

# Jersey Jazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 37 • Issue 6

June 2009



Curtis Stigers. Photos by Norman Seeff.

## sax appeal

Person and Stigers bring style and sizzle to Jazzfest '09

By Tony Mottola  
Editor Jersey Jazz

Jazz is just around the corner! Right down on Main Street in Madison, NJ, that is, where the NJJS's sanofi-aventis Jazzfest returns for a third time to the beautiful Drew University campus on Saturday, June 6. This year Jazzfest sports a new all-day format, with continuous jazz performed by seven acts at three venues, along with some tasty Southern barbecue, a bunch of interesting vendors, jazz CD sales and special presentations for children. The family friendly event admits youngsters 16 and under (and dogs) for free and, speaking of free, Jazzfest Saturday is preceded by a Friday night twilight performance by this year's three best New Jersey high school jazz bands as recently selected by the state's music educators.

Nearly 60 top players, old friends and new faces, are set to perform. Returning favorites include Vince Giordano (who wowed an appreciative crowd in Whippany at last March's Pee Wee Russell Stomp) and Alan Vaché, who this year fronts a 15-piece Benny



Houston Person.



continued on page 28

sanofi-aventis  
**Jazzfest**  
PREVIEW

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## Prez Sez

By Andrea Tyson President, NJJS

We're thrilled that our jam-packed **sanofi-aventis Jazzfest** will go on this year despite the economy (many other festivals are on hiatus), and we want you there! Should be a fantastic affair, June 5/6 — hopefully you've bought your tickets already and this is not news to you. For Friday night, we've booked J.P Stevens High School from Edison, Scotch Plains' Moonglowers and Princeton's Studio Jazz Orchestra. These groups are the three Number One Regional New Jersey State Champion High School Jazz Bands winners. This will be a great night in Madison. And Saturday has been loaded with all-stars. So please join us and bring your friends. Being in the black this year is more important than ever. And we need your help.

■ I have recently been introduced to the **The Cajun Queen** restaurant (formerly known as the New Orleans Steakhouse), located at 680 Amboy Ave. in **Woodbridge**, NJ 07095, 732-634-6060, [www.neworleanssteakhouse.net](http://www.neworleanssteakhouse.net). Jim Fryer ([www.jfryer.com](http://www.jfryer.com)) has some dates scheduled there. Check with the restaurant to make sure that he's there Saturday June 13 — this date was not definite at press time. He is definitely booked in there for Friday, June 19. Sets are from 6:30-9:30 PM, with no cover or minimum. Jim brings in

great sidemen like Vince Giordano, Ken Salvo, Chicken Joe Hanchrow, etc. As you probably know, these players are multi-instrumentalists (Jim plays the trombone and euphonium, for example) so sometimes on one tune, you're hearing 6-8 instruments as they glide from one to the other and then handle vocals, too. The night I was there, we were dancing (we created a small dance floor), and whoever else happens to be in the cozy room and wants to come up to the bandstand to jam seems to be welcome to do so on a tune or two, like a wonderful young horn player, Lucy Weinman, with her dad Jeff on keyboard and vocals. They handled "Down on the Farm" beautifully. The food is terrific and reasonably priced (I saw some "2-fer" coupons — check your newspapers). Let new owner Jack Finnerty know that the NJJS sent you!

■ Another new jazz spot is **Hibiscus Restaurant at the Morristown Best Western** ([www.hibiscuscuisine.com](http://www.hibiscuscuisine.com)), 973-359-0200. I know they've been there for awhile but it takes me time to get around to the many venues in our fair state. They now have a pretty ambitious jazz calendar every Friday night through July with such notables as Laura Hull, Donna Antonow, Eddie Monteiro, Champion Fulton, Carrie Jackson, Pam Purvis and others. The food is excellent. I

## NJJS Bulletin Board

**BE A STAR for NJJS!** We need your help promoting Jazzfest. Volunteering is fun and has its perks. See page 50.

**FREE Member Meetings** Our season of meetings launches again September 13. Ed Polcer brings an exciting slate of young, cutting-edge jazz musicians. These socials offer a great opportunity to meet other jazz lovers, while being entertained and informed. Free for members, but open to the public, so invite somebody! We often have great items to raffle at these meetings — tickets to shows, concerts from our partner organizations. Watch for details at [www.njjs.org](http://www.njjs.org) or via E-mail.

**FREE Film Series** Next Film: Wednesday September 23 in Chatham. Details on page 8 and watch for E-blasts.

**Got E-mail?** Some special offers for NJJS members are late-breaking — so please send your E-mail address to [webmaster@njjs.org](mailto:webmaster@njjs.org). For example, one of our partners recently offered a generous buy-one-get-one-free ticket deal. We were only able to extend that offer to our E-mail list.

**Friends got E-mail?** We've started a new initiative to further spread the word about NJJS. If you've got friends and relatives who'd like to receive our occasional E-mail blasts, please send their E-mail addresses to [publicity@njjs.org](mailto:publicity@njjs.org).

# Tell them you saw it in Jersey Jazz!


We love your improv skills...

show them off as a **Jazzfest Volunteer!** See page 50.

think this cozy nightspot will become a great hang for our members and others alike, as I knew most people in the very friendly audience. I highly recommend Hibiscus.

■ I also recently visited **Lancers Restaurant/Night Club at 459 Ferry Street in Newark's Ironbound Section.** Admission and parking are FREE! This particular gig had on stage Dan Kostelnik, organ; Carol Sudhalter, sax/flute; Lucianna Padmore, drums; Rene Carlsen, harmonica; and Madame Pat Tandy down front. The venue is lovely and large so you can bring your friends and the dance floor will accommodate you all! The food was delicious, portions large and very reasonably priced. I took home a doggie bag (or, in my case, we could call it a hubby bag!)

■ Just for your information, June 13, the **Best Western Murray Hill Inn's Ponte Vecchio Restaurant in New Providence** is beginning a monthly jazz night with our very own VP/Music Committee Chair Laura Hull on Saturday at 6:30 PM. See their ad in this issue. The Murray Hill Inn is the sister property to Morristown Inn, our official 2009 Jazzfest hotel.

Please keep the music going by getting out to some wonderful jazz, whether it's under the stars or in the clubs. See you at Jazzfest! 



**Advance sale pricing ends June 4.**

## NJJS Record Bin

Looking for that CD you can't find anywhere? That elusive older or out-of-print recording? The New Jersey Jazz Society's Record Bin contains many titles, including a large number of "priced-to-sell" disks at \$10 (plus shipping and handling). The complete list can be seen on our Website at [www.njjs.org](http://www.njjs.org), or write to Jack Sinkway, 43 Windham Place, Glen Rock, NJ 07452 to request one. The Record Bin travels to our larger events, too, so come and see the treasures in person at Jazzfest.

