Horace Silver and Art Blakey; and whose playing has been described as buoyant, lyrical and subtle, it wasn't until after his death that Mobley came out from behind those colossal shadows.

Unfair, say his fans, among them poet Cornelius Eady. Eady apologizes to the musician who, he discovers while "browsing in a record store," had not even had a proper obituary. He filters through reasons why this should be so, but in the end it is Mobley's music that speaks loudest. By writing this poem Eady, who speaks at first just "dumbly" to himself, broadcasts his concern to the readers who will bring justice to the man and his art.

Born in Georgia in 1930, Mobley grew up in Elizabeth, New Jersey. He learned piano as a child, then took up the sax in his teens and was playing professional gigs at 19. He once described his style as, "not a big sound, not a small sound, just a round sound."

A composer as well as soloist, two of Mobley's best-known compositions are "This I Dig of You," and "No Room for Squares."

Lastly, Eady writes in *Victims of the Latest Dance Craze*, his 1985 collection of poems, that "Jazz has come from heaven." Mobley took some of it with him when he died young of pneumonia in Philadelphia. The small headstone in the Eden Cemetery in Collingdale, Pennsylvania, marks his grave simply as "Henry E. Mobley 1930-1986."

HANK MOBLEY'S

By Cornelius Eady

Sorry, Hank,
Found out
The Hard
Way. Back
Of an
Album cover,
Years later,
Browsing in a
Record store. It's
The wrong way
To find out.
The guy who
Wrote the
Notes on
The liner
Was pissed.
It appears
That a lot
Of papers
Decided not
To run an
Obit since
By then you
Were not
Quite
John Coltrane.
So this poem

Could be about
The breaks,
And this poem
Might be about
Fire, or
The lack
Of it.
Or this poem
Could deal
With the also-rans,
– You know,
The joke
About the
Guy who
Invents
1 through 6 Up
Then quits,
Throws up his hands
In desperation,
But it was
Your breath
In my ears
As I stood there,
Dumbly speaking
To whom?

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Cornelius Eady from *The Gathering of
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CORNELIUS EADY

Poet, playwright and musician Cornelius Eady was born in Rochester in 1954. He has received many prizes and grants, among them the Lamont Poetry Prize from the Academy of American Poets and both National Endowment for the Arts and the Guggenheim Foundation grants. He's written nine books of poetry with jazz and blues as one of his central themes. Especially chilling is "Brutal Imagination," in which Eady writes, "Though it's common belief that Susan Smith willed me alive at the moment her babies sank into the lake..." a poem, and book of the same name, which tells the true story from the viewpoint of the black man that Smith, a white woman, invented and accused of drowning her two sons, ages three and one, to cover up her own crime.

Eady collaborated with four other musician poets to create the innovative band Rough Magic, folk troubadours with shades of jazz and blues. They enhance Eady's own lyrics with their arrangements. *Book of Hooks* is Eady's second publication combining poems with a CD of his songs. In 1996 he and fellow poet Toi Derricotte, while vacationing in Italy with their families, created what has become a national network of

workshops for black poets. Called Cave Canem, after a mosaic at the entrance to the 2nd century Pompeii House of the Tragic Poet, the name symbolizes a sanctuary, a safe place for African-American poets to free themselves to write. The organization conducts an annual summer program, at the University of Pittsburgh, regional workshops, readings and events throughout the year, a first book prize, and annual published anthologies.

Eady is also an educator, having taught widely at City College; Sarah Lawrence College; NYU; The 92nd St Y; The College of William and Mary; and Notre Dame, among others. In the fall of 2017, he joined the faculty of SUNY Stony Brook Southampton, where he is a Professor of English in their MFA Program for Writers, and poetry editor of *The Southampton Review*. 



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LADIES FIRST! A Memorable Pee Wee Russell Stomp

Photos by Lynn Redmile

There were only three women among the 31 musicians who took to the Birchwood Manor's Grand Ballroom stage at the 49th Annual Pee Wee Russell Memorial Stomp, and somehow the ladies managed to steal the show. March is "Women's History Month" after all, why not make some of your own.

Beginning with pianist/singer Daryl Sherman, who made her debut as a leader at the Stomp and presented a meticulously prepared set to open the show. Her sextet featured a superb rhythm section anchored by Jay Leonhart's bass and Kevin Dorn's drums and starring guitarist Arnt Arntzen, who laid down four-beat bars on his '47 Epiphone with an easy Freddie Green slap. Jon-Erik Kellso's trumpet and Jay Rattman's reeds made up Ms. Sherman's first-rate front line.

The opening Blossom Dearie-like "Come Dance With Me" gets the vintage clad dancers on the floor right from the start. Announcing the next number, "At Sundown," a Walter Donaldson composition, Daryl notes that the composer's daughter was once a member of the NJJS.

The tune features Arntzen's banjo and Kellso's muted horn and the singer demonstrates



Daryl Sherman's sextet opened the 49th Annual Pee Wee Russell Memorial Stomp on March 18.

her fine-tuned sense of musical history, evoking both Mildred Bailey's signature version of the song with Dolly Dawn's "shout" chorus thrown in for good measure.

After Arntzen takes a vocal on "Love Is Just Around the Corner" the leader announces "The Very Thought of You" will be played "in honor of Pee Wee Russell." The Ray Noble song is closely associated with Russell, and those who may be new to this unique clarinetist are encouraged to find his recording of the tune on YouTube. It's all you need to know.



Clarinetist Jay Rattman evoked the spirit and sound of the great Pee Wee Russell in his solos with the Daryl Sherman Sextet.

Jay Rattman's clarinet is featured and he plays the truest homage to Russell heard at the Stomp in some time, slipping in sly little laughing Pee Wee-like phrases that evoke the quirky essence of the unique musician.

Daryl has recently been bringing attention to the under-appreciated songwriter Carl Sigman, among whose credits is the lyrics for "Pennsylvania 6-5000." After a quick audience rehearsal for the tune's repeating response line ("We need two beats first, except for the last time") somehow, after hot trumpet and sax solos, the crowd comes in right on cue for the closing "Six, Five... Oh, Oh, Oh!"

Kellso is featured on "Isn't It a Lovely Day" in tribute to the late cornetist Ruby Braff

whose 83rd birthday was two days earlier. (Braff played at a number of Jazz Society events years ago, including the 18th Stomp. He was named the event's Musician of the Year in 1999.)

Then Daryl declares, "Now we get to Artie Shaw," explaining that she sang with his band in the 1980s. "You got that one little chorus in the middle," she said, "the hardest part is to get up gracefully." Not to mention to quietly slip back to your chair, backwards, after singing your solo. Her nod to the Shaw book is "Any Old Time," a feature for both Helen Merrill and Billie Holiday with the band.

Rounding out the set are an up-tempo "Perdido" (with a Mexican cruise ship beat) a "mean spirited little piece" ("Goody, Goody") with a drolly angry Leonhart vocal, and a raucous closing banjo-driven romp through Johnny Mercer's "At the Jazz Band Ball." And no one would have complained if the set went on for another hour.

■ Just when you thought Adrian Cunningham couldn't be any more frenetic... Professor Cunningham leaps onto the stage and yells, "How about a hand for

these chandeliers!” taking note of the ballroom’s most prominent decorative features. Wasting no time, the musician offers to share “the secret of happiness” and launches into Buddy Johnson’s jump tune “A Pretty Girl (A Cadillac and Some Money).”

The “Old School” septet segues into “Doin’ the New Lowdown,” but the P.A. is now so overly loud it’s best to escape to the back of the hall to listen to the band play “I Can’t Give You Anything But Love,” an unidentified number, and “Caravan,” exotic and lively on flute, all from a safe distance.

After sound levels are adjusted the band leaves the stand, except for guitarist John Merrill who stays behind as the “Professor” offers a tutorial on the “authentic blues form.” “You *wake up* with the blues, your baby *done gone left* you, and next, most important, *you drink*,” he explains.

“I’m talking booze here, no Snapple.” And then, accompanied by “authentic Connecticut blues guitarist” Merrill, noting he’s from Australia (who would guess), he offers up his example of the form, “The Aussie Blues,” to wit, “My Sheila, she done left me, hopped out of town on my favorite kangaroo...” and then something about running out of Vegemite. (If you’re a fan of the 1980’s band Men at Work you know what Vegemite is.)

The band comes back on for the familiar Mardi Gras staple “Iko, Iko,” an opportunity for Jim Fryer to wail nicely on his trombone, Oscar Perez to set fire to the piano and Paul Wells to kick the stuffing out of his drum kit.

After that musical nor’easter ends comes the soothing calm of Sidney Bechet’s lilting “Si Tu Vois Ma Mère,” beautifully played by Cunningham on clarinet. Then he picks up the tenor sax to wail on “The theme to *The Mike Hammer Show*” (“Harlem Nocturne”) and on to a double tempo run through “Caledonia” to close out the eclectic set.



2018 HONOREES: “Distinguished Musician of the Year” Joe Licari (left) and “Jazz Advocate of the Year” Will Friedwald display their awards at the Pee Wee Russell Memorial Stomp. “I think the jazz scene is in good hands with these young musicians coming up,” Licari said, commenting on the day’s performances. “Jazz advocacy is in a sorry state,” said Friedwald, adding “but the music has never been healthier. It is an honor to be covering it and an honor to be given an award on the same day as the great Joe Licari.” The 49th Stomp was dedicated to the memory of musician Chuck Slate and emcee Joe Lang read excerpts from a letter of thanks from his son, Chuck Slate, Jr.

■ If all that frenzy left you needing some mellow, who better to deliver than the lyrical cornetist Warren Vaché. And with the soulful saxophonist Houston Person next to him on the bandstand, well it might be time to sip a Merlot while you listen. Which thought sends me straight to the ballroom’s bar. Warren never strays far from the Songbook, why would you when it’s so easy to pick out tunes like “You, You’re Driving Me Crazy,” “Darn That Dream,” “Sunday” and “The Very Thought of You,” that tune making its second appearance of the afternoon and serving as a feature for Person’s unhurried tenor.

Warren is accompanied by his three usual mates, Steve Ash, piano; Earl Sauls, bass; and Steve Williams, drum, but also dropping in unannounced is trumpeter Danny Tobias, tagging along with his wife (our photographer) Lynn Redmile, and they pair their two horns nicely on several tunes. The

sextet picks up the pace a bit to close with a jaunty “Broadway” punctuated a’la Vaché with a wry “Salt Peanuts” quote.

■ The ebullient, effervescent and irrepressible bandleader George Gee (the man demands at least three adjectives) is back to headline another Pee Wee Stomp and he makes the most of the opportunity. His ten-piece swing band makes a 16-piece noise and is stacked with powerhouse players.

“Swing band fans of the world, *Unite!*” George urges the audience as he kicks off Frank Foster’s classic “Shiny Stockings” in an updated arrangement by trombonist David Gibson, with silky smooth sax section lines giving way to Andy Gravish’s hot trumpet.

After an original called “Doing Just Fine,” written to honor the orchestra’s recently passed alto saxophonist Ed Pazant, George asks, tongue in cheek, “Any Lindy Hoppers out there?” before counting off Chick Webb’s “The Lindy Hopper’s Delight” — much to the delight



Multi-reedist Adrian Cunningham wielded tenor, clarinet and flute over an eclectic set that ranged from trad and swing to jump and “blues.”

STOMP

continued from page 27

of the Pee Wee Stomp dancers and adorned with a simmering solo from the band's other hot trumpeter, Freddie Hendrix.

Then, recalling the band's meeting with Webb's arranger Van Alexander in Los Angeles a number of year's ago, George deploys his secret weapon, bringing the tall and regal Shenel Johns to the bandstand to sing Alexander's "A-Tisket, A-Tasket." It's an outstanding performance, the singer's first chorus girlish like a young Ella Fitzgerald, but the second brassy and powerful as a Shirley Bassey pop record. With the audience now in the palm of her hand Ms. Johns swings her way through "Give Me the Simple Life," with gestures as big as the voice, dancing while she sings. The performance is decorated by the third woman player of the day, Lauren Sevian. A late substitute for Tony Lustig, she plays a gritty baritone sax solo that's equal in power to Johns' bold vocal.

Singer John Dokes comes on for "The Very Thought of You" (the song's *third* performance of the day) and then Ms. Johns joins him for a bop-ish duet of Anthony Proveaux's lyrics version of "Ornithology."

Dokes keeps the mic for a blues and Bernard Ighner's classic 1970s ballad "Everything Must Change."

"Let's do that real slow one that goes backwards," George winks to the band and they finish off their set with a rollicking "I've Got a Girl Who Lives Up On The Hill."

And just like that five hours are gone by in a flash. The 49th Stomp was a vintage edition, and a bit of a swan song for New Jersey Jazz Society board member Mitchell Seidel who stepped down after several years as music chair in December. It'll be a tough act to follow in 2019 for the Stomp's 50th anniversary year. 

— Tony Mottola





— Photos by Lynn Redmile



The President Emeritus writes...