### Featured \$10 titles:

Earl Hines — *At Home* (Delmark/DD 212)

Sweets Edison — *There Will Never Be Another You* (Nagel Heyer/NHCD 083)

Ted Shafer-Jelly Roll J.B. — *Toe Tapping Dixieland Jazz* (Merry Makers /MMRC-CD-14)



**Wednesday  
May 27 2009**

FREE FILM  
*Barry Harris:  
The Spirit of Bebop*  
at Library of  
the Chathams,  
Chatham  
7 PM

**Friday &  
Saturday  
June 5 & 6  
2009**  
**JAZZFEST**  
at Drew  
University/  
Madison  
see p 8

**Sunday  
September 13 2009**  
Member Meeting  
*Baby Soda Jazz Band  
w/Ed Polcer*  
Trumpets, Montclair  
2-5 PM

**Wednesday  
September 23 2009**  
FREE FILM — *TBA*  
at Library of  
the Chathams,  
Chatham  
7 PM

**Sunday  
October 18 2009**  
Member Meeting  
*TBA*  
Trumpets, Montclair  
2-5 PM

**Wednesday  
October 28 2009**  
FREE FILM — *TBA*  
at Library of  
the Chathams,  
Chatham  
7 PM

**Wednesday  
November 17 2009**  
FREE FILM — *TBA*  
at Library of  
the Chathams,  
Chatham  
7 PM

**Sunday  
December 9 2009**  
NJJS Annual  
Meeting  
Shanghai Jazz,  
Madison

# NJJS Calendar

## The Mail Bag

# Tell them you saw it in Jersey Jazz!

**ON JANUARY 31, 2009** The Folk Project hosted a wildly successful swing dance and concert featuring Reeds, Rhythm and All That Brass. The event was such a success we wanted to show the band our appreciation. Given that RRB's bandleader, Lou Iozzi, is a past vice president of the NJJS, we felt that a donation to (the) NJJS's Scholarship Fund would be a great way to show that appreciation.

The 2009 event was so successful both artistically and financially that we have started planning a 2010 event.

*Pamela Robinson  
Chair, Special Concerts  
The Folk Project  
New Providence, NJ*

*[A second Folk Project Swing Dance is now scheduled for January 30, 2010, and discussions are underway to consider making this event a fundraiser for the NJJS Educational Scholarship Fund. —Editor]*

*There was quite a response to the recent two-part Jersey Jazz interview with Billy VerPlanck. Our friend Marlene VerPlanck shared a number of the many E-mails she received with us. Here are a few samples.*

**WHAT A SUPER ARTICLE** Marlene! I could hear Billy talking as I read it. How well I remember that drive through Manhattan in your car while I recorded him and you kept saying "Billy, this is going out on the radio!"

*Sheila Tracy  
BBC, UK*

**THAT WAS A LOVELY ARTICLE** about Billy. Wow...what history. Nice photo of you too.  
*Lenore Raphael*

**THE TWO-PART INTERVIEW** with Billy VerPlanck was so unique and interesting I decided to subscribe on the spot. I particularly enjoyed the pictures that accompanied part one...even the Holton trombone ad! I have a hunch that Mr. VerPlanck has a good deal more he could share with us about that golden age of our music.

Thanks again to you and Billy V. for sharing such wonderful memories.

*Marc Smilow*

## Jazz Trivia

By **O. Howie Ponder II**  
**Questions**

## O. HOWIE DOES JAZZFEST

All the answers to this month's questions are musicians or groups playing at the sanofi-aventis Jazzfest on Saturday, June 6.



- 1.** This band specializes in hot dance music of the 1920-30s and has appeared on Broadway (*Bloodhounds of Broadway*-1989) and two movies (*The Aviator* in 2004 and *The Savages* in 2008).
- 2.** Jazz critic Howard Mandel said "If North Americans hadn't invented jazz, then surely [this group] would have invented something like it."
- 3.** This popular Morristown-born piano prodigy is also known as "The Bishop of Jazz". He and his trio are teaming up with the NJJS VP at this engagement.
- 4.** According to Don Heckman of the *Los Angeles Times* "...this singer-saxophonist can be praised for a lot of things: his powerful sense of swing, his way with a lyric, the inherent musicality of his interpretations..."
- 5.** This drummer-leader appeared at Jazzfest two years ago with "Five Play" a group, from her 15-piece all-woman big band and tore the place up. She's back this year with the full outfit.
- 6.** There have been other re-creations of his music on the occasion of this great artist's 2009 centennial, but this one is done with the permission of his estate and led by one of New Jersey's own.
- 7.** This big-toned tenor saxophonist has appeared at previous Jazzfests both as a leader—with singer Etta Jones-- and last year as a sideman in the Earl May Tribute band.

Howie also welcomes suggestions for future questions — or any comments from readers. Contact him at [jazztrivia@njjs.org](mailto:jazztrivia@njjs.org).

answers on page 49

### Comments?

Jersey Jazz welcomes your comments on any article or editorial. Send E-mail to [editor@njjs.org](mailto:editor@njjs.org) or mail to the Editor (see masthead page 6 for address). Include your name and geographical location.

**Like this issue of Jersey Jazz? Have it delivered right to your mailbox 11 times a year. Simply join NJJS and get your subscription. See page 51 for details or visit [www.njjs.org](http://www.njjs.org).**



Friday June 5  
Saturday June 6

New Jersey Jazz Society presents

sanofi-aventis  
**Jazzfest** 2009

*Jazz from the '20s to today.*



Vince Giordano



Houston Person



Curtis Stigers

All programs are subject to change.

Co-sponsored by RXR

On the beautiful campus of Drew University in Madison, Jazzfest has become one of the region's most popular summer festivals over the past three decades.

**FRIDAY, JUNE 5 at 7:00 PM**

**FREE Stars of Tomorrow** Concert at Drew University, featuring the top high school jazz bands in New Jersey.



**SATURDAY, JUNE 6 from Noon to 10:00 PM**

**Nonstop jazz in three performance spaces!**

**Food • Crafts • Vendors • CD Sales • Picnic**

Afternoon program Noon to 5:00 PM

vince **Giordano** and the Nighthawks

Allan **Vaché's** Benny Goodman Tribute Big Band

Houston **Person** quartet **Trio da Paz** **Jazz for Kids**

Evening program begins 5:15 PM

Rio **Clemente** Trio with Laura **Hull**

Curtis **Stigers** Sherrie **Maricle** & the **Diva** Jazz Orchestra



Drew University is conveniently located on Route 124 only 3 miles east of Route 287. There is plenty of parking and easy access by train or bus.

The NJJS is qualified as a tax-exempt cultural organization under section 501(c)(3) of the Internal Revenue Code. Contributions are tax deductible to the extent allowed by law and qualify for many corporate matching gift programs. Funding for our Generations of Jazz program has been made possible in part by funds from the Arts Council of the Morris Area through the New Jersey State Council on the Arts/Department of State, a Partner Agency of the National Endowment for the Arts.

**Purchase tickets early for best prices! Advance sale offer ends June 4.**

To order, visit **www.njjs.org** OR call **1-800-303-NJJS (6557)**.

OR fill out order form and mail to New Jersey Jazz Society c/o M. Katz, 382 Springfield Avenue, Suite 217, Summit, NJ 07901 OR fax to **908-273-9279**.

**TICKETS TO JAZZFEST 2009**

QTY x \$ = SUBTOTAL

KIDS 16 AND UNDER ARE FREE. Students \$10 at the gate w/valid I.D. Group rates are available; please call 1-800-303-NJJS for information.

**NJJS Members** advance sale \$40 each (at the gate: \$55) \_\_\_\_\_ x \$40 = \$ \_\_\_\_\_

**Non-members** advance sale \$50 each (at the gate: \$65) \_\_\_\_\_ x \$50 = \$ \_\_\_\_\_

**Handling: \$3 PER TICKET** unless paid by check w/self-addressed-stamped envelope. \_\_\_\_\_ x \$ 3 = \$ \_\_\_\_\_

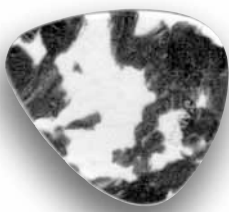
**NJJS Annual Membership** (per household) \_\_\_\_\_ x \$40 = \$ \_\_\_\_\_

Or **NEW! Three Year Membership for only \$100!** \_\_\_\_\_ x \$100 = \$ \_\_\_\_\_

All sales are final. No refunds or exchanges are allowed. **TOTAL DUE = \$ \_\_\_\_\_**

- Enclosed is my check payable to NJJS.
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Name on Card \_\_\_\_\_



## The Editor's Pick

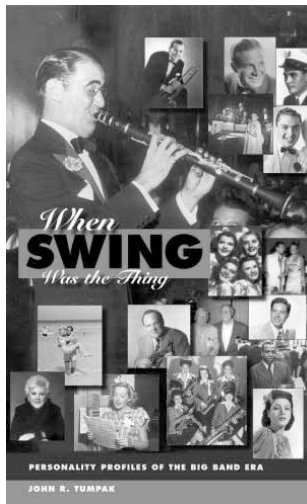
By **Tony Mottola** *Jersey Jazz* Editor

# When Swing Was the Thing: Personality Profiles of the Big Band Era

By John R. Tumpak | (Marquette University Press)

The Big Band Era, as jazz writer John Tumpak defines it, had an 11-year run that bridged the Great Depression years and the end of World War II from 1935-46. The times were turbulent but the era's music was mainly carefree, and it galvanized a generation as a welcome antidote to the stresses of everyday life. "It was a time," Tumpak writes, "when powerful fifteen-piece dance bands dominated American entertainment. Those big bands packed the nation's ballrooms, played at the posh hotels, dominated the radio airwaves, and routinely appeared in the movies."

Tumpak began researching and writing about jazz, primarily the big bands, in the early 1980s. Living in Southern California he developed relationships with many bandleaders and musicians. The new book is a compilation of articles that originally appeared in four jazz publications: *L.A. Jazz Scene*, *Dancing USA*, *Joslin's Jazz Journal* and *The Mississippi Rag*. Many have also previously appeared in *Jersey Jazz*.



The book presents 47 brief profiles, grouped into five chapters covering bandleaders, musicians, vocalists, arrangers and "contributors." Forty of the pieces are based on interviews with the subjects or family members. And while the book includes the likes of Goodman and Miller and many of the era's usual icons, others who are less recognized but also important contributors, such as Kay Kyser are also featured. The author is a careful researcher and an affectionate chronicler of what was clearly a high water mark in popular music history. His profiles are nicely drawn, with plenty of good humor and interesting tidbits as well as insights into some fascinating and colorful personalities.

*When Swing Was the Thing* also includes 114 rare photographs, many supplied by the book's subjects. The images — which include the Stan Kenton baseball team and Glen Miller's business office — are a perfect accompaniment to a very entertaining book. **JJ**

## WIN THIS BOOK

Thanks to the Marquette University Press, *Jersey Jazz* has a copy of *When Swing Was the Thing* to give away to one lucky reader. To enter simply E-mail your name and address to: editor@njjs.org. Please write "Book Contest" in the subject line. You may also mail your entry to: Jersey Jazz, c/o Tony Mottola, 27 Upper Mountain Avenue, Montclair, NJ. Entries must be received by June 30. The winner will be randomly selected by Chickie the Jazz Dog.



**Advertising Rates** Quarter page: \$50; Half page \$75; Full page \$100. Biz card size \$25. 10% discount on repeat ads except biz card size. To place an ad, please send payment at www.PayPal.com using our code: payment@njjs.org, or mail a check payable to **NJJS** to New Jersey Jazz Society, 382 Springfield Ave., Suite 217, Summit NJ 07901; please indicate size and issue. Contact art@njjs.org or 201-306-2769 for technical information and to submit ads.

**NJJS Deadlines** The deadline for submission of material for upcoming issues is as follows:  
**July/August combined: May 26, 2009 • September: July 26, 2009**

**NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.**

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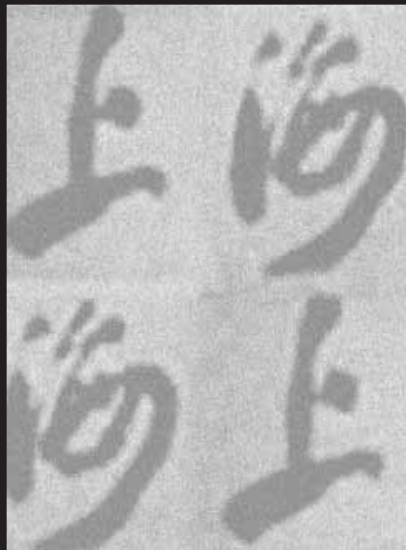
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To join the NJJS and begin receiving this magazine, go to "JOIN NJJS" (see table of contents) or visit [www.njjs.org](http://www.njjs.org) for complete information.



# SHANGHAI JAZZ

Restaurant  
and bar

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973.822.2899 • [info@shanghaijazz.com](mailto:info@shanghaijazz.com)

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

New Jersey's  
"Top Jazz Club"  
— Star Ledger

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

"It's a true night out  
on the town."

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

Highlights, end of May, June 2009:

**sat 5/16:** DARMON MEADER

**sun 5/17:** ERIC COMSTOCK

**wed 5/20:** MARTY GROSZ, SCOTT ROBINSON  
AND JOHN BUCHER

**thu 5/21:** EMMET COHEN

**fri 5/22:** TONY DESARE

**sat 5/23:** BRAZILIAN JAZZ WITH SUSAN PEREIRA

**wed 5/27:** HARRY ALLEN

**thu 5/28:** MORRIS NANTON

**fri 5/29:** ROB PAPAROZZI

**sat 5/30:** GROVER KEMBLE

**wed 6/3:** BUCKY PIZZARELLI

**wed 6/10:** ROSSANO SPORTIELLO

**thu 6/11:** NICKI PARROTT

**fri & sat 6/12 & 13:** STEVE TURRE

**sun 6/14:** DARYL SHERMAN

**Book your holiday parties at Shanghai Jazz.  
Call for information.**

Tuesday: 6:30 PM – 8:30 PM; Wednesday and Thursday: 7:00 PM – 9:30 PM  
Friday and Saturday two seatings: 6:30 PM & 8:45 PM; Sunday: 6:00 PM – 9:00 PM

**for latest schedules and updates,  
please visit [www.shanghaijazz.com](http://www.shanghaijazz.com)**

Please note: We take reservations by telephone only 973.822.2899 and not by e-mail.

## Notes from the Music Committee

By **Laura Hull** NJJS Music Committee Chair

Jazzfest is here and, hopefully, you all have all obtained your tickets in advance and saved a few bucks!

Two unique opportunities are included in your Jazzfest experience this year. One is on Friday, June 5 at the “Stars of Tomorrow” concert. This free concert provides an opportunity for our young musicians to get in front of jazz lovers and show their stuff...to you the attendee, their friends and families, and teachers. It’s up to each of us to show our encouragement by attending this concert and appreciating their talent. This concert will serve to get your festival juices flowing!

The next opportunity is close to our heart here at NJJS. On Saturday, June 6, Jazz for Kids — otherwise known as the “Generations of Jazz” program — will be presented at 1 PM followed by a performance workshop at 3 PM. Generations of Jazz, the NJJS’s educational outreach program, is a musical history lesson demonstrating the origins and evolution of jazz from its roots in the Negro spiritual and European music to Dixieland, swing, bebop and a few stops in between. The role of each instrument and singing style is explained and demonstrated. Students participate in several parts of the

program. The Generations program is performed all around the Garden State — for students from kindergarten through high school, as well as for college and adult organizations, with adaptations for each age group.