Getting Even, Part Six

By Jack Stine

When my immediate boss in Washington told me to clean out my desk and make myself ready for clearance vetting, I was clearly out: no subversion was apparent in the old candy wrappings, the Armstrong/Ellington/Henderson recordings, personal letters (now theirs). They told me to be on the Booker T. Washington's plank on 10/12/43, and that was that.

As though it were nothing but a scrap of wastepaper on somebody's floorspace, I saw that Washington was processing over 3,000 German messages a day and that the submarine population beneath the route we'd be taking was 84 submarines, the entire German underwater fleet at that time. And me with unbreakable security clearance...

On the evening of boarding the B.T. Washington I felt stifled by the number of light beams and sound tests taking place around me. Clip boards with frayed sheets were exchanged, one of which bore my stats. I was whisked aboard and installed in a two-room below decks where a guy had beaten me to the lower bunk.

Nice looking, but unwilling to bargain. The lower was his, and so was the name Waring. "Please don't call me Fred," he said. "The name is either Mister or Pennsy."

Then I noticed he had the rating of Warrant Officer, a few degrees below me, a civilian. Flash judgment: he looked okay but what did he think of Pops or Duke?

But a good guy in a special branch that serves as a liaison between the military and the civilian to maintain order.

We talked about a notice that had received call to attention prominence as you went down the steps. It was a notice from Captain Hugh Mulzac inviting everyone to a brief meeting the following afternoon at two.

My new bunkmate said he'd pass on it, saying this was not his first

voyage crossing under Mulzac — or the second or third— and he didn't need another. He pulled out a withered copy of Dorothy Baker's *Young Man With A Horn* and said it was his second shot at this one, but that I might be interested in this man who was the first black captain in the United States Merchant Marine ship.

I said I agreed but that I'd like seconds on his book. That would be no problem, he said, and I went topside to hear what the great man, Mulzac, had to say.

First thought, a real gentleman, needlessly concerned with those in the audience. But, he said, I want you to know that as we took on supplies last night, I was startled at the difference between stuff for my crew and you.

Discrimination like that has no place on my boat. So just in case you're wondering, there will be fresh milk and eggs served here till my chef runs out of the fresh stuff and we'll all sit at the same table.

Also, you have anything you don't like on this boat, tell me and don't bitch about it under your breath — hell I've been doing that for years and it cuts no wood. So anyone here has something to say, let's hear it now.

Then the good news, Captain Mulzac continued, saying — you may be interested in a dispatch I got this morning that I haven't figured out, but yesterday we were heading into a patch of water the U-boat bastards considered theirs, but don't respond to radar today. Don't know where they went, or when. But I'd say we're looking pretty good right now — and, like I said, I'll keep you posted.

One more thing. Where the hell is everybody? I usually get a thousand or so passengers on this run. I see about two hundred here right now. Must be some two timers aboard, thought they'd pass on this lecture... 

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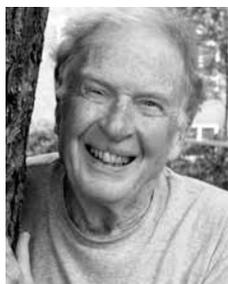
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Volume 42 Number 1A

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Noteworthy

Fradley Garner International Editor *Jersey Jazz*

NEED BAND PLAYING EXPERIENCE? JOIN NYC JAZZ MUSICIANS HANG... DJANGO A GOGO GUITAR SUMMIT MAY 5 AT NYC TOWN HALL...ANNUAL BIX BEIDERBECKE TRIBUTE IN DAVENPORT, IOWA...MEET RAY WHITE ON BLOG-BASED 'THE JAZZ GROOVE'

LET'S PLAY JAZZ! The word went out earlier this year from Alice B of NYC Jazz Musicians Hang that seven aspiring band musicians were gathering from 2 to 5 PM that Sunday to play together and improve their group-playing skills. The venue is the Opera room of Michiko Studios at 149 West 46 Street, Manhattan. The price was \$20 per person. But Alice wants more players and singers to join up. "We'll work together to build a solid foundation, toward a repertoire" promised the online invitation, adding: "Instead of new tunes every week, we'll spend each month digging into five must-know standards."

In February, the group's first month, the tunes were Thelonius Monk's "Blue Monk" (key of Bb), Cole Porter's "I Love You" (F), Ben Bernie, et al, "Sweet Georgia Brown" (F). First-timers were asked to check out the group's homepage for details on basic skill requirements, tunes and fake book: www.meetup.com/NYC-Jazz-Newbies-Hang/about/.

I was lucky to have Richard Oliver as my best buddy from eighth grade into high school in North Newark. I played violin, then bass, in Dick Oliver and His Orchestra. (Read article on my blog, butdenmark.blogspot.dk.) We were hired for USO-Newark, Prospect Hill Country Day School and Forest Hill Presbyterian Church dances. The USO also hired Harry James and His Orchestra and some other name bands. What a difference that made on our musical development. And what a boon NYC Jazz Musicians Hang offers all basically qualified comers. Go for it, guys and gals! What about forming band "hangs" in New Jersey, Pennsylvania and beyond?

LOVE JAZZ GUITAR? Then you don't want to miss DANGO A GOGO 2018. This is, as billed, "A celebration of guitar mastery through the music of the legendary Django Reinhardt." And what a gallery of men and women masters: Stephane Wrembel...Stochelo Rosenberg...Simba Baumgartner...Paulus Schaefer... Olli Soukkeli...Sara L'abriola...Nick Anderson...Thor Jensen... Ari Folman-Cohen...Daisy Castro...Pierre "Kamlo" Barré...and a very special guest TBA. The day is Saturday, May 5; the time, 8:00 PM,



Gypsy jazz violinist Daisy Castro performs at this year's Django a Gogo at New York's Town Hall on May 5.

the venue and box office is The Town Hall, 123 West 43 Street, New York City. Tickets were still available at presstime. www.thetownhall.org Tel. 800-982-2787. Look for coverage in the June *Jersey Jazz*.

EVERY YEAR at the Putman Museum in Davenport, Iowa, cornetist Andy Schuman and His Gang present a tribute concert to the town's world-renowned native son, Bix Beiderbecke (1903-1931). "The museum has the Beiderbecke family piano and Andy Plar's Bix cornet," emails my St. Lawrence University fellow-alumni friend Joán

McGinnis. Clicking on the 8/4/11 video link Joán sent me, I heard Andy playing Bix's Bach Stradivarius cornet. Dave Boeddinghaus on piano; Andy Schumm, cornet; John Otto, reeds; Dave Bock, trombone; Vince Giordano, bass sax/string bass; Leah Bezin, banjo/guitar; David Boeddinghaus, piano; Josh Duffee, drums. Video by Flemming Thorbye, Denmark, www.thorbye.net. Commented one Russian reviewer: "This is the real AMERICAN music. But who is appreciating it today? Look at the audience – only old folks are here. The most of youngsters involved in rap and other garbage junk-noise that they call 'music'."

BLOG-BASED BROADCASTING is new to me. Browsing for news, I hit on The Jazz Groove online at www.jazzgroove.org. "Jazz that's laid-back. Cool. Elegant. That's The Jazz Groove." Reading further, I see it's also ad-free. Except for appeals to support The Foundation to Advance Jazz. Which is based in Minnesota. Writing in the third person, The Jazz Groove host Ray White recounts that "Ray grew up around jazz when his father played artists like Ahmad Jamal and Abbey Lincoln and he went on to work in a jazz record shop in Hartford, Connecticut followed by a career hosting shows at some of the top radio stations in New York and San Francisco. A warm, easy-going musicologist, Ray White provides just the right amount of insight and color to make the music-intensive Jazz Tonight program an ideal soundtrack for dinner parties, a romantic evening, studying or reading your new favorite novel. Set the mood weeknights from 7 PM to Midnight (ET/PT) with Ray White's Jazz Tonight exclusively on The Jazz Groove." □

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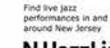
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SHANA FARR

**It's Not Where You Start:
The Songbook of Barbara Cook**

Feinstein's/54 Below, NYC | Feb. 3

Barbara Cook was an iconic performer, and it takes a special performer to pay tribute to her in a style that captures some of Cook's magic while maintaining one's own artistic integrity. Shana Farr achieved that with her heartfelt tribute to Barbara Cook at Feinstein's/54 Below, a club where Cook herself had charmed and entertained many packed houses. In her earlier career, Cook was primarily a musical theater performer, starring in shows like *The Music Man* and *She Loves Me*. She also performed in revivals of shows like *Oklahoma*, *Carousel* and *Showboat*. She was typically cast in the role of an ingénue. After a while, she no longer maintained the discipline necessary to stay in shape for these kinds of roles, and she was off of the scene for several years. When she appeared again, she had gained a considerable amount of weight, and turned her performing toward concerts and the world of cabaret. While still appearing occasionally in musical theater, it was as a solo performer that she shined most brightly, primarily singing songs from Broadway, including many from the shows in which she had starred.

Shana Farr drew on the wealth of material that Cook had performed to create a wonderfully engaging musical program that was augmented by her informative repertee. Her opening medley drew from Cook's musical theater performances, "This Is All Very New to Me" (*Plain and Fancy*), "Goodnight, My Someone" (*The Music Man*), "Will He Like Me?" (*She Loves Me*), "I Cain't Say No" (*Oklahoma*), "I Wouldn't Marry You" (*The Gay Life*) and "My White Knight" (*The Music Man*). There are a few songs that have been indelibly associated with Cook's Broadway performances, "Till There Was You" (*The Music Man*), "Ice Cream" (*She Loves Me*) and "Glitter and Be Gay" (*Candide*), and Farr presented them beautifully, handling with ease the vocal demands of the latter title.

In later years, Cook became particularly associated with songs from the catalog of Stephen Sondheim, most notably appearing in the role of Sally in the legendary 1985 concert version of *Follies* at Lincoln Center, and co-starring in the review *Sondheim on Sondheim* in 2010. Farr addressed this aspect of Cook's oeuvre by singing "Anyone Can Whistle" (*Anyone Can Whistle*), "Send in the Clowns" (*A Little Night Music*), "Everybody Says Don't" (*Anyone Can Whistle*), "Not a Day Goes By" (*Merrily We Roll Along*) and "Losing My Mind" (*Follies*).

This proved to be an unforgettable evening of cabaret at its highest level. Farr was in excellent voice, and her stage presence was perfectly suited to her subject. She was superbly supported by the piano of her musical director, Jon Weber. Her nod to her director, Duncan Knowles was appropriate, for he guided her tribute to one of the grandest of all performers, Barbara Cook, in a manner that Cook would have thoroughly appreciated. Those present for the show certainly did.

**JAMES LANGTON'S NEW YORK
ALL-STAR BIG BAND: The Unheard Artie Shaw**

The Cutting Room, NYC | Feb. 11

In the February issue of *Jersey Jazz*, I reviewed with enthusiasm *The Unheard Artie Shaw* (HEP – 2104) by the New York All-Star Big Band directed by James Langton, and featuring the clarinet of Dan Levinson. Their appearance at The



Cutting Room was a celebration of the release of this wonderfully swinging album. With a couple of exceptions, the band for this gig was identical to the one that played on the album. They performed 23 selections, 15 of which appeared on the album, plus eight additional titles from the Shaw library. They opened with the Shaw theme song, "Nightmare," a haunting tune written by Shaw. As the evening progressed, we heard up tunes like "Diga Diga Doo," "Everything's Jumpin'," and "Leapin at the Lincoln," and ballads like "Softly, As in a Morning Sunrise" and "How Deep Is the Ocean."

Two vocalists contributed to the program. Molly Ryan, who also held down the guitar seat, sang "Stairway to the Stars," "Over the Rainbow" and "Love of My Life." She proved to be as at home in front of a big band as she is with the smaller groups with which she usually appears. Madeline Peyroux, a singer who's been noticeably influenced by Billie Holiday, performed "You Go to My Head," "Them There Eyes," "The Moon Looks Down and Laughs" and "Trav'lin' All Alone," all selections that had charts written for Holiday during her short time on the band.

The band was tight and filled with outstanding soloists, among them tenor saxophonist Mark Lopeman, trombonist Harvey Tibbs, trumpeters Mike Davis and Joe Boga, and pianist Mark Shane. Bassist Mike Weatherly and drummer Kevin Dorn provided a steady rhythmic underpinning to the proceedings. Langton proved to be a warm and witty host, as well as playing some nifty tenor sax. The star of the evening, in addition to the Shaw music, was Levinson who was featured throughout the evening assuming the Shaw role with aplomb. His presence in any ensemble adds a special dimension to it, as was the case on this occasion.

The dedication to and enthusiasm for Shaw's music on the part of Langton is impressive, and has resulted in giving modern audiences an opportunity to hear parts of the Shaw book that were not commercially recorded. Particularly noteworthy is the chart on "In the Mood" contributed by its composer Joe Garland. Shaw played the chart for a short time before deciding it was not right for his band. Garland then took it to Glenn Miller who had it rescored by Eddie Durham, and it became the signature song for the Miller band.

Hearing this music today, it is striking how well it holds up. Shaw was a demanding leader who stressed having a book that was musically satisfying, even on the most popular of its selections. It is nice that the "Unheard Artie Shaw" is being heard once again.

FRANK VIGNOLA & FRIENDS

Iridium, NYC | Feb. 12

When guitarist Frank Vignola was severely injured in an ATV accident last year, there was a lot of concern about his being able to play again. He sustained several broken bones, and required a few surgeries to begin the road to recovery. On February 12, Vignola returned to live performance for the first time at the Iridium, accompanied by John di Martino on piano, Nicki Parrott on bass and Vince Cherico on drums.

It was a spectacular comeback for the talented guitarist. Fittingly, he returned on a Monday evening at the Iridium, the same venue where the legendary guitarist Les Paul held forth on Monday nights for many years. Parrott was Paul's bassist for about the last ten years of Paul's run at the club. Vignola has enjoyed the same kind of intense admiration and devotion among guitar

aficionados that Paul enjoyed during his lifetime. He opened with a tune, "Moonlight in Vermont," that was a favorite of another great guitarist, Johnny Smith. Vignola stayed with the standards as he addressed "Always," "Get out of Town," "Here's That Rainy Day," "You'd Be So Nice to Come Home To," "Moonglow," "Stardust," and "Brazil" before turning to the Charlie Christian/Benny Goodman classic, "Seven Come Eleven." In the middle of this string of tunes, he called upon Parrott to contribute a vocal, and she complied with the song that she first sang on the Les Paul gig, "The Man I Love."

Not surprisingly, several other guitarists showed up to support Vignola on the occasion of his comeback appearance. Vignola called upon several of them to join him onstage. First Gene Bertocini played a few tunes with Vignola. Following a vocal take on "Someone to Watch Over Me" by Jordan Wolfe, Vignola's longtime performing partner Vinnie Raniolo, and a young player named John Knudsen. Finally, he called up Olli Sakkeli, the Finnish-born player who has become one of the hottest new guitarists on the scene. Each of these combinations showed the great ears and adaptability of Vignola, who is at home with a variety of styles.

The finale of the evening found all of the guitarists and the other instrumentalists performing Django Reinhardt's classic "Nuages." If there was any doubt that Vignola could return to form with undiminished artistry, dexterity and energy, he proved that he was indeed back, as musically daunting and full of witty quips as ever, during this two and one-half hour appearance.

JAY LEONHART QUINTET Tribute to Marlene VerPlanck

Birdland, NYC | Feb.15

One of the most memorable characteristics of the recently departed vocalist Marlene VerPlanck was her determination to make a gig, even when she was enduring some type of physical discomfort. This was evident many times during the last ten years, and endured right up until the end of her life. Only about a month before she left us, she knew that she had the cancer that took her life, but overcame the tiredness that she was feeling to make the scene for an engagement at Mezzrow, one that she had particularly looked forward to because she had to cancel an earlier date at the club due to an injury that left her unable to physically access this downstairs venue. She did the Mezzrow gig, and it proved to be her last full performance in public.

She was also a lady who worked hard to line up gigs. She was scheduled to appear at Birdland on February 15, but left the scene on January 14. The band that she had engaged to accompany her at Birdland comprised Jay Leonhart on bass, Warren Vaché on trumpet, Don Braden on tenor sax, Russ Kassoff on piano and Ron Vincent on drums. Leonhart suggested to Birdland owner Gianni Valenti that the band would like to do the gig in Marlene's memory, and ask several vocalist friends to participate, and received Valenti's wholehearted approval. Appropriately, the band opened with an instrumental version of the Campbell's Soup jingle, VerPlanck's first "hit."

This led to a procession of singers, each of whom related their personal connection to Marlene VerPlanck, and chose songs that had a particular relevance to her.

Joyce Breach spoke about knowing Marlene while Breach was still a performer in Pittsburgh. Her song choices were "Nice 'n Easy" and "The Things We Did Last Summer."

Holli Ross spoke of her admiration for VerPlanck, and the inspiration that she provided to all singers. Her selections were "You Are There" and "I'm Hip."

continued on page 36

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CAUGHT IN THE ACT

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Billy Stritch also spoke of knowing Marlene from his earliest days as a performer. He chose to honor her with two songs that VerPlanck performed frequently, "Nobody Else But Me" and "Skylark," the latter of which was sung with self-accompaniment by Stritch at the piano.

Leonhart probably worked more gigs with VerPlanck than any bass player, and he called upon his wife, Donna, and their daughter, Carolyn, to sing "I'm Old Fashioned."

The next two performers had long standing friendships with Marlene.

Daryl Sherman sang the Loonis McGlohon song that seemed to personify Marlene VerPlanck, "Songbird," and another VerPlanck favorite, "Taking a Chance on Love."

Ronny Whyte spoke warmly of his friendship with Marlene, and sang two songs that he had composed, and she had recorded, "Listen to the Piano Man" and "I Love the Way You Dance," accompanying himself on the piano for both tunes.

Leonhart offered up one of his wry ditties, "Bass on a Plane."

Sandy Stewart recalled the days when she and Marlene were both busy on the studio scene, performing jingles. Her selections were two more songs that VerPlanck favored, "Two for the Road" and "All the Things You Are."

The band took it out with a blues. Throughout the set, the spirit of Marlene VerPlanck was in the air. Those gathered at Birdland were people who had seen her many times, and most, if not all, would have been there had Marlene been able to make the gig. She engendered that kind of loyalty from her enthusiasts.

HIGHLIGHTS IN JAZZ: 45th Anniversary Gala

BMCC TRIBECA Performing Arts Center | Feb. 22

While this concert was billed as the 45th Anniversary Gala for Highlights in Jazz, it proved to be a celebration of the 92nd birthday of guitarist Bucky Pizzarelli who reached that milestone on January 9.

Pizzarelli has had many health issues in recent years, and his public performances have become extremely limited. Despite his somewhat frail appearance as he was led onto the stage by his sons John and Martin, once he was seated with his guitar in hand, he settled in quickly by playing a couple of duets with John, "It's Been a Long, Long Time" and "Coquette."

Soon they were joined by Martin on bass and Russ Kasso on piano. They explored some more familiar territory, playing "Tangerine" and "Body and Soul,"



Martin Pizzarelli, center, steps away from his bass to sit in for dad, Bucky on guitar with his brother, John Jr. and Russell Malone during a sound check for Jack Kleinsinger's 45th anniversary Highlights in Jazz Concert February 22. Photo by Mitchell Seidel.

before giving Kasso a solo turn on "Lady Be Good." Kasso gave a sparkling reading of the tune, touching several jazz styles, and including a plethora of musical quotes.

The guitar contingent was expanded by the arrival of Russell Malone. He took the lead on "Stars Fell on Alabama" with Bucky sitting this one out, but his famous infectious grin indicated that he was digging the playing of the others. He was back as an active participant for "Pick Yourself Up," a spirited performance with John taking the lead. Things slowed down for "These Foolish Things," picked up for "Route 66" with a vocal by John, and the set closed with a romping "Stomping at the Savoy."

It was uplifting to see Bucky Pizzarelli playing, and the obvious pleasure he appeared to be deriving from performing and receiving the enthusiastic response of the audience. His artistry has become more subdued as age and health issues have come into play, but the enthusiasm and imagination is as fertile as ever. He has been forced by circumstances to limit his gigs, a difficult reality for a man who seemed to be playing constantly somewhere in the past, but once on stage that spark is still present, and his enthusiasts will be there to support him whenever he steps into the spotlight.

The other half of the program was originally scheduled to be headlined by Kevin Mahogany, but that marvelous singer passed away at the age of 59 last December. To fill this sudden void, producer Jack Kleinsinger called on vocalist Allan Harris. Harris, like Mahogany, has a warm, resonant baritone voice, and is at home singing jazz, blues, and rhythm 'n blues.

Joining Harris for his set were Rick Germanson on piano, Nimrod Speaks on bass and Shirazette Tinnin on

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drums. Unfortunately, the mix on the vocals by Harris was so heavy on the reverb that the words being sung were so muddy that it was difficult to understand many of them. This was especially detrimental to the selections that he chose to sing from his upcoming album dedicated to the vocalese of Eddie Jefferson.

The highlight of the set turned out to be the performance of "L-O-V-E" when Harris welcomed John Pizzarelli and Russell Malone to the stage to exchange sparkling guitar turns with him. Harris is a charming, energetic performer who was severely hampered by the sound problems with his vocals.



Backstage at the Borough of Manhattan Community College on February 22, John Pizzarelli Jr., left, marvels at how Jack Kleinsinger can be 39 years old yet be producing his 45th anniversary concert. John's father, Bucky, background, is one of the musicians who encouraged Kleinsinger to start Highlights in Jazz, now New York's longest-running concert series. Photo by Mitchell Seidel.

SHELLY BERG & DAVID FINCK

Birdland, NYC | Feb. 22

Pianist Shelly Berg and bassist David Finck have brought the art of duo jazz performance to a high level that is awesome to experience. For almost an hour and one-half at Birdland, they demonstrated the kind of musical empathy that is enjoyed by only a select few pairings of players.

Berg, who is the dean of the Frost School of Music at the University of Miami, has long been recognized as a marvelous technical player with a wonderfully imaginative approach to improvising. Finck is an exceptional timekeeper who has consistently dazzled with his improvisory flights of fancy, often seeming to think like a guitarist as his ideas flow forth.

This appearance was a celebration of the release of their new album, *The Deep* (Chesky - 387), a 14-tune excursion that offers a scintillating variety of musical delights.

For this gig they chose to mix tunes not included on the album like "Three in One" by Thad Jones, "Estate," Pat Metheny's "Question and Answer" and Jobim's "Useless Landscape" with album selections "Fellini's Waltz," "Why Did I Choose You" and "Peri's Scope."

Joining them for one beautifully rendered selection, "It Never Entered My Mind" was vocalist Tierney Sutton, at one time a colleague of Berg's on the faculty in the music school at the University of Southern California.

A half-dozen of the tunes on *The Deep* were free

improvisations created during the recording of the album. To demonstrate this process, Berg asked the audience for a theme upon which they would improvise. Several suggestions were shouted out for consideration. Among them were rainfall and harmony, and those were used to form the basis of their improvisation. Experiencing this kind of extemporaneous creativity was a special treat, and made the results of their similar creations on the album the more impressive.

While the opportunities for residents of this area to see Berg and Finck in joint appearances are rare, *The Deep* provides a way to enjoy their artistry at any time that you choose to do so. Chances are that after hearing their music, you will find yourself revisiting it frequently.

LENNY'S LYRICISTS

Theresa L. Kaufmann Concert Hall - 92nd Street Y, NYC | February 24-26

Leonard Bernstein was a man of immense and varied talents. He was a composer of classical and musical theater music, a legendary conductor of classical music, a pianist, an occasional lyricist, an author, a music educator and a public personality. For the most recent program for the Lyrics & Lyricist series at the 92nd Street Y, producer Ted Chapin chose to present a program featuring songs written by Bernstein, mostly for the Broadway stage, with lyrics by a variety of lyricists.

Rob Fisher served as artistic director, Gary Griffin directed the production, and Amanda Green, daughter of one of Bernstein's most valued

collaborators, Adolph Green, provided the script and was the host for the show. Performing the music were vocalists Mikaela Bennett, Andréa Burns, Darius De Haas, Howard McGillen and Tony Yazbeck. They were supported by Ray Wong on piano, Steve Kenyon on reeds, Dick Sarpola on bass and Erik Charleston on drums and percussion.

Bernstein composed four Broadway musicals, *On the Town*, *Wonderful Town*, *West Side Story* and *1600 Pennsylvania Avenue*. In addition he wrote the opera *Trouble in Tahiti*, for which he also provided the libretto, and the operetta *Candide*, and *MASS*, a theater piece written for the opening of the Kennedy Center for the Performing Arts.

Selections from all of these works were performed during this

concert. Betty Comdon and Adolph Green (*On the Town* and *Wonderful Town*), Stephen Sondheim (*West Side Story*), Alan Jay Lerner (*1600 Pennsylvania Avenue*), John LaTouche and Richard Wilbur (*Candide*), and Stephen Schwartz (*MASS*) were among the lyricists with whom he worked.

The singers, all of whom had superb voices, performed the material with great style. The trio of men gave a rousing treatment to "New York, New York." De Haas was sensitive on "Lucky to Be Me," and had the right attitude for "Cool." Yazbeck gave a moving reading of "Lonely Town," and showed his good comic timing on "Pass the Football." McGillen is always a delight to hear. Bennett, a recent Juilliard graduate has a lovely voice, while Burns is wonderfully adept at putting across material that demands some acting chops. They worked together nicely performing "A Boy Like That" and "I Have a Love" from *West Side Story*, with Burns handling the former, and Bennett the latter. Among the more familiar songs that were included in the program were "New York, New York," "Lucky to Be Me" and "Lonely Town" from *On the Town*, and "One Hundred Easy Ways" and "Ohio" from *Wonderful Town*.