The key ingredient in Generations of Jazz program is the unique band of talented jazz musicians, all of whom are experienced in educating our young talent. Beginning with Greg Buford, a drummer who has worked with many name players and is also a recording engineer; Rick Crane, a bassist with many recordings to his credit and who has many students attending New Jersey schools; Tomoko Ohno, a stellar pianist, leader, arranger, and educator; Bob Ackerman, who has performed countless workshops on the woodwind instruments; and the director of the program, vocalist Pam Purvis. This talented group is dedicated to educating people about jazz.

The Generations program at Jazzfest will be followed by a special performance workshop. Under the leadership of Pam and Bob, kids are en-

## June is for Jazzfest!

couraged to register to attend the program and participate in the workshop. There they will have the opportunity to be inspired and encouraged and to be on stage playing alongside professional musicians. There aren’t many opportunities available for young musicians coming up to play alongside successful working musicians. At Jazzfest, however, we will offer that and more.

We invite you to take a look into the future with Generations of Jazz, and learn a little more about this art form we so appreciate while we appreciate tomorrow’s musicians.

If you know of a New Jersey school wishing to present the Generations program, or perhaps a corporation or organization that might like to “Adopt-a-School,” drop us a line!

Order your Jazzfest tickets online at [www.NJJS.org](http://www.NJJS.org) or by phone at 1-800-303-NJJS (6557).



sanofi-aventis  
**Jazzfest**

### Jazzfest Schedule

**TENT:**

- NOON – 1:00 PM** Vince Giordano & the Nighthawks
- 1:20 – 2:20 PM** Vince Giordano & the Nighthawks
- 2:40 – 3:40 PM** A Benny Goodman Centennial Tribute with Allan Vaché
- 4:00 – 5:00 PM** A Benny Goodman Centennial Tribute with Allan Vaché
- 5:15 – 6:45 PM** Rio Clemente Trio featuring Laura Hull
- 7:15 – 8:30 PM** Curtis Stigers
- 8:45 – 10:00 PM** DIVA Jazz Orchestra

**CONCERT HALL:**

- NOON – 1:00 PM** Trio da Paz
- 1:20 – 2:20 PM** Houston Person Group
- 2:40 – 3:40 PM** Trio da Paz
- 4:00 – 5:00 PM** Houston Person Group

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**6/18** Skippers Plane Street Pub, Newark  
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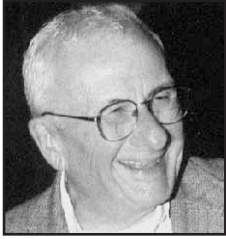
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## Classic Stine

By Jack Stine  
NJJS President Emeritus

## It's Benny Goodman's centennial year.

He was born in Chicago in 1909, learned the clarinet at the Hull House, played professionally during his late teens, quickly rose to the top of the list of the day's jazzmen, and by his mid-20s was leading his own orchestra that set the standard for big band music for years to come.

Those are the facts. There were other orchestras before Benny and plenty others during and after his reign as King of Swing, but if you wanted to hear a truly inspired, fastidiously disciplined, and perfectly balanced musical unit that others rarely matched, you only had to hear his Victors of the mid-'30s. Mastery has a way of establishing its own standards, as was mentioned in a recent review in the *Times* of an exhibition of late Picasso paintings. Like the great Spanish master, Benny Goodman achieved his dominance by following an inner necessity, a determination not to repeat the past, and a Spartan discipline of self scrutiny. The perfection he sought and demanded of his men came at a great price; he was not the most beloved of all band leaders. Tales of the infamous Goodman "ray" that inevitably preceded summary firing were legendary. Was the cost in popularity of his peers worth the price of not being especially loved?

All you had to do was listen. Were it a matter of jurisprudence, it could be summed up as *res ipsa loquitur*. The thing speaks for itself.

It's generally conceded that jazz is the most ephemeral of all the arts. It changes rapidly with each new and emerging star, and there is no more fickle audience than the new and emerging audience that follows jazz in its wake. Benny Goodman's spell at the top of the game was probably longer than anyone else's ever was, but the triple example he set in offering music that was at once danceable, listenable, and still legitimate jazz was bound to attract other musicians to the playing field. And so it was that his kingdom was threatened, not only by such newcomers as Tommy and Jimmy Dorsey, Artie Shaw, Glenn Miller, and a host of other fine leaders, but also by some men who had made their reputations playing in his orchestra and left to form their own bands, men like Harry James, Gene Krupa, Lionel Hampton, and Teddy Wilson. Greener fields, maybe, but nevertheless somewhat distanced from Benny's unprotective rays.

Sooner or later the field of big bands became very crowded and it was plain the Benny Goodman's Kingdom of Swing was soon to exist purely on his old Victors and in the musical fiefdom he left behind. After WWII, he seemed to lose interest in the Battles of Swing and the one nighters that big band existence demanded, and he quietly left the battleground to others.

In 1986, when the folks at Public Television approached Benny to do

a two-hour program of his life and career, he was somewhat reluctant. As he explained it to me, the plan was for the first hour to include outtakes of interviews and appearances from his early career. The famous interview with Edward R Murrow was to be the centerpiece of that hour, but for the last half of the program they wanted Benny once again to front a big band, just like the good old days. At 76, Benny was somewhat skeptical of an attempt to recreate the past, but at Waterloo Village the year before, the New Jersey Jazz Society with the help of Bob Wilber had presented a 75th birthday present to Benny that proved there was still an audience for his music. Using the charts that Benny himself had made available, Bob Wilber put together an orchestra that stunned the sellout crowd that jammed and overflowed the Waterloo tent that evening. It was the first time in almost half a century that the Goodman sound in all its glory had been presented live to an audience completely unprepared for the freshness and vigor of the performance. I sent a tape of the concert to Benny and the next morning he phoned to say how pleased he was with everything and how surprised he was at the audience response.

I reminded him that he was a legend in his own time and that we were pleased and proud to have been able to remind him of it.

Now, back to the phone call he made regarding the proffered TV Special of his life and career, Benny said, "You know, I haven't fronted a big band for 40 years, wouldn't know how to get started with one. But that band you put together last year at Waterloo would do just fine. Would you do it again for me now?"

It was all part of a growing association between Benny Goodman and the New Jersey Jazz Society that this year, on the occasion of his hundredth birthday, I am all to happy to recount for you, as they used to say on the stand, one more time. I'll wrap it all up for you next month. JJ

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## BILL PASSET — Friend and Jazz Lover

By Joe Lang NJJS Board Member

Those of you who attended any of the first year of NJJS member meetings will probably recall the pleasant gentleman who videotaped the proceedings. His name was Bill Passet. He was a dentist by profession, but a jazz lover at heart, with a particular passion for big bands, especially that of Stan Kenton. Well Bill passed away a few weeks ago, and all of us who knew him, and the jazz community in general, have lost a dear friend.

I first met Bill in October of 2003 when I attended a four-day event sponsored by the Los Angeles Jazz Institute. It was called Balboa Rendezvous, was held in Newport Beach,

California, and was dedicated to the musical legacy of Stan Kenton. It was a fitting place for us to meet. I had first become aware of Bill from his postings on the Yahoo Kentonia group. His passion for Kenton's music was apparent from his messages. When I found out that he would be attending the same event that I was attending, I made it a point to meet him.

From the start, I found him to be a most wonderful chap. Almost immediately, I felt that I had found a kindred spirit, and like I had known him for more than a few days. There were other LAJI events that we both attended. Bill was always videotaping the sessions be they concerts, panel discussions or film showings. On two occasions I was privileged to present American Jazz Hall of Fame awards at these events, one to Maynard Ferguson, and one to Bill Holman. Bill Passet was the one who sent me DVDs of those special moments in my life as a jazz fan.

In 2004, I had quadruple bypass surgery. I was not able to drive a car for about a month and a half. Mike Vax was touring the East Coast in late April with his big band that featured many alumni of the Stan Kenton Orchestra. Bill called me a few days before the concert that Vax was to give in Edison at J.P. Stevens High School to find out if I was attending. He was unaware of my recent surgery, but when he

found out, he offered to pick me up and drive me to the concert, even though it was quite a bit out of his way. It turned out that I was able to drive myself, so I thanked him, but did not need him to make that extra effort. This kind gesture was an indication of the kind of wonderful person that I found him to be.

When we started our NJJS member meetings in the Fall of 2006, I thought that it would be nice to have the meetings videotaped. I approached Bill about having him do the taping. He was happy to perform that service, thus enabling us to have a permanent record of the meetings that were held until the health problems that led to his passing became too severe for him to continue this contribution to NJJS.

In addition to his service to NJJS, Bill was a Board member and supporter of American Jazz Venues, a jazz education initiative started by Clem DeRosa. Bill not only contributed his ideas, but also was there with his video camera to document the concerts given by the performing arm of AJV, the American Jazz Repertory Orchestra.

All of those who knew Bill will miss his warm smile, enthusiasm and decency. He was a special person who brought happiness into the lives of those lucky enough to have been touched by him. **JJ**

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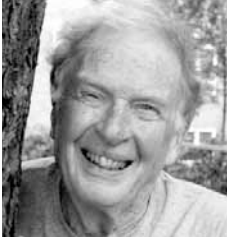
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## Noteworthy

**Fradley Garner**  
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#### MUSIC SHOP

**OWNERS** whose business is withering might take a leaf from **David Reuss**, an enterprising American in Copenhagen. Reuss replaced most of the record bins in his Jazz Kælderen (The Jazz Cellar) with tables and chairs, and started making fresh sushi and mango *lassi* drinks. With the proprietor in his tiny kitchen sometimes from 8:00 AM to 11:00 PM, his restaurant-cum-jazz business is tops in town. "I was playing saxophone when I moved here permanently in 1990," says Reuss, a diplomat's son who grew up in Washington, DC and New York, and who looks younger than 44. He opened a café in a cellar space, then a store, keeping the name and café when he moved to walk-up premises at 19 Skindergade. Visiting firemen like **Elvin Jones**, **Mercer Ellington** and saxophonist **Joe Lovano** have dropped by since the early '90s; periodic live performances feature Danish talent. The CD/LP market has all but dried up, leaving Reuss with one fishy claim to fame: "I'm good at making sushi." [www.jazzmusic.dk](http://www.jazzmusic.dk) (*With reporting help from Schaen Fox.*)

**BIG APPLE JAZZ** reports success for its first half-year of Harlem Living History tours.

On select Sundays, including June 7 and 28 and July 12 and 26, the five-hour (3:30–8:30 PM) crawl includes minibus stops for jam sessions. Producer-narrator Gordon Polatnick points out locations of the



Suchi chef David Reuss at Jazz Kælderen counter. Photo by Vicki Fox.

original Cotton Club, Savoy Ballroom, Minton's Playhouse, Apollo Theater, Duke Ellington's home and statue, Lenox Lounge and more. Out-of-town

visitors can be booked at "reasonable" bed-and-breakfast hotels in Harlem. Readers of this noncommercial article are offered a 20 percent discount on the tour. Call 716-606-8442. [www.bigapplejazz.com](http://www.bigapplejazz.com).

**A DIGITAL COLLECTION** of jazz literature and audiovisual materials has been opened to the online public by the Columbia University Center for Jazz Studies in New York. Described as the first resource of its kind by center director George E. Lewis, Jazz Studies Online (JSO) is aimed at "anyone with a serious interest in the music." Rare publications like Nat Hentoff's and Martin Williams' shortlived *The Jazz Review* (1958-60) are two clicks away. (Search for a series titled "Jazz: The Word" —*Editor.*) There are also bibliographies, discographies, filmographies and a jazz glossary with audio and video. "It's nice to see how much progress Columbia has made with jazz since Robert O'Meally started that little study group years ago, and he's a professor of English," commented Dan Morgenstern, a member of the



Big Apple Jazz tour group smiles from a famous Harlem photo stoop. Photo courtesy of Gordon Polatnick (wearing hat, at right).

Center's board. <http://jazzstudiesonline.org> is the URL. John Szwed, [jfs54@columbia.edu](mailto:jfs54@columbia.edu) is the human contact.

**SEARCH WIKIPEDIA** for "italian jazz pianists" and you'll see one option with—per mid-April—11 names. These include **Romano Mussolini**, **Danilo Rea** and **Nicola Stilo**. Where is **Rossano Sportiello**? And what about their eminent pianist and composer colleague **Roberto Magris**? Let's hope somebody soon adds them. Magris, who has toured the continents with his trio or quartet since 1984, now has 22 CDs to his credit. Jazz author and historian Ira Gitler writes that his style reflects **Wynton Kelly**, **Bill Evans**, **Kenny Drew**, among others. "The rich harmonies of (Magris's) two-handed transitions ... don't ... summon up instant comparisons" with anyone. Albums 21 and 22 have just hit the street. The African-peppered *Restless Spirits* has nine tracks, all composed by Magris and played by Big Band Ritmo Sinfonica Città di Verona. *Kansas City Outbound* is full of charismatic grace. The trio leader is joined by Dr. Art Davis for his last ever recording on bass and Jimmy "Junebug" Jackson or Zack Albetta on drums. [www.myspace.com/robertomagrisjazz](http://www.myspace.com/robertomagrisjazz). **JJ**

#### WEB HIT-OF-THE-MONTH:

Here's the URL for Internet radio stations on your PC or Net radio. Your link to over 16,000 stations worldwide doesn't cost anything, though you have to register if you want to store your "favorite stations" (no ads or pop-ups). Type in what you want to hear—genres like blues, jazz, public broadcasting—or country, station, location (like New York or Jordan). You get a list of netcasting stations. Choose the ones you want. You can also add them to your "favorites" list. [www.reciva.com](http://www.reciva.com).

*Thanks to NJJS member Joán McGinnis of Mission Viejo, CA for Web research assistance.*





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## Talking Jazz

### A Jersey Jazz Interview with Russell Malone

By Schaen Fox

In 1998, guitarist Russell Malone released his well-received *Sweet Georgia Peach* CD. The title was a bow to his birthplace, but when it was made, New Jersey had been his home for several years. That such luminaries as Ron Carter, Kenny Barron and Lewis Nash accompanied him on that Impulse recording spoke well of his solid reputation in the jazz community. Multi-year stays in the bands of Jimmy Smith, Diana Krall and Harry Connick, Jr. also added to his public recognition. His work as an accompanist has enhanced recordings by numerous artists such as Freddie Hubbard, Natalie Cole, Benny Green, B.B. King, Gerald Wilson, Gladys Knight and Ray Brown. Since his home has been in New Jersey for over 15 years, you might expect to see him more frequently at venues about our state; however, a busy schedule keeps him traveling far and wide. We talked about that and much more in several phone conversations in October and November of 2008.