TRIBUTE TO MARLENE VERPLANCK

Shanghai Jazz, Madison | Feb. 25

The late vocalist Marlene VerPlanck was one of the most frequent and popular performers to appear at Shanghai Jazz, from its earliest days to a few

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CAUGHT IN THE ACT

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months ago. Upon learning of her passing, owner Tom Donohoe expressed interest in devoting an evening to her memory, with the proceeds being donated to the scholarship fund established at William Paterson University in the names of Billy and Marlene VerPlanck.

There was no difficulty in lining up musicians and singers to participate in honoring Marlene. The recruits included bassists Jay Leonhart and Boots Maleson, pianist Russ Kassoﬀ, tenor saxophonist Don Braden, alto saxophonist Adam Hutcheson, drummer Vito Lesczak, and singers Ben Cassara, Carol Fredette, Carrie Jackson, Daryl Sherman and Giacomo Gates. It proved to be a winning lineup. I was privileged to act as the MC for the show.

Each of the singers took the occasion to speak a bit about their relationship with Marlene, and performed two songs each during the first set, and one song each on the second set. The evening was a parade of one highlight after another. Each of the performers had a personal connection to Marlene, and as the evening wore on, and more Marlene stories were told, it was hard to accept that at some point she was not going to appear and say "Surprise!"

Carol Fredette spoke of Marlene's love for the music of Irving Berlin, and confined her selections to Berlin tunes, one of which, "The Best Thing for You," was one that Marlene often performed. Fredette infused each of her selections with the free-spirited and jazz- inspired phrasing that marks her work.

Ben Cassara had become particularly close to Marlene in recent years, the singer offering him strong support. He was particularly taken with a song written by Billy VerPlanck and Joe Cocuzzo titled "It's How You Play the Game." When Ben expressed his admiration for the song, Marlene was quick to offer a lead sheet to him. When she was impressed with a Bobby Troup song called "Free and Easy" that she heard Ben sing, he was able to reciprocate. He sang these two songs.

Daryl Sherman recalled hearing Marlene sing a song at a program dedicated to the lyrics of Ira Gershwin that had been written with George Gershwin, but had remained in Ira's files until being used in the film *The Shocking Miss Pilgrim* many years after George's death. It was new to Sherman, but she loved the song, "For You, For Me, For Evermore," and added it to her repertoire, and sang it on this occasion. Later she told a lovely story about recording a song by Billy and Dick Roman from an early album by Marlene, "Rainbow Hill," as a special surprise for Marlene. She then performed this touching ballad.

Giacomo Gates spoke of his many years of knowing Marlene, and how occasionally he sat in with her. In fact he was asked to do a tune on her last public gig at Mezzrow on December 12. Gates is one of the hippest singers around, and he brought the crowd to a state of hysterical laughter when he introduced "It Had to be You" as a song that he just was adding to his repertoire, and asked people to be forgiving if he had any trouble with the lyrics. He then proceeded to go through the entire melody simply repeating the title words, with emotional emphases appropriate to the real words. He



Bassist/vocalist Jay Leonhart and pianist Russ Kassoﬀ were among the many musicians who paid tribute to Marlene VerPlanck with a fundraiser for the William Paterson University J. Billy VerPlanck Scholarship Fund at Shanghai Jazz in Madison on February 25. Photo by Mitchell Seidel.

followed by singing the complete lyric perfectly. It was a gas!

Jay Leonhart writes songs that are truly unique, quirky and entertaining. He said that Tony Bennett advised him to include Jay's "San Francisco" on every show. Bennett was referring to Leonhart's humorous ditty, "Me and Lenny," a song about a flight to California seated next to Leonard Bernstein. If you have never heard it, get thee to YouTube.

Carrie Jackson related how kind Marlene had been to her when she was just getting into the business, offering words of encouragement, and sharing with her contacts at different local venues. She performed a terrific take on "On the Street Where You Live," and when she returned, knocked it out of the park on "That's All."

Ben Cassara returned to sing a song whose title reflected the way all in the room felt about Marlene, "But Beautiful."

The musicians were all in great form, adapting with apparent ease to the varied styles of the vocalists, and shining when given solo opportunities. Kassoﬀ was his usual sparkling self, with great chops and a ready wit. Braden and Hutcheson were simply superb, Braden the veteran performer who is a master at his craft, and Hutcheson a newcomer who plays like a cat who has been around longer than his youth would allow. Leonhart and Lesczak provided the kind of rhythmic support that all musicians desire.

The evening opened with the band playing the Campbell's Soup jingle, the one that was Marlene's first major success in that field, and closed with all singers on deck to sing the same jingle, encouraging the audience to sing along with them. These provided the perfect bookends to an evening dedicated to a lady who left her mark in the world of commercial and popular vocalizing.

It was apparent throughout the evening that the audience and performers alike were infused with the spirit of Marlene VerPlanck, and a wonderful spirit she remains in all of our lives.



Flutist Andrea Brachfeld and bassist Harvie S perform for the New Jersey Jazz Society's monthly Jazz Social at Shanghai Jazz in Madison on March 11. Brachfeld's trio also included Steve Myerson on piano. They performed a selection of jazz standards.



Photo by Mitchell Seidel.

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Other Views

By Joe Lang

Past NJJS President

This is one of those months when paring down the stack of new CDs down to a manageable level has been difficult.

■ Just like a gorgeous sunrise can lift your spirits, **Sunrise (Arbors – 19458)** by **THE KEN PEPLOWSKI BIG BAND** will have a similar effect on

you. Peplowski has assembled an all-star group of musicians for this recording project. Listening to the final product, it is difficult to believe that this is not a working band, rather one put together for this project. It was achieved with one day of practice and two days of recording. To make things even more impressive, the band was recorded live as a unit, no overdubbing or patching. Despite the pressure of time and method, the band does a superb job of executing twelve demanding arrangements, including three Billy May charts written for the Frank Sinatra/Duke Ellington album, "All I Need Is the Girl," "I Like the Sunrise" and "Come Back to Me." Attention should be called to a few other tracks. "Clarinet in Springtime" was written and arranged by Alec Wilder for Benny Goodman, but was never recorded or even played by Goodman. "Duet" was a feature for clarinetist Jimmy Hamilton and bassist Wendell Marshall on the Ellington band, and Peplowski had Mark Lopeman transcribe it for this recording with Peplowski and Nicki Parrott handling the feature parts. Among the other players on the band are Jack Stuckey, Jon Gordon, Lopeman, Carl Maraghi and Adrian Cunningham in the reed section; John Allred, Harvey Tibbs, Bruce Eidem and Jennifer Wharton among the trombonists; Bob Millikan, Jon-Erik Kelloso, Andy Gravish and Randy Reinhart playing trumpets; Ehud Asherie on piano; Matt Munisteri on guitar; and Chuck Redd on drums. This is big band music at its best. (arborsrecords.com)

■ **The Bat Swings (Flying Horse Records – 030518)** by **THE FLYING HORSE BIG BAND** under the direction of **JEFF RUPERT** has a program comprising mostly themes from the Batman television series composed by Nelson Riddle. It also includes the "Spider-Man Theme" by Paul Francis Webster and the "Batman Theme" by Neal Hefti. The concluding track is an arrangement by Rupert of "Amazing Grace," included as a nod to trumpeter/reedman Ira Sullivan who recently was a guest soloist with the FHBB. It is the tune that Sullivan always uses to close his concerts. The FHBB is the big band of the jazz studies program at the University of Central Florida that Rupert directs. The student players execute the charts by Michael Philip Mossman, Mark Taylor, Harry Allen, Per Danielsson and Rupert with precision, and the student soloists are outstanding. This is an interesting concept album that brings the music from this legendary television series nicely into the current scene (flyinghorserecords.com)

■ Guitarist **DOUG MACDONALD** and tenor saxophonist **ROGER NEUMANN** are the leaders of the two groups featured on Jazz **Marathon 3: Two Quintet Live Upstairs at Vitello's (Blujazz – 3455)**. This two-disc set is taken from two sets of music performed in April of 2017 at Upstairs at Vitello's, a club in Studio City, a neighborhood of Los Angeles. The Doug MacDonald Quintet, MacDonald on guitar, Ricky Woodard on tenor sax, Andy Langham on piano, Harvey Newmark on bass and Paul Kreibich on drums split each set with the Roger Neumann quintet, Neumann on tenor sax, Carl Saunders on trumpet, John Campbell on piano, John B. Williams on bass and Roy McCurdy on drums. These are all first tier Los Angeles area jazz players, and the music on these discs is never less than wonderful. Each band plays four tunes on the first set,

and three tunes on the second set. The songs are a mix of pop and jazz standards, other jazz tunes, plus one original by MacDonald and two by Saunders. Each of these players is a terrific soloist, mostly coming out of bebop and hard bop schools, but never losing the swing influence. There are over two hours of pure pleasure to be found here. Those familiar with the West Coast cats will know what to expect, and those to whom these are unfamiliar names, give a listen, and you will become fans immediately. (www.blujazz.com)

■ Pairing tenor saxophonist **SCOTT HAMILTON** and pianist **ROSSANO SPORTELLO** is a listener's dream, and having **J.J. SHAKUR** along on bass makes it that much more complete. This trio can be heard on **Live at Pyatt Hall (Cellar Live- - 070217)**, a ten-tune program that is a complete delight from the opening notes of "Tangerine" to the closing notes of "Nel Blu Dipinto Di Blu." Recorded in concert in Vancouver, Hamilton's passionate and lyrical tenor is complemented nicely by Sportiello's always-impressive pianism, and Shakur's unshakable time to produce one gem after another. Whether caressing "Estate" or "Darn That Dream," or swinging "Three Little Words" or "You Do something to Me," Hamilton hits just the right notes. Shakur in stellar form on the opening segment of "Black Orpheus." Sportiello has a deep knowledge of the Great American Songbook, one that enables him to pull a relatively obscure tune like "Just As Though You Were Here," and make it feel like an old friend within a few notes. For over 70 minutes, these three magicians take you on a musical journey that is a joyride. (cellarlive.com)

■ From his earliest days as a professional musician, and even before that, clarinetist **ALLAN VACHÉ** has been a favorite of NJJS members. In recent years, the opportunities to see Vaché, who lives in Florida, in live performance have been extremely limited in this area. Thanks to Rachel Domber at Arbors Records, a recent session recorded by Vaché and some other musicians from the Orlando area brings us almost an hour of Vaché's artistry. **It Might As Well Be Swing (Arbors – 19461)** finds Vaché in the company of pianist Mike McKee, bassist Charlie Silva and drummer Walt Hubbard for a ten-tune program that is, as described in the title of the album, swinging. A special treat is hearing the three clarinet arrangements written by Vaché on "Poor Butterfly" and "Air Mail Special," with Vanessa Vaché and Erin Davis-Guiles filling the other clarinet chairs. The songs are all standards, but Vaché brings his own vision to each of them, making for a thoroughly enjoyable listening experience. (arborsrecords.com)

■ Gentle and engaging are the two words that come to mind upon listening to **Live in Healdsburg (Anzic – 0061)**, the new album by clarinetist **ANAT COHEN** and pianist **FRED HERSCH**. Here are two of the true stars on today's jazz scene having a musical conversation that is often charming, occasionally quirky, but always interesting. It was recorded in concert at the Healdsburg Jazz Festival in California. What is apparent throughout is that these two players are intensely engaged in an empathetic musical relationship that results in one delight after another. The term chamber jazz is sometimes thrown around too loosely, but this performance certainly deserves that designation. It will appeal to those who are fascinated with jazz improvisation, and it would not be surprising if enthusiasts of baroque classical music found a happy listening home with this album. The program consists of four originals, three by Hersch and one by Cohen, plus four jazz standards, "Isfahan," "The Peacocks," "Jitterbug Waltz" and "Mood Indigo." This is contemplative rather than toe-tapping jazz that reveals new joy with each repeat visit. (www.anzicrecords.com)

■ With the self-produced **Air Guitar: Songs of Flight**, guitarist **VINNY RANIOLO** has finally released an album under his own name. It is long

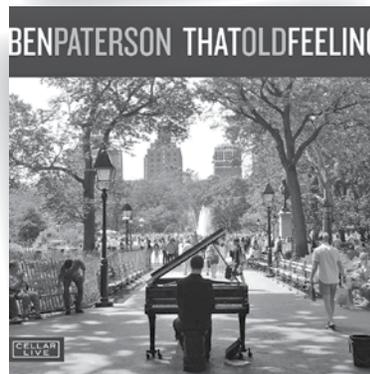
overdue, and well worth the wait. Raniolo has paired up with bassist Elias Baily for a program of jazz interpretations of 15 songs that combine his passion for music with his equal fascination with flight. With titles like "Come Fly with Me," "Blue Skies," "Stardust," "Flying Home," "Nuages," "Come Josephine in My Flying Machine" and "Skylark" his theme is apparent. During his lengthy partnership with Frank Vignola, Raniolo has proven to be a nimble-fingered and tasteful exponent of jazz guitar. Here he and Bailey form an equally compatible duo. They take each song for a joyful flight, always swinging, and full of interesting twists and turns. *Air Guitar* is definitely an uplifting album. (VinnyRaniolo.com)