**JJ:** I understand that your interest in music started when your mother gave you a toy guitar when you were four years old. I know some guitarists have lots of instruments, so do you still have it?

**RM:** No. I don't know what happened to it. I do remember that I used it as a baseball bat to hit rocks. [Laughs]

**JJ:** Now that is a painful image. I hope you don't play that way anymore.

**RM:** Oh, no, no, no, no! Although, I do hear some players who should... oh, sorry, let me not go there.

**JJ:** You then spent time in your church's band. Did you have any problems when you decided to move away from that?

**RM:** Who said I moved away from it?

**JJ:** Pardon me, I should have said when you wanted to expand your playing.

**RM:** Yeah, that is the thing. Most people who come out of the church, I don't think that ever leaves them. Mulgrew Miller is a fantastic piano player and he comes out of the church. Every now and then, some of that will creep back into what he is doing. Most of us, that never leaves us, but at the same time, I started to expand. Well, first of all, I was always curious. I loved the music that I heard in my church, but I was also fascinated by blues music. I saw B.B. King perform on television when I was nine. What he did and how he did it was so close to the music I heard in my church I immediately connected with that. So he is a big influence. I was listening to him and the country players.



...at age twelve, I guess you can say an epiphany occurred when I saw George Benson on television with Benny Goodman.

Television was a lot different back in the late '60s and early '70s when I was growing up. I remember seeing Merle Travis, Glen Campbell, Chet Atkins and Roy Clark. Those guys could scare you 'cause those were some serious, serious pickers. The quality of the music was better. Even the popular songs of the day had more substance than what you hear now. Groups like Earth, Wind and Fire and the Doobie Brothers, their songs had harmonic movement, chord changes, so that caught my ear. Then at age 12, I guess you can say an epiphany occurred when I saw George Benson on television with Benny Goodman.

At the time, I had no idea who these guys were, but the MC announced the name "George Benson" and I made a mental note of who he was and went out and bought two of his records: *Cook Book* and *Benson Burner*. I found out later that the other guys were Benny Goodman, Poppa Joe Jones, Milt Hinton, Red Norvo and Teddy Wilson. How is that for a band? Then there was a gentleman in my church who was a Wes Montgomery fan and he laid two records on me: *Smoking at the Half Note* and *Boss Guitar*. I listened to these records and read the liner notes and came across names like Charlie Christian, Barney Kessel, Johnny Smith and I went out and bought their records. That led me to other people like Charlie Parker, Lester Young, Art Tatum and Miles Davis and I bought records by all these guys. So that's how I got into jazz.

**JJ:** So when did you finally meet George Benson?

**RM:** I can tell you exactly when and where. I met George Benson in March of 1990, while playing a gig here in New York with Jimmy Smith at a place called Indigo Blues, with Grady Tate, Jerome Richardson, Ruth Brown, Rodney Jones, Carrie Smith, Al McGibbon — and George came in. I saw him sitting in the audience and man I tell you my heart started to race. Jimmy featured me solo on a ballad and after I finished George came up and sat in. After everything was over, George invited me to his house the next day. So, a friend of Jimmy's drove me and our drummer out to George's house and he was just so gracious and very complimentary to me. He offered some advice and it was great. That was 19 years ago and we have been friends ever since. It's funny, whenever I hang

*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.*

out with George, I like to watch him play and he likes to watch me play. George has been doing this for a long time, but he is still a searcher. When he picks up the guitar, George Benson practices jazz.

I've been very fortunate. I've met a lot of my heroes: Bucky Pizzarelli, Barney Kessel, Mundell Lowe, Kenny Burrell, Ron Carter, Bobby Hutcherson and Pat Martino. To be in the company of these great artists [and] to have a musical relationship and personal relationship with them; I mean if I were hit by a truck tomorrow, that would be OK. I'm not ready to die any time soon, but if I were to leave this planet tonight, I wouldn't have any regrets. Yeah, I've been very blessed.

**JJ:** OK, when did you meet Bucky?

**RM:** My first exposure to Bucky was on a record called *Green Guitar Blues* and I knew that one day I would have to meet this guy and I met him at Zeno's back in 1994. He was playing a gig there with John Bunch and Jay Leonhart.

**JJ:** Before we get too far away from him, would you tell us about how you hooked up with Jimmy Smith?

**RM:** He was something else, man. I could tell you

Any of the old guys, one thing they would tell you, don't play too much and don't play too loud. Some things didn't sink in right then, but a few years later I got it; funny how that works out.

some stories, but some of them I can't repeat. [Laughs] He was a phenomenal artist. Anyway I'll tell this story. Back in 1987, I was doing local work in Atlanta and found out that Jimmy Smith was in [town.] I got off my gig and we went to check him out. He was everything I had expected and then some. At the end of the first set, he was standing at the bar with one of the local musicians, a gentleman named Sil Austin. Sil was a saxophone player who had a hit back in the '50s with the song "Danny Boy." He and Jimmy had known each other for years. Sil told Jimmy that I was an up and coming young player, so Jimmy looked at me and said, "Well you don't look like a guitar player. Where is your guitar? Go get your box. I want you to come sit in for the second set." So I was very excited and said, "Oh my God, the great Jimmy Smith hasn't even heard me play and he is going to allow me to

sit in." So I get on the bandstand and he played a blues and I played a lot of crowd pleasing stuff to get over with the audience in a cheap fashion. He must have sensed that I was cocky 'cause at that time I was feeling a little good about myself. So he called "Laura," which I didn't know and he didn't make it any easier for me. I was pretty embarrassed. After he finished the tune he got on the mike and said, "Whenever we let youngsters sit in we always like to make sure that they learn something." And he looked over to me and said, "Did you learn something young man?" I said, "Yes sir." and, man, I was mortified. So anyway he said, "Give him a hand, Russell Malone." So I sat down next to my girlfriend and he played one more tune and closed out the set. Then he went over to the bar and was holding court like he always did.

*continued on page 16*



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« Italian/Continental cuisine, full service restaurant and bar open to 1:00 AM Friday & Saturday; to 12 MIDNIGHT weekdays. »  
« Kitchen open to 12 MIDNIGHT Friday & Saturday; to 11:00 PM weekdays »



**RUSSELL MALONE**

*continued from page 15*

At first I was going to leave because I was distraught about not having played well and having been embarrassed on the bandstand, but I thought, "Well let me at least thank the old man for letting me sit in." So I walked over and tapped him on the shoulder and said, "Mr. Smith..." and before I could get the sentence out of my mouth, he looked at me and poked his finger in my chest and said, "Let me tell you something, all those guys you are trying to play like..." and he gave me this long list like Wes Montgomery, Grant Green, George Benson, Pat Martino and Kenny Burrell, "I taught them. So don't ever get on my bandstand with that BS again." My heart sank. He said, "What are you going to do?" I said, "I don't know." So he got another drink and took me up to his room. This was about midnight and I stayed with him until about six the next morning.

Jimmy was one of those guys as long as he had an audience around he was always on, but in a one on one situation and you would see a completely different side. He had me playing the song "Skylark" and he'd put his hand on the neck of the guitar and make suggestions like how to get out of the bridge, things like that. Then he talked about his life, how he started, and about Eddie Lockjaw Davis, Bud Powell, Art Tatum, he loved those guys. But, He really got emotional when he would talk about Wes Montgomery. How they had such a great chemistry together, like a beautiful marriage. That was the word he always used to describe Wes. They just played very well together. That record — *The Dynamic Duo* — they had never met prior to recording that at Rudy Van Gelder's studio. Wes pulled up in his Cadillac and Jimmy was standing outside smoking. Wes had on a powder blue suit; he was always immaculately dressed. He got out of his car, and walked up to Jimmy and said, "Are you Jimmy Smith?" Jimmy said, "Yeah" and Wes looked at him and said, "Don't you start no shit, I've heard about you, about how you like to mess with guitar players, and throw different harmonies on them. Don't start today, I'm ready for you." [Laughs] It was all in fun. Everybody who talks about Wes, talks about how much of a gentleman he was. He was about my age when he died, a young man.

**JJ:** Did Jimmy talk about the recording session?

**RM:** They just did everything in one take. They just went in, did what they had to do and got out. Back then none of the records were overproduced the way they are now. He and Wes never did any

gigs together, just that session. They may have jammed together, but never any concerts.

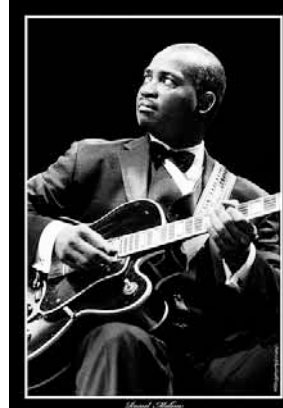
**JJ:** Did Jimmy tell you any stories about Bud Powell?

**RM:** No, just that he liked the way Bud played, and that he use to go over to Bud's house. One thing he did tell me was about Trane. I don't know if you know this but Trane use to play in Jimmy's band when they were both coming up from Philly. That whole thing about the "sheets of sound," well he got a lot of that from Jimmy Smith. Trane was a visionary, but we all get our stuff from somewhere. Jimmy was a character. He would go to see Trane and he was always a fun guy to be around. Trane would be laughing so hard at Jimmy's antics [that] he would get up off of the floor, grab Jimmy and throw him out saying, "Get your crazy ass out of my house."

**JJ:** What was it like being in his band?

**RM:** You never knew...you just had to watch. Any of those old guys, they never told you anything. You had to really watch and I think that's the best way to learn, on the job training. That's how I learned working with Freddy Cole. I worked with Freddy for two or three months before I worked with Jimmy. At that time I was about as square as a pool table and twice as green. Freddy put it in my head to learn songs, learn the melody, and learn the lyrics. Now one thing Freddy did tell me was about the importance of phrasing like a singer and phrasing like a horn player; and not playing so many notes. Any of the old guys, one thing they would tell you, don't play too much and don't play too loud. Some things didn't sink in right then, but a few years later I got it; funny how that works out.

I actually did a recording with Jimmy, a record that came out around 2001 called *Dot Com Blues*. I'm proud that I got a chance to do



I was in the studio with him every day for five or six days, about 10 feet away from him. I'm looking at this man across the room and I have my headphones on hearing his sound coming through and I'm like, "I'll be dog gone, that's B.B. King!"

that with him. Taj Mahal is on it and B.B. King might have played on it. I actually got to do a record with B.B. King too.

**JJ:** What was it like meeting that great influence?

**RM:** I first met B.B. down in West Palm Beach Florida in the mid '90s. I got to shake his hand at the Sunset Jazz Festival. Then I ran into him again in Scotland. I was on the road with Diana Krall and ran into him at the airport in Glasgow and he remembered me. I was surprised. Then I ended up doing a recording with him called *Let the Good Times Roll, the Music of Louis Jordan*. That was surreal. I was in the studio with him every day for five or six days, about 10 feet away from him. I'm looking at this man across the room and I have my headphones on hearing his sound coming through and I'm like, "I'll be dog gone, that's B.B. King!" He was so gracious and has a great sense of humor. He talked about meeting Louis Jordan and just so many interesting things. It was just so great to be there with him. He was fascinated by the fact that I played rhythm guitar because he felt that a lot of young guys don't know how to do that. That was cool.

**JJ:** Where did you pick up playing rhythm guitar?

**RM:** Oh, just from listening to records and watching guys do it. There were some in Atlanta that did that very well and then watching Freddy Green on video.

**JJ:** You are self-taught. Have you ever thought about how formal training might have affected your development?

**RM:** That's a hypothetical question and we will never know that. I learned on the stage and that worked for me. The classroom might be a more conducive situation for somebody else, but that was not in the cards for me.

*continued on page 18*





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**RUSSELL MALONE**

*continued from page 16*

**JJ:** Everyone wants to be something as a child, but I think few of us ever achieve that early dream. Did you have a moment when you felt that you were going to make it?

**RM:** Well, in the beginning I wanted to have a career as a musician, but my whole thing was to concentrate on getting better. I still have the same goal. I'm still trying to become a good musician, a good guitar player. If I took care of that then everything else will take care of itself. Concentrate on getting better and being around the right guys so you can learn from them. After a while I couldn't do that in Georgia, I outgrew Georgia, so I had to come here if I was going to get better. I wasn't really concerned about making a whole lot of money. I mean I make a good living, but I'm still hungry for knowledge. I'm still trying to improve.

I knew this would be my life's work at age four when I started playing guitar. I knew what my purpose was. A lot of people live their whole lives and don't figure out their purpose, but I happened to. I knew that playing the guitar would be the vehicle I would use to express myself. I knew that to be successful I had to get better because my ego won't allow me to get on the bandstand and sound like crap. [Chuckles]

**JJ:** OK, You wanted to come to this area to improve, but why settle in Jersey City?

I've been all over the world and I've been in situations where I couldn't speak their language and they couldn't speak mine and yet we knew so much about each other. We are all we've got out here, especially when it comes to jazz. People look upon jazz as not important. Even a lot of the major record labels are not signing jazz artists anymore. So we are all we have. We have to hold each other up.



**RM:** Well, it's a nice place, and at the time it was reasonably inexpensive to live here. I did not want to live in New York because I'd seen people living in places that did not have a whole lot of space, but they were paying ridiculous amounts for rent. Actually I was aware that a lot of musicians like Winard Harper, he's also from Georgia, and Bucky were in the Jersey area, so it seemed like a good place to set up and I've been here almost 15 years.

The first time I came up here was in 1985. At the time I was living in Atlanta and I ran into Branford Marsalis at the club [where] I was playing. He was with Sting at the time, and they were doing a concert in Atlanta. One night Branford along with Daryl Jones and Kenny Kirkland came into the club and sat in. So Branford told me, "You play really well; what are you doing down here? You should come to New York." I took his number and he told me to call him when I got there. I'd saved up a little money so I came up and stayed a couple of weeks at the Wellington Hotel. As soon as I got here I called him. Oh, and I had also met John Hicks in Atlanta. So, when I got here I contacted them and they were very helpful to me.

**JJ:** It is still hard to grasp that John Hicks is gone. Would you tell us about your relationship with him?

**RM:** I was about 20 years old when I met John. He told me, "Young man, you've got a lot of potential. If you're ever in the New York area, give me a call." I'd hang out with him, and the first time I got to do an actual gig with him was at Bradley's. That was a great club, a great part of the New York scene. Any young musician just coming to town could get their feet wet playing with masters like John Hicks, Kenny Barron or Norman Simmons. Anyway, my first gig in Bradley's was with John and Christian McBride. I'll never forget that Clifford Jordan sat in with us that night. But, John was great. I got the chance to play with him quite a bit and do a recording with him. It was a Roy Hargrove record we did over in Italy. He was always very encouraging to young people and he was a heck of a piano player.