■ Drummer **PHIL STEWART** has been a presence on the New York scene for more than a decade, and has appeared on many albums, but ***Melodious Drum* (Cellar Live – 081517)** is his first recording as a leader. The trio of Stewart on drums, Sacha Perry on piano and Paul Skivie on bass appears on all 10 tracks with Joe Magnarelli adding his trumpet on three selections, Grant Stewart contributing on alto or tenor sax on four tunes, while the tenor sax of Chris Byars can be heard on four tracks. No matter the combinations, the music hits home nicely. Phil Stewart is a superbly musical and supportive drummer who has selected his bandmates wisely. Each of the horn players is frequently found leading his own combo, and they all play with the kind of imagination and assurance that you would expect from them. Perry not only sparkles on the keyboard, but also has contributed three nicely conceived originals. The other selections are jazz tunes like "Manteca," "Dance of the Infidels" and "Eronel," plus a Byars original, "The Doctor Is In," and one standard, "This Is All I Ask." Stewart proves to be as adept as a leader as he is seated behind his drum set. *Melodious Drum* is both melodious and entertaining. (cellarlive.com)

■ When pianist **MIKE JONES** released his first album on the Chiaroscuro label in 1993, he showed that he was a chap who was blessed with a fine imagination, impeccable technique and an innate sense of swing. In recent years he has resided in Las Vegas where he became the music director for the Penn & Teller Show. On each show, he has an opportunity to demonstrate his impressive pianistic talent to the attendees at these performances. His latest release, ***The Show Before the Show* (Capri – 74148)**, finds him accompanied by the magical **PENN JILLETTE** on bass. They soar their way through a program of nine standards like "But Not for Me," "Tangerine" and "Exactly Like You" plus a Jones original, the effervescent "Box Viewing

Blues." Jones once again proves himself to be a master of the 88s, and Teller gets to surprise those of us who were unaware of his bass prowess that he has the chops to nicely complement Jones. This album is pure fun! (www.caprirecords.com)

■ ***That Old Feeling* (Cellar Live – 100117)** is a swinging straight-ahead album from pianist **BEN PATERSON**. With the assistance of guitarist Chris Flory and bassist George Delancey, the trio assays eleven tunes, with Paterson adding vocals on four of them. Inspired by the trio formats of Nat "King" Cole and Oscar Peterson, Paterson proves to be an impressive acolyte of these two masters. The trio shares a positive feeling for the intimate yet robust kind of music that marked the output of Cole and Peterson. Paterson does not have a classic vocalist's sound, but he has a jazz musician's sense of phrasing that makes his singing effective. There need be no qualifications to describe his high level of creativity as a pianist. Flory is a versatile guitarist in the swing tradition



who always has the blues present in his playing. Delancey is a solid presence, keeping time with precision. That Old Feeling combines the classic jazz piano tradition with enough of a contemporary edge to mark Paterson as player not strictly stuck in the past. (cellarlive.com)

■ **YUKO MABUCHI** is a young pianist from Japan who whose early training was in classical music, but who went on to study jazz piano in Kyoto. She has recently moved to the United States. ***The Yuko Mabuchi Trio* (Yarlung Records – 80161)** is her debut recording. It was recorded in concert at Cammilleri Hal on the campus of the University of Southern California, an acoustic gem that provided a perfect setting to obtain a recording that sounds as vibrant as does this one. Del Atkins on bass and Bobby Breton on drums were the other members of her trio. Mabuchi is an impressive improviser, and possess impeccable technique, but the asset that is most apparent is her incredible touch. There are too few jazz pianists who have the ability to dazzle with their chops while exhibiting the sensitivity to dynamics that Mabuchi possesses. She has a nice variety in her eight-track program that includes standards, "What Is This Thing Called Love" and "Green Dolphin Street," a classical piece, Mark Louis Lehman's "Valse Noir," a lovely original, "Sona's Song," a medley of Japanese songs; an intriguing medley of "All the Things You Are," "Take the 'A' Train" and "Satin Doll;" the Sonny Rollins jazz calypso, "St. Thomas;" and "Seriously" by Sara Bareilles. From the evidence on this album, Yuko Mabuchi has a bright future. (yarlungrecords.com)

■ Western swing is a genre of music that just oozes fun. It

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OTHER VIEWS

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swings, never takes itself too seriously, and, above all, entertains. The output of the **HOT TEXAS SWING BAND** is exemplary of this music. Their new album, **Off the Beaten Trail**, contains thirteen selections mixing some new tunes with familiar songs like "Cow Cow Boogie," "Cry Me a River" and "White Lightnin'." Leader/bassist Alex Dormont, Selena Rosanbalm and Liz Morphis do a fine job on the vocals. The rest of the band includes Cat Clemons on guitar, Ileana Nina on fiddle, Stephen Bidwell on drums, Joey Colarusso on sax, Dan Walton on piano, Dave Biller on steel guitar and Jimmy Shortell on trumpet and accordion. These folks are obviously having a good time playing their music, and their enthusiasm is infectious. This hybrid of jazz and country makes for fun listening. (www.HotTexasSwingBand.com)

■ **JAY LEONHART** is not only a master bass player, but he also is a songwriter with great wit and powers of observation who sings his songs in a way that stamps them with a personal edge. In pianist **TOMOKO OHNO** he has a perfect partner to add just the right musical accents to his performances, while her solo intervals fit the melodies wonderfully. On **Don't You Wish (Chancellor Music)** they perform ten new Leonhart creations. Most of Leonhart's songs are based on real life experiences about which he creates clever narratives in song form. Occasionally he delves into general observations about life. His melodies are not particularly hummable, but fit his words like a glove. His way with words is exceptional. It is difficult to imagine others singing his songs as they demand timing that would be difficult for anyone but the creator to achieve. One thing that all of his pieces have in common is that they are interesting, grab your attention immediately, and never fail to keep you listening. You can check out his performance of "Schadenfreude," one of the selections from this album on YouTube, and it will give you a taste of the material on *Don't You Wish*. It will likely push you to grab a copy of the disc. (www.cdbaby.com)

■ **Texting and Driving (Toy Car Records – 0210)** is a delightful collection by drummer/songwriter/vocalist **DAVE TULL**. He writes songs that are often laugh-out-loud funny, and others that are of a more serious nature. A revolving cast of top-flight Los Angeles area musicians supports him on the 15-song program. One thing that is striking about Tull's lyrics is how they relate to experiences that are familiar to the listener. Listen to "The Texting Song" or "Please Tell Me Your Name" and the lyrics will hit home, with the latter song being particularly pertinent for listeners of a certain age. If you are a jazz enthusiast, when you hear "Clapping on One and Three" you will nod your head and mutter "Yeah!" The duet with Cheryl Bentyne on "The Date" is a gas. The album is well conceived, Tull does not have a gorgeous voice, but puts his songs across convincingly. The basic trio is Tull on drums, Randy Porter on piano and Kevin Axt on bass, and the likes of trumpeter Wayne Bergeron and Doug Webb on saxophones, among many others, supplement them from track to track. This is Tull's second outing like this one, and shows once again that he is original, entertaining and provides a wonderful escape from the routines of daily life, while putting some of them in a humorous context. (www.davidtull.com)

■ Canadian vocalist **ORI DAGAN** has recorded **Nathaniel: A Tribute to Nat King Cole (ScatCat Records – 03)**, a different kind of tribute album. He combines seven songs from the Cole archives, "Lillette," "Nature Boy," "Straighten Up and Fly Right," a duet with Sheila Jordan, "Pretend," a duet with Alex Pangman, "Darling Je Vous Aime Beaucoup," "El Bodeguero" and "Unforgettable" with five original tunes that examine various aspects of Cole's

life. Pianist Mark Kieswetter, guitarist Nathan Hiltz, who also co-wrote four of the original songs with Dagan, and bassist Ross MacIntyre support Dagan on all of the selections. In addition to Jordan and Pangman, soprano saxophonist/flautist Jane Bunette drummer Mark Kelso and percussionist Magdelys Savigne are present on various tracks. Dagan has an assured baritone that is pleasant and flexible, and a nice jazz feeling in his interpretations. The subject of the album is Nat King Cole, but the originality of Dagan's vocalizing is equally important to its being a stand-out collection. (www.oridagan.com)

■ There are groups all over the country who celebrate the sounds of 1920s and 1930s jazz. In the Bay Area of California you can find several, including **ROBERTA DONNAY & THE PROHIBITION MOB BAND**. Their newest album, **My Heart Belongs to Satchmo (Blujazz – 3456)** finds Donnay and the band giving their takes on 15 songs recorded by Armstrong. Many performers have examined Armstrong's output over the years, but it is not often that a female vocalist turns her full attention to songs sung by Armstrong. Donnay performs vintage music with a style and voice that fit the era when classic jazz was at the height of its popularity. The songs vary from "My Bucket's Got a Hole in It" to "A Kiss to Build a Dream On," and Donnay handles them nicely no matter the tempo or style, as at home with a ballad as she is with a blues. Her band is equally adept at playing these tunes with an authentic feeling. While there is a lot of nostalgia in any collection of this nature, the high level of musicianship present lifts this recording beyond mere imitation. They are a working group that brings their own approach to music that is too often handled in clichés. Give a listen and your heart will belong to Roberta Donnay. (www.blujazz.com)

■ **Outside the Soirée (Miles High Records – 8629)** is the latest release by Chicago-based jazz singer **ERIN MCDUGALD**. She is a new name to me, but recorded three previous albums between 2000 and 2006. After hearing *Outside the Soirée*, it is amazing, and a sad commentary on the recording industry, that she has gone a dozen years between albums. McDougald, who is also known as The Flapper Girl, is a wonderfully creative singer. She chooses great material to sing, and brings superb interpretive powers to each of them. There are several tunes that rarely recorded these days. Most notable among them are "Don't Wait Up for Me," a Charles DeForest gem that McDougald discovered on a 1954 Chris Connor album, "Unusual Way," a Maury Yeston song from the musical *Nine* that is an unusual choice for a jazz vocalist, and "The Man With the Horn," not often recorded as a vocal selection. The title song is an interesting original by McDougald. The band comprises Rob Block on piano and guitar, Cliff Schmitt on bass and Rodney Green on drums, with occasional contribution from Dan Block on alto sax, flute and clarinet, Dave Liebman on tenor and soprano saxes, Tom Harrell on trumpet and flugelhorn, Mark Sherman on vibes and Chembo Corniel on percussion. Erin McDougald has given us a vocal album that should be on many best of lists this year. (mileshighrecords.com)

■ Vocalist **DOLORES SCOZZESI** has only nine selections on her new album, **Here Comes the Sun (Café Pacific Records – 14050)** but they have been carefully and tastefully chosen, and she sings the forever out of them. As an example, she owns the new lyrics for "Tequila" that have been added by Mark Winkler and Dori Amarillo." She does some classics like "It's Alright With Me," "I'm in the Mood for Love," "Wild is the Wind" and "In My Solitude." There is a nourish reading of "Harlem Nocturne." "A Little Taste" is a little gem by Dave Frishberg. There are also nods to some more contemporary material with George Harrison's "Here Comes the Sun" and Randy Newman's "You Can Leave Your Hat On." Scozzesi has a dusky voice and shows a jazz sensibility in her phrasing. Though on the short side at only 33 minutes, *Here Comes the Sun* is pure pleasure while it lasts. (markwinkler.com)

Book Reviews

By Joe Lang

LIFE IN D \flat , A Jazz Journal

By David Berger

(Such Sweet Thunder, New York | 245 pages, 2017, \$14.95)

Life in D \flat is a collection of pieces written by David Berger, a composer, arranger, bandleader and jazz educator, that appeared on his blog during 2016. They are primarily about various aspects of jazz, with an occasional comment about politics added.

His observations about jazz are astute, and expressed in a wonderfully articulate manner. The most enduring theme in his writing is his passion for music, and jazz in particular.

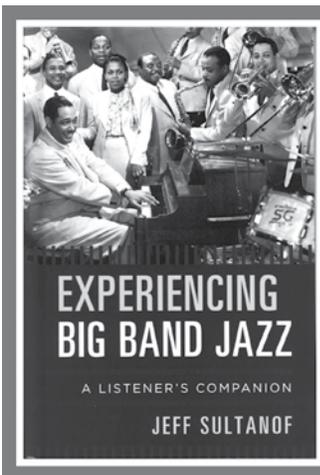
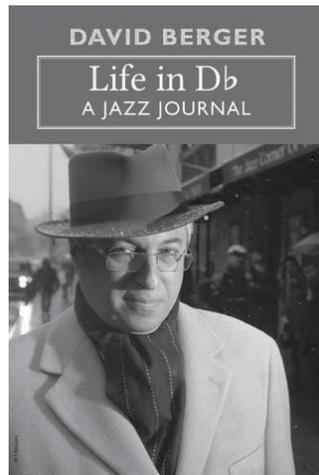
This is not an autobiographical volume, but Berger tells much about his life and influences while commenting about whichever subject he addresses. He developed a love for music from an early age, and became totally hooked on jazz when he joined his school dance band as a trumpet player while in the 7th grade.

Given his experience playing in and writing for big bands, it is natural that much of his content is related to them. His love and admiration for the world of Ellingtonia is mentioned in several contexts. He describes the method that he has developed for transcribing the many big band charts that he has addressed over the years, a number that he puts in the area of 1,000.

If you are a fan of singers, I strongly recommend that you read the chapter titled “Are The Stars Out Tonight? – Authentic Singing.” In it you will find some opinions of singers like Ella Fitzgerald and Sarah Vaughan that may surprise you.

Read “The Greatest Band You’ve Never Heard – Jimmy Lunceford” to discover Berger’s comments extolling the marvels to be found in Lunceford’s recordings.

There are 44 pieces, and a wealth of information and opinions to consider about a broad range of topics like repertoire, concept albums, why jazz is not as popular as it deserves to be, what elements are necessary to become a superior jazz player, and inspiration, to name a few. Most of the pieces are five to six pages long, and each stands on it own except for a two-part detailed analysis of the original



Duke Ellington recording of “Take the ‘A’ Train.” It is a book that you can pick up to read a piece or two, but once you get started, the likelihood is that you will get through it rather quickly. Berger’s way with words is engaging. Upon finishing each chapter, you become anxious to discover what insights he will offer up in the next one.

Life in D \flat provides much food for thought. You may not agree with all of Berger’s opinions, I wish that he had left out the political commentary, but he is both informative and provocative in a way that keeps the reader

interested, alert and challenged to think about what Berger has to say. If jazz is one of your passions, then it is highly recommended that you reach for this volume, and discover the thoughts of another chap who shares your enthusiasm.

EXPERIENCING BIG BAND JAZZ: A Listener’s Companion

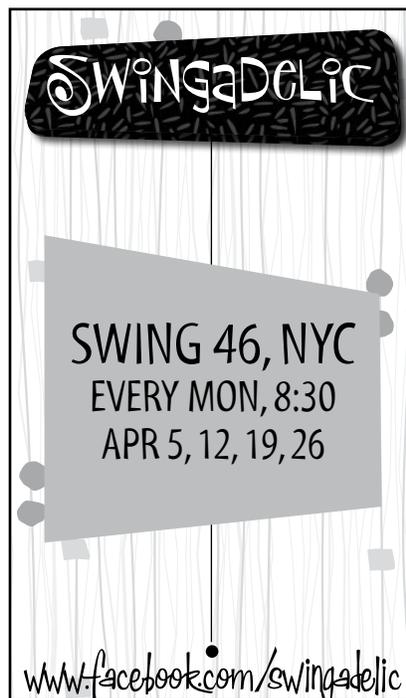
By Jeff Sultanof

(Rowman & Littlefield, Lanham/Boulder/New York/London, 205 pages, 2017, \$38)

There have been several books written over the years about big bands. Most of them cover the more popular bands, and concentrate mostly on the hit records and famous personnel associated with the bands.

They often include some social history, placing the bands into a historical perspective. Occasionally they touch upon the arrangers, even upon the musical characteristics of different bands.

Experiencing Big Band Jazz places its emphasis on the evolution of big band arranging. Starting with a brief examination of the music of early jazz, particularly the music of W.C Handy, Jeff Sultanof, himself an accomplished composer and arranger, explores the ways in which big bands developed changing styles from the days of bands like Paul Whiteman, Fletcher Henderson and the early Duke Ellington, on into the Big Band Era, the development of more modern bands like those of Stan Kenton, Boyd Raeburn, Billy Eckstine



continued on page 44

BOOK REVIEWS

continued from page 43

and Dizzy Gillespie, continuing on to the experimental work of Don Ellis, the forward looking Thad Jones/Mel Lewis Jazz Orchestra and its successor incarnations, and concluding with the bands currently on the scene like those led by Maria Schneider and Gordon Goodwin.

Each of the nine chapters examines a specific time frame, most of them covering five to ten year periods. Sultanof gives an overview of the period being considered, and then examines in-depth specific recordings that he believes are representative of that era.

Most of the recordings referenced are available on YouTube, so it is possible to listen along as you read his analysis of the charts being played. In practical terms, the reader must decide which of his analyses are of enough interest to take the time to listen and absorb what he has observed in the music.

Once you get started doing this, you may well find yourself absorbed to the point that it becomes difficult to be choosy, rather that you want to take whatever time is required to fully listen to each recording referenced.

If you are a big band enthusiast, it is likely that you have heard many of the recordings that he covers, but it is unlikely, unless you are a musician, that you have ever considered what you have listened to at a level of understanding and appreciation that approaches what Sultanof has to offer.

This is a book that can be enjoyed on several levels. You can take it at the most surface level as a relatively brief overview of the history of big bands, but you really do not need this book solely for that purpose.

You can read through the book, absorb as much as you can, revisit it to find the specific recordings that most interest you, and then listen to them while reading Sultanof's analysis of those you choose to explore in depth.

For those who want to go all the way, I would suggest that you do an initial read through of the book, and then go back to listen to and read about each of the recordings noted by Sultanof.

Whichever way you choose to approach *Experiencing Big Band Jazz*, you are sure to come away with a better understanding of and appreciation for the role of the arranger in creating the music that is produced by big bands.

You will probably discover music with which you were unfamiliar, and find new joys to be experienced in the world of big band jazz.

Jeff Sultanof deserves a boatload of kudos for the diligent and impressive scholarship found in this important volume, one that should become an important part of any library owned by a jazz enthusiast, particularly one who has ears for big bands. 



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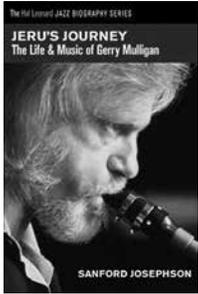
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Jazz Research Roundtable/April 18

Jeru's Journey: The Life & Music of Gerry Mulligan
by Sanford Josephson



Producer, journalist, author and regular *Jersey Jazz* contributor Sanford Josephson will be presenting his latest book, *Jeru's Journey: The Life & Music of Gerry Mulligan* at an Institute of Jazz Studies Roundtable at Rutgers-Newark on April 18. This biography chronicles Mulligan's immense contributions to American music, far beyond the world of jazz. Based on the musician's oral autobiography recorded in 1995 and his own interviews, and multiple

other sources Josephson chronicles the milestones and complications in Mulligan's extraordinary life and career, from his early days of arranging for big bands to the creation of his innovative concert jazz band in the early 1960s.

In his review for *Jersey Jazz*, Joe Lang called *Jeru's Journey*, "a well-rounded depiction of a true jazz giant, one that is hard to put down once your reading commences." Copies of the book will be available for sale. **JJ**

Dana Library, Institute of Jazz Studies/Rutgers-Newark
Wednesday, April 18, 2018 | 7-9 PM | 973-353-5595

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JAZZ TRIVIA ANSWERS

questions on page 4



1. Cecile McLorin Salvant: Dreams and Daggers
2. Billy Childs: Rebirth
3. Christian McBride Big Band: Bringin' It
4. Pablo Ziegler Trio: Jazz Tango
5. John McLaughlin: "Miles Beyond" from Live @ Ronnie Scott's
6. Jeff Lorber Fusion: Prototype
7. Ladysmith Black Mambazo: Shaka Zulu Revisited: 30th Anniversary Revisited
8. "Three Revolutions" by Arturo O'Farrill, from Arturo O'Farrill & Chucho Valdes
9. Escapades for Alto Saxophone and Orchestra," arranged by composer John Williams
10. "Putin" arranged by composer Randy Newman
11. Jane Ira Bloom, Early Americans
12. Jane Ira Bloom, Early Americans
13. Tony Bennett, Tony Bennett Celebrates 90

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'Round Jersey

Morris Jazz

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

April brings freshness, newness, and a proverbial breath of fresh air. As the flowers start to break through the hard earth, our ears are awakened by the music of the winged musicians. In this case, two old pros together again.

We guarantee that you'll have as much fun as the musicians do when **Grover Kemble** (guitar) and **Jerry Vezza** (piano) take the stage for an evening of great music and lots of laughter on Thursday, April 5 at 7:30 PM.

There is no one like Grover Kemble, a singer/songwriter whose entertaining style has captivated audiences not only in his home state of New Jersey, but also at some pretty fancy places — the Newport Jazz Festival, The Bottom Line, The Other End, Wolf Trap in Virginia, The Roxy in LA, and the Spoleto Arts Festival in Charleston. Early in his career, Grover sang with Sha-Na-Na and then fronted the popular Za Zu Zaz. His partnership with John Pizzarelli led to a lifetime friendship and several recordings. His portrayal of "Durante" has been performed throughout the tri-state area.

Local favorite Jerry Vezza is the consummate jazz pianist and appears regularly at jazz clubs in the area. He is a musician who embodies the classic jazz values of melodic warmth, rhythmic subtlety and true elegance. He reminds one of another remarkable New Jersey pianist, Bill Evans, although he protests being mentioned in the same sentence as the jazz master. But it's true.

This engaging duo has journeyed through many musical experiences offering a wide range of tunes and a wealth of memorable tales to tell about the New Jersey jazz scene, and Grover is rarely at a loss for words. Don't miss this wonderful musical reunion. Tickets: \$20 museum members, \$20 non-members in advance, \$25 non-members at the door

UPCOMING MUSIC:

May 3: Ken Peplowski's Tribute to Benny Goodman
May 8: Dick Hyman Solo Piano
June 4: Neville Dickie and the Midiri Brothers

— Eric Hafen

All shows start at 7:30 PM and are assigned seating; for best seats, order early.



Jerry Vezza and Grover Kemble

Jazz For Shore

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

The 1920s were an incredible time not just for jazz and general, but also for some of the most famed partnerships in the history of the music. Think about Bix Beiderbecke and Frankie Trumbauer, Red Nichols and Miff Mole, Louis Armstrong and Earl "Fatha" Hines, Louis Armstrong and King Oliver, Louis Armstrong and just about anyone he came in contact with.

But one of the best teams of all was that of violinist Joe Venuti and guitarist Eddie Lang. They first joined forces in 1925 and made dozens of virtuosic and whimsical recordings until Lang's untimely death in 1933 at the age of 31. Their music might not be as well known today as it once was but anyone who encounters it will hear dazzling sounds that still sound as fresh and fun today as they did in the roaring twenties. Guitarist **Glenn Crytzer** knows this and he has dedicated April 2018 to paying tribute to the music of Venuti and Lang. On Wednesday, April 11, he'll bring his tribute to the Grunin Center at Ocean County College for a



Guitarist and bandleader Glenn Crytzer. Photo by Lynn Redmile.

(Arthur Schutt, Frank Signorelli, Rube Bloom and others) and a hot reed player, most notably the multi-instrumentalist Adrian Rollini.

At Ocean County College, Crytzer has selected some of the best possible musicians imaginable to fulfill these rather large shoes. Violinist **Andy Stein** is often seen with Vince Giordano's Nighthawks but he's also one of the most in-demand violinists in the world, having worked with everyone from Bob Dylan and Willie Nelson to Ray Charles and B. B. King to Michael Jackson and Paul McCartney. The music of Joe Venuti is one of Stein's specialties, having recording an acclaimed tribute — *Doin' Things* — in 2004.

Midweek Jazz performance starting at 8 p.m.

Crytzer's credentials are impeccable. Originally attracted to the music as a swing dancer, Crytzer felt the call to perform the music that spoke to him. A masterful guitarist, he soon became a popular bandleader in the Pacific northwest, eventually moving to New York City a few years ago and finding much work in the burgeoning hot jazz and swing scene developing here. Crytzer has developed a laudable reputation for writing original tunes and arrangements in the older styles, with an authenticity that speaks to his respect for the history of this music.

That respect will shine through his tribute to Venuti and Lang. Crytzer is specifically paying tribute to one of Venuti and Lang's most popular groups, the Blue Four. The original Blue Four often drew its personnel from Paul Whiteman's Orchestra, which Venuti and Lang were a part of, and included a pianist

Filling out the rest of the Blue Four will be pianist Grammy-winning pianist **Conal Fowkes**, another superstar musician who has played with everyone under the sun (and even portrayed Cole Porter in Woody Allen's film *Midnight in Paris*) and young multi-instrumentalist **Jay Rattman**, who will most likely be barking the bass saxophone in the manner of Rollini.

Four incredible musicians paying tribute to some of the most timeless music in the history of jazz. It's the recipe for a can't-miss evening of music, with tickets available for the April 11 show at www.grunincenter.com.

While there, you can also get tickets for future MidWeek Jazz performances by the piano duo of Stephanie Trick and Paolo Alderighi on May 16 and the Jazz Lobsters Big Band on June 20. Those will also be the very final performances in the MidWeek Jazz series but not the end of jazz at Ocean County College.

We'll have more news on all of this to share in future issues of Jersey Jazz so watch this space!
— *Ricky Riccardi*

All shows 8–9:30 PM; \$22 admission, \$18 for seniors and \$12 for students.

Jazz At The Sanctuary

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

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



"I rarely miss a **Doris Spears** concert," wrote Fritz Marston of Princeton's *Town Topics* newspaper, "and here's why. Yes, the lyrics may be familiar, but suddenly the song is new. Doris has an incomparable way of getting inside a song, inhabiting it, reinterpreting it, and delivering something all her own — fresh and

original. It's no wonder her smiling sidemen are having as much fun as her audience." The Mississippi Delta born, Chicago raised and now Trenton-based Spears is at the Sanctuary at 8 PM on Friday, April 13 with **Peter Inverso** on drums, **Peter Lawford** on piano, and a bassist TBA. On Saturday, April 21 at 8 PM, **Yvette Norwood-Tiger**, a "swingin' and groovin' singer" says the *Two River Times*, performs **A'LA ELLA!**, her tribute the great Ella Fitzgerald.

Popular pianist **Eric Mintel**, an unabashed Brubeck disciple, returns to the Sanctuary with his Quarter on May 12.
— *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

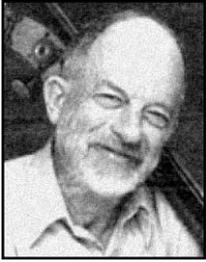
MEMBERSHIP LEVELS Member benefits are subject to update.

- **Family/Individual \$45:** See above for details.
 - **Family/Individual 3-YEAR \$115** See above for details.
 - **Youth \$15:** For people under 21 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)**
 - **Jazzier (\$100 – \$249/family)**
 - **Sideman (\$250 – \$499/family)**
 - **Bandleader \$500+/family)**
 - **Corporate Membership (\$1000)**
- Members at Jazzier Level and above receive special benefits. These change periodically, so please contact Membership for details.

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

Call **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.



From the Crow's Nest

By Bill Crow

I met Teddy Wilson when I joined the Benny Goodman band in 1962 for a tour of the Soviet Union, with a warm-up week beforehand at the Seattle World's Fair. During that first week, Benny decided he needed a more modern pianist. John Bunch had been helping him put the band together, and Benny prevailed on John to join us for the concerts in the Soviet Union. Teddy would play on the opening number that introduced the band, and then John would play the rest of the program. Drummer Mel Lewis and I prevailed on Benny to feature Teddy on some trio numbers, and so we became the Teddy Wilson Trio for the rest of that tour.

After we had been in Russia for several weeks, Teddy called me to his hotel room one afternoon and handed me an electric hair clipper. "I want you to give me a haircut," he said. I was pleased that he was willing to trust me, and found that it was not a difficult task. I did so well that several of the other musicians who stopped by Teddy's room that afternoon had me provide the same service for them. I got a lot of compliments for my work, but no tips.

A few years after that tour I was playing with the Walter Norris Trio at the New York Playboy Club, when the management decided to put our group in one of the showrooms in the club, and hired Teddy's trio for the room we had been playing in. I was glad to get the chance to hang out with Teddy again, usually at the bar or in the entertainer's dressing room on the 6th floor. We amused the other musicians with reminiscences of the tour with Benny's band.

After that gig ended, I was home one evening in our house in Rockland County when the phone rang. It was a record producer in a great panic, asking how long

it would take me to get out to the recording studio in Bayside Long Island. They were doing a record date with Teddy and strings, and they had just fired the bass player. I told him it would take me an hour to get there, and the guy said Teddy wanted me, and that they would wait for me. So I jumped in my car with my bass and headed for Bayside. When I got there, the guy I had talked to on the phone ran over and said, "Now, just play the way you played for Teddy when you were with his trio...don't pay any attention to the parts."

Teddy smiled over at me from the piano, and I set up with the rhythm section. We played mostly ballads, and the bass parts were mostly half notes. I took a few liberties with them, but pretty much played what was written. Nobody explained what had happened with the other bass player, but everyone seemed happy. When we were through I signed the form to get paid and went home, and that was the last time I saw Teddy Wilson

■ I was looking at my copies of some of my earliest *Bandroom* columns, and thought I would recycle a few items. Here's one from October 1984:

MANHATTAN GUITAR CLUB

OFFICIAL MEMBERSHIP ROSTER

Don Arnone	Tommy Kay
Everett Barksdale	Mundell Lowe
George Barnes	Tommy Lucas
Billy Bauer	Larry Lucie
Vinnie Bell	Charlie Macey
Gene Bertoncini	Trade Martin (Lione)
Kenny Burrell	Carmen Mastren
Billy Butler	Jim Mitchell
Al Caiola	Tony Mottola
Ralph Casale	Billy Mure
Al Casamenti	Ralph Patt
Chuck Catania	Danny Perra
Frank Cercia	Bucky Pizzarelli
Al Chernet	Walter Raim
Howard Collins	Wally Richardson
John De Rose	Art Ryerson
Barry Galbraith	Bill Suyker
Al Gorgoni	
Tony Gottuso	Honorary Member
Allen Hanlon	Jim Raney

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Manhattan Guitar Club Membership Roster c. early 1960s. These 38 A-list guitarists shared the expenses to place and maintain Ampeg amplifiers in all the major New York City recording studios. Document courtesy of Tony Mottola estate.

Before recording studios began providing amplifiers for guitar players, the musicians had to carry their own amps from date to date. In the 1950s a bunch of New York guitarists started the Guitar Club, which placed locked amps in every New York recording studio, with a key for each member.

One day Don Arnone was finishing up a date at Fine Sound, and discovered that Andres Segovia was recording in the other studio.

He asked the studio manager if he could slip in and listen.

"Oh, no," said the manager. "Nobody gets in there. Orders from Segovia."

"Okay," said Don. "Tell him he can't use any of our amps!"

■ Rob Ronzello told me that he used to visit arranger Bill Finegan at his home in Monroe, Connecticut. Bill was one of Glenn Miller's arrangers during his most popular years.

Rob would sometimes bring tapes of Miller tunes, mostly from airchecks that had no arranger credit, hoping Bill could set the record straight.

One day Rob brought "In The Middle Of A Dream" from 1939. Finegan, then age 84, using a walker to get to his piano, played a modulation in the arrangement from memory. He hadn't heard it in all those years.

■ Bill Wurtzel knew the former New York police commissioner Ray Kelly, who was a fan of Bill Doggett. When he heard that Wurtzel was playing with Doggett at Showmans Jazz Club in Harlem, Kelly came in with an entourage of policemen. Wurtzel said it looked like a raid.

Wurtzel and Howard Morgen were visited at a gig by a friend, who lay down on the floor by the bandstand to demonstrate some new yoga moves to them. So they got to see Paul Simon from a new perspective.

Wurtzel also told me about his friendship with the late Mundell Lowe. "He was not only the first jazz guitarist I listened to, he was a dear friend who I miss. Mundy gave me this nugget: 'Don't melodize the harmony, harmonize the melody!'"



What's New?

Members new and renewed

We welcome all those 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 took advantage of our three-years-for-\$115 membership; new members with a † received a gift membership. Members who joined at a patron level appear in bold type.

Renewed Members

Mr. Arthur Abig, Millburn, NJ

Mr. Robert (Britt) Adams, Kendall Park, NJ

Mr. & Mrs. Marsha & David Cerna, Randolph, NJ

Ms. Beverly DeGraaf, Morristown, NJ

Max Donaldson, Hopewell, NJ

Mr. Don Fagans, Clinton, NJ

Frederick Hughes, Royal Oak, MD

Sanford Josephson, Manchester, NJ

Thomas Judd, Madison, NJ

Tony Mottola, Newark, NJ

Mr. & Mrs. James Kellett, Bernardsville, NJ * – Patron

Tony Kubala, Lakewood, NJ

Ms. Joan Loume, Bridgewater, NJ

Mr. Thurman McDaniel, Haddonfield, NJ

Mr. Frank Noviello, Union City, NJ

Mr. & Mrs. Fernando Nunez, Ridgefield, NJ *

Mr. C. DeWitt Peterson, Moorestown, NJ - Patron

Ms. C. Claiborne Ray, Brooklyn, NY *

Mr. Jack Reilly, Beachwood, NJ *

Mr. & Mrs. Louis L. Rizzi, Sarasota, FL

Ms. Holli Ross, Maplewood, NJ *

Mr. John C. Sherman, Jr., New York, NY *

Novella and Karen Smith, Rockaway, NJ

Nicholas R. Smolney, Old Bridge, NJ

Mr. Andrew J. Sordoni III, Forty Fort, PA

Mr. Anders R. Sterner, Brooklyn, NY

Mr. & Mrs. Lee W. Swartz, Gulf Shores, AL *

Eric Thomas, East Windsor, NJ

New Members

Eric and Patricia Adams, Newark, NJ

Jack and Lois Boyle, Westfield, NJ

Mr. David Braham, Union, NJ

Greg Bufford, West Orange, NJ

Mr. & Mrs. Leon and Delreth DeVose, East Orange, NJ

Seth Gerstien, Ridgewood, NJ

Mr. Ed Goellner, Morristown, NJ

Mr. Norman Mann, Newark, NJ *

Carly Pansulla, Seattle, WA

Alan Schneider, Millburn, NJ *

Peter Szego, Princeton, NJ *

Mr. Ralph Ullman, Morristown, NJ

Patricia Walton, East Orange, NJ

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

SANDY SASSO
Up Jumped Spring!

April 8
Hotel Tides
With My Trio:
Brad Mandigo/piano,
Marcus McLaurine/bass
Behn Gilece/vibes
No cover, great food!
408 7th Ave, Asbury Park, NJ
7-10 PM, call 732-897-7744

April 18
Ocean Township Library
Back with my trio, 2-3 PM
701 Deal Rd, Ocean, NJ
2-3 PM, call 732-531-5092

Please check my site because venues can and do change.

Visit www.sandysasso.com
for more info

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

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

<p>Allamuchy RUTHERFURD HALL 1686 County Road 517 908-852-1894 ext. 335</p> <p>Allentown JAZZ VESPERS AT ALLENTOWN PRESBYTERIAN CHURCH 20 High Street 609-259-7289 1st Saturday February-June</p> <p>Asbury Park HOTEL TIDES 408 7th Ave. 732-897-7744</p> <p>LANGOSTA RESTAURANT 100 Ocean Ave. 732-455-3275</p> <p>TIM McLOONE'S SUPPER CLUB 1200 Ocean Ave. 732-744-1155</p> <p>MOONSTRUCK 517 Lake Ave. 732-988-0123</p> <p>THE SAINT 601 Main St. 732-775-9144</p> <p>Atlantic City ASBURY UNITED METHODIST CHURCH 1213 Pacific Ave. 908-348-1941 Jazz Vespers 3rd Sunday of the month, 4 PM</p> <p>Bernardsville BERNARD'S INN 27 Mine Brook Rd. 908-766-0002 Monday – Saturday 6:30 PM Piano Bar</p> <p>Boonton MAXFIELD'S ON MAIN 713 Main St. 973-588-3404 Music Wednesdays through Sundays</p> <p>Cape May VFW POST 386 419 Congress St. 609-884-7961 Cape May Trad Jazz Society Some Sundays, 2 PM live Dixieland</p> <p>MAD BATTER 19 Jackson St. 609-884-5970 Wednesdays 7:30–10:30 PM</p> <p>MERION INN 106 Decatur St. 609-884-8363 Jazz piano daily 5:30–9:30 PM</p>	<p>Carteret ZION EVANGELICAL LUTHERAN CHURCH HALL 712 Roosevelt Ave. 908-541-6955 Somerset Jazz Consortium Usually 3rd Monday, 7–9 PM</p> <p>Chatham CONCERTS ON MAIN – OGDEN PRESBYTERIAN CHURCH 286 Main St. 973-635-5567</p> <p>Cliffside Park VILLA AMALFI 793 Palisade Ave. 201-886-8626 Piano jazz Fridays & Saturdays</p> <p>Closter MUSICLAB - TEMPLE BETH EL 221 Schraalenburgh Rd. 201-768-5112</p> <p>Convent Station THE COZY CUPBOARD 4 Old Turnpike Rd. 973-998-6676</p> <p>Cresskill GRIFFIN'S RESTAURANT 44 East Madison Ave. 201-541-7575 Tuesdays & Wednesdays</p> <p>Deal Park AXELROD PERFORMING ARTS CENTER 100 Grant Avenue 732-531-9106</p> <p>Dunellen ROXY & DUKES ROADHOUSE 745 Bound Brook Rd. 732-529-4464</p> <p>MAGGIE MURRAY'S PUB HOUSE 119 North Washington Ave. 732-629-7660 Jazz nights 1st and 3rd Wednesdays</p> <p>Edgewater MITCHELL'S FISH MARKET 541 River Rd. 201-840-9311 Jazz with a skyline view, Thursdays 6–10 PM</p> <p>ORAMA 595 River Rd. 201-945-2020 Curtis Lundy Group, Thursdays 7:30–10:30 PM</p>	<p>Edison THE COFFEE HOUSE 931 Amboy Ave. 732-486-3400</p> <p>Englewood BERGEN PAC 30 N. Van Brunt St. 201-227-1030</p> <p>BLUE MOON MEXICAN CAFÉ 23 E. Palisade Ave. 201-848-4088 Sundays</p> <p>Ewing VILLA ROSA RESTAURANTE 41 Scotch Rd. 609-882-6841</p> <p>1867 SANCTUARY AT EWING ARTS AND CULTURAL HAVEN 101 Scotch Rd. 908-295-7739 Regular jazz concerts – check their website for details</p> <p>Fairfield CALANDRA'S MEDITERRANEAN GRILLE 118 US Highway 46 973-575-6500 Piano – Fridays & Saturdays</p> <p>CALANDRA'S CUCINA 216-234 Route 46 973-575-7720</p> <p>Florham Park PULEO'S BRICK OVEN 162 Columbia Turnpike 973-822-0800 Accordionist Eddie Monteiro with drummer Buddy Green, Wednesdays, 7–10 PM</p> <p>Gladstone GLADSTONE TAVERN 273 Main St. 908-234-9055</p> <p>Hackensack SOLARI'S RESTAURANT AND LOUNGE 61 River St. 201-487-1969 Big band swing first Tuesday of the month</p> <p>STONY HILL INN 231 Polifly Rd. 201-342-4085 Friday & Saturday evenings</p>	<p>Hackettstown Mama's Cafe Baci 260 Mountain Ave. 908-852-2820 Saturdays, 9:30 –11:30 PM, full bar and tapas menu</p> <p>Haddonfield HADDONFIELD METHODIST CHURCH 29 Warwick Rd. Tri-State Jazz Society usual venue Some Sundays, 2 PM</p> <p>Haddon Township GIUMARELLO'S RESTAURANT & BAR 329 Haddon Ave 856-858-9400</p> <p>Hoboken PILSENER HAUS & BIERGARTEN 1422 Grand St. 201-683-5465 Live music Thursdays, 8–12 PM, no cover charge</p> <p>Hopatcong PAVINCI RESTAURANT 453 River Styx Rd. 973-770-4300 Big Band, 3rd Tuesday of the month</p> <p>Hope THE INN AT MILLRACE ROAD 313 Hope Johnsonburg Rd. 908-459-4884</p> <p>Jersey City BRIGHTSIDE TAVERN 141 Bright St. 201-435-1234 Jazz jam every Monday</p> <p>MADAME CLAUDE BIS 390 Fourth St. 201-876-8800 Gypsy jazz Tuesday & Thursday, 7:30 PM to late</p> <p>MOORE'S LOUNGE (BILL & RUTH'S) 189 Monticello Ave. 201-332-4309 Fridays open jazz jam, open to all musicians, vocalists, dancers and spoken word artists; hosted by Winard Harper and Rosalind Grant 8:30 PM – midnight First Sundays 6–10PM Featuring Winard Harper and special guests, \$10 cover</p>	<p>Lake Hopatcong STONE WATER 125 State Route 181 973-810-3858 Jazz piano/Sunday Brunch, 11 AM -3 PM</p> <p>Lambertville DEANNA'S RESTAURANT 54 N. Franklin St. 609-397-8957</p> <p>Linden ROBIN'S NEST RHYTHM & BLUES 3103 Tremley Point Rd. Linden, NJ 908-275-3043</p> <p>Madison SHANGHAI JAZZ 24 Main St. 973-822-2899 Wednesdays/Thursdays, 7 PM Fridays/Saturdays, 6:30 PM Sundays, 6 PM – No cover</p> <p>Mahwah BERRIE CENTER/ RAMAPO COLLEGE 505 Ramapo Valley Rd. 201-684-7844</p> <p>Manalapan MONMOUTH COUNTY LIBRARY 125 Symmes Dr. 732-431-7220 Free monthly jazz concerts September – June</p> <p>Manasquan ALGONQUIN ARTS THEATRE 173 Main St. 732-528-9211</p> <p>Mendham BLACK HORSE TAVERN 1 West Main St. 973-543-7300 Saturdays</p> <p>Metuchen NOVITA New & Pearl Sts. 732-549-5306 No cover</p> <p>HAILEY'S HARP & PUB 400 Main St. 732-321-0777</p> <p>Milford ALBA VINEYARD 269 Riegelsville Warren Glen Rd. 908-995-7800</p>	<p>Montclair DLV LOUNGE 300 Bloomfield Ave. 973-783-6988 Open jam Tuesdays</p> <p>PALAZZO RESTAURANT 11 South Fullerton Ave. Fridays/Saturdays, 7 PM</p> <p>TRUMPETS 6 Depot Square 973-744-2600 Tuesday/Thursday/Sunday, 7:30 pm, Friday/Saturday, 8:30 PM</p> <p>Morristown THE BICKFORD THEATRE AT THE MORRIS MUSEUM 6 Normandy Heights Rd. 973-971-3706 Some Mondays, 7:30 PM</p> <p>THE COMMUNITY THEATRE 100 South St. 973-539-8008</p> <p>HIBISCUS RESTAURANT At Best Western Morristown Inn 270 South St. 866-497-3638 Tuesdays, Fridays, Saturdays, Sunday brunch</p> <p>ROD'S STEAK & SEAFOOD GRILLE One Convent Rd. (Madison Ave.) 973-539-6666</p> <p>Newark 27 MIX 27 Halsey St. 973-648-9643</p> <p>BETHANY BAPTIST CHURCH 275 Market St. 973-623-8161 Jazz vespers, 1st Sunday</p> <p>CLEMENT'S PLACE 15 Washington St. 888-466-5722 NJPAC & IJS jam sessions</p> <p>DEBORAH'S JAZZ CAFE 18 Green St. 973-848-0040 Thursday evenings & Sunday afternoons</p> <p>IDEAL LOUNGE 219 Frelinghuysen Ave. 973-824-9308</p> <p>INSTITUTE OF JAZZ STUDIES – RUTGERS UNIVERSITY John Cotton Dana Library, 185 University Ave. 973-353-5595 Frequent free concerts.</p> <p>MEMORIAL WEST UNITED PRESBYTERIAN CHURCH 286 South 7th St. 973-242-1015 Jazz vespers monthly</p> <p>NEW JERSEY PERFORMING ARTS CENTER 1 Center St. 888-466-5722</p>
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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.

TASTE VENUE
47 Edison Pl., 2nd floor
973-642-8400
Jazz Mondays 8:00 - 11:00 pm

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

New Brunswick

DELTA'S
19 Dennis St.
732-249-1551
Saturdays, 7-11 PM

DUE MARI
78 Albany St.
732-296-1600
Saturdays, 7-11 PM
New Brunswick Jazz Project
presents live jazz Fridays
6:30-9:30 PM

**THE HYATT REGENCY
NEW BRUNSWICK**
2 Albany St.
732-873-1234
New Brunswick Jazz
Project presents live jazz
Thursdays, 8-10:30 PM,

INC BAR AND KITCHEN
302 George St.
732-640-0553
New Brunswick Jazz
Project presents live jazz
Wednesdays 8:00-11 PM

STATE THEATRE
15 Livingston Ave.
732-246-7469

GARDEN STATE ALE HOUSE
378 George St.
732-543-2408
New Brunswick Jazz Project
presents live jazz & jam
session, Tuesdays, 9:30 PM

Newfield

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

Newton

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

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

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

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

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

Pennington
**HOPEWELL VALLEY
VINEYARDS**
46 Yard Rd.
609-737-4465

Pennsauken
GREENWOOD INN
4457 Marlton Pike
856-663-9868
Blues open mic Wednesdays

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

Princeton
MCCARTER THEATRE
91 University Pl.
609-258-2787

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

**RICHARDSON AUDITORIUM
IN ALEXANDER HALL**
68 Nassau St.
609-258-9220

SALT CREEK GRILLE
1 Rockingham Row,
Forrestal Village
609-419-2400

WITHERSPOON GRILL
57 Witherspoon St.
609-924-6011
Tuesday night jazz,
6:30-9:30 PM

Rahway
**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

Red Bank
COUNT BASIE THEATRE
99 Monmouth St.
732-842-9000

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

MOLLY PITCHER INN
88 Riverside Ave.
800-221-1372

SIAM GARDEN
2 Bridge Ave.
732-224-1233

Somers Point
**GREGORY'S RESTAURANT
& BAR**
900 Shore Rd.
609-927-6665

Somerville
**PINOY FILIPINO
RESTAURANT**
18 Division St.
908-450-9878

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

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

**RICALTON'S VILLAGE
TAVERN**
19 Valley St.
973-763-1006
Tuesdays

**SOUTH ORANGE
PERFORMING ARTS
CENTER**
One SOPAC Way
973-235-1114

South River
LA TAVOLA CUCINA
700 Old Bridge Turnpike
South River, NJ 08882
732-238-2111
open jam session Thursday,
7:30-10 PM
No cover, half-price drink
specials

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

Succasunna
**ROXBURY PERFORMING
ARTS CENTER**
Horseshoe Lake Park
72 Eyland Ave.
862-219-1379

Tappan, NY
THE '76 HOUSE
110 Main St.
845-359-5476
(just over the NJ border)

Teaneck
**THE JAZZBERRY PATCH
AT THE CLASSIC
QUICHE CAFE**
330 Queen Anne Rd.
201-692-0150
Friday nights 7-10 PM, \$12

PUFFIN CULTURAL FORUM
20 Puffin Way
201-836-3499

**ST. PAUL'S
LUTHERAN CHURCH**
61 Church St.
201-837-3189
Jazz Vespers, 4th Sunday of
the month

Tom's River
**JAY & LINDA GRUNIN
CENTER FOR THE ARTS**
College Dr.
732-255-0400
Some Wednesdays

Trenton
AMICI MILANO
202 Bayard St.
609-396-6300

CANDLELIGHT LOUNGE
24 Passaic St.
609-695-9612
Saturdays, 3-7 PM

Union
SALEM ROADHOUSE CAFE
(Townley Presbyterian Church)
829 Salem Rd.
908-686-1028

VAN GOGH'S EAR CAFÉ
1017 Stuyvesant Ave.
908-810-1844
Sundays 8 PM, \$3 cover

Voorhees
**COFFEE WORKS ROASTERY
& CAFE**
910 Haddonfield-Berlin Rd.
856-701-2064

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

Wayne
**WILLIAM PATERSON
UNIVERSITY**
300 Pompton Rd.
973-720-2371
Sundays, 4 PM

Westfield
**16 PROSPECT WINE BAR
& BISTRO**
16 Prospect St.
908-232-7320

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

**SUZYQUE'S BARBECUE
& BAR**
34 South Valley Rd.
973-736-7899

Westwood
BIBI'Z LOUNGE
284 Center Ave.
201-722-8600

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

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

For the link to
each venue's
website,
please visit
www.NJJS.org,
and click on
"Jazz Support"

Also visit
Andy
McDonough's
njjazzlist.com

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

The São Paulo-born and Berklee College-trained pianist **HELIO ALVES** is a favorite sideman of Claudio, Paquito and Airto, not to mention Yo-Yo. Find out why at Shanghai Jazz on Saturday, April 7 when he performs with the equally estimable Nilson Matta on bass. Seatings at 6:15 and 8:45 PM, \$40 minimum/reservations required, 973-822-2899. Might be a good night to try the Firecracker Beef. Spicy stuff for some spicy jazz!

Before Django and Stéphane came Joe Venuti and Eddie Lang. Guitarist **GLENN CRYTZER** salutes that seminal violin/guitar partnership with a killer quartet that includes violinist Andy Stein, pianist Conal Fowkes and bass saxophonist Jay Rattman at Ocean County College at 8 PM on April 11. Lang, who inspired a generation of guitarists, died at age 31 and is not much remembered today. Mr. Crytzer demonstrates why he shouldn't be forgotten.

ALEXIS COLE - The daughter and granddaughter of jazz vocalists has won the Jazzmobile and Montreux Jazz Festival vocal competitions and been a runner-up in the NJPAC Moody Festival's Sarah Vaughn International Competition. She can put a listener in mind of Sarah and Anita both, as you can hear for yourself at her alma mater William Paterson U's Jazz Room series at 4 PM on April 29. "Sittin' In" session with the artist one hour prior to showtime.



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

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