**JJ:** I marvel that so many musicians tell of meeting another musician in some far off place, play together for a set or so and then say if you are ever in my area you can stay with me. It seems that once you show a certain level of talent, you have joined a close-knit extended family.

**RM:** Yeah, it is strange. I've been all over the world and I've been in situations where I couldn't speak their language and they couldn't speak mine and yet we knew so

much about each other. We are all we've got out here, especially when it comes to jazz. People look upon jazz as not important. Even a lot of the major record labels are not signing jazz artists anymore. So we are all we have. We have to hold each other up.

**JJ:** Well, would you tell us about doing Robert Altman's film *Kansas City*?

**RM:** Yeah, Johnny Mandel called me. I don't know how he knew about me, but I was flattered and that's how it happened. That was a great experience, being there with Ron Carter, David Fathead Newman and all these great musicians and just being on the set of a movie [and] watching the process was really interesting. I was working about three or four days and every one was a 10-hour day. I have a lot of respect for people who do movies. We had to be there at five or six in the morning. It was grueling, but great as well.

**JJ:** I noticed that you had a cigar in the film. Are you a smoker?

**RM:** I don't smoke at all. That cigar was just a prop. Actually there is a section there when it is lit, but when I wasn't on camera I took it out. I did it because I thought it might look cool. I'd seen this guitar player Bud Scott in the movie *New Orleans* with Billie Holiday. He had a cigar and it looked pretty good so I thought I'm going to try something. At first I didn't have a cigar, but I borrowed one and Robert Altman liked it. He said, "Yeah, keep that in, that's acting."

**JJ:** You mentioned earlier about watching other players and I've seen you perform a number of times with Bucky or Ron Carter and it is fascinating to see your intense concentration on, say, Ron's bass work.

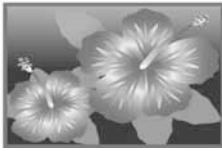
**RM:** When I'm playing with anybody, but especially when I'm playing as a sideman, I'm watching for cues. You've got to listen on the bandstand, pay attention, so yeah, I do watch because Ron might play anything. You never know what's going to come out of that bass. Plus, I like watching great musicians do what they do. It's fascinating to watch.

**JJ:** Oh I agree. I like to joke that after watching you play it is clear that playing great guitar is very easy.

**RM:** Well it is when you know how. [Laughs] I'm not saying that to be arrogant, but when you know how it is easy. At the same time, you have to practice to keep your chops up. Playing should never sound, or appear, forced, so you have to practice.

**JJ:** You also spent a lot of time working with Harry Connick Jr.

*continued on page 20*



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## RUSSELL MALONE

*continued from page 18*

**RM:** I met Harry Connick down in Atlanta back in 1989. He had played a gig at the Roxy and had heard about me from Branford and a few other guys. He was putting together this big band and wanted to hear me play. I said there was a jam session at this club, so we all went and got a chance to play together. He told me he was putting together this big band and his plans to take [it] on the road and would I be interested? I said sure, definitely and I called Jimmy Smith to give him my notice and Jimmy got upset and fired me. [Laughs] I was trying to give him a two month notice and he got mad and had his wife fire me. He got over it though. I stayed with Harry from 1989 until 1994.

**JJ:** I thought he caught a lot of unfair criticism at that time. How did he react to that?

**RM:** I don't know how he reacted, but I think most musicians don't care about critics. There is an idea that I pitched to *Down Beat* magazine, musicians interviewing a critic. If I had the opportunity, the first thing I would ask is, "Do you play?" If they say, "No," I would ask why they stopped. Then I would ask, "What purpose does a critic serve?" We know why musicians are necessary. We make people's lives more enriched when we play; but why does the world need a critic? That would be interesting. Now don't get me wrong, there are some critics I do respect. I mean Nat Hentoff, Ted Panken and Nate Chinen. I respect them because they are always checking out musicians and they actually talk to the musicians; unlike some who you never see and always seem to write as if they are above the musicians and the music.

**JJ:** Would you tell us about your work with Diana Krall?

**RM:** Well, she sought me out. I was playing at Bradley's and she came in and told me she had heard about me. She was going to do *All For You* which was a tribute to Nat King Cole. She knew that I'd played with Freddy and could play that style of music. I'd heard about her. I thought she was a decent singer and good piano player, so I said sure. That's how I joined her band and I stayed for four years. We had a lot of fun playing that music and it was good for me because it became a high profile gig. With a 17-piece big band like Harry's, there's not going to be a whole lot of solo guitar. That was OK, because I was happy to sit and play rhythm guitar. I loved it, but there was a lot of soloing in Diana's band — a lot of focus on the guitar. So, I'm aware of the benefits that came from being in that band, and what I contributed.

**JJ:** Would you tell us how you feel about playing in a noisy room?

**RM:** It's a pain to play for anybody who is not listening. That's why there are certain places I just won't play. It is disrespectful to the music. If the musicians are sharing the gift of music and [people] are not interested...I can't deal with that. I was playing at a club in New York a while back and there was this table full of noisy folk who were not paying attention to the music. I stopped the band and said, "Listen some people actually paid to hear the music. At least be respectful of them if you don't care about the music." The audience applauded.

**JJ:** I love that. So do you have any favorite cities or countries to play?

**RM:** I love to play in New York because this is the jazz capital. Anything that happens here sends a ripple out to the rest of the world. Then there are places like Philadelphia, Detroit and Kansas City where so many great musicians came from. The audiences are very astute there. I love Japan for a variety of reasons. They are serious about the music and you are treated very well. The same with Switzerland. I like to play anywhere where people are into the music and willing to listen. It doesn't matter where we are. I've had a couple of negative experiences, but for the most part everything has been great on the road.

**JJ:** Would you share some good advice you received on your way up?

**RM:** I've gotten a lot of good advice from a lot of people, but there was a gig I played in Philadelphia with Trudy Pitts. We were doing a jazz brunch, and Kenny Burrell came in. I don't know what Kenny was doing in Philadelphia, but anyway there were some college kids and I noticed that whenever I played way out, they would go crazy. This gig was just playing standards. It was an older crowd that just wanted to hear melodies. So I'm playing all this nonsense for these kids and they are like, "Yeah man you are really taking it out." We end the set and I walked over to where these clowns were and they were stroking my ego and patting me on the back. Then I walked over to Kenny's table and we exchanged pleasantries. Then Kenny's demeanor changed from very sweet to very stern. He chastised me the way a father would a son. He said: "Listen, we all know you can play. You don't have to prove anything to anybody. What you played may have worked in another context, but it didn't work here. It takes courage to play what the situation calls for because people with your facilities can play whatever [they] want. You have to allow yourself to be vulnerable." I never forgot that.

That is something that I pass on to younger players: play what the music calls for. I think that is why I was able to stay in Diana Krall's band for as long as I stayed. There were people who would come to a

gig and make all kinds of comments about "playing all that old stuff, blah, blah, blah, blah." But, they were coming to see me play. They weren't working. I was. I do a lot of workshops and I come across a lot of young guitar players who have this facility to play all kinds of crazy things — weird harmonies, odd meters — and that's OK. Then I'll see how well they can accompany a singer and that's when all hell breaks loose. They don't know songs, or even how to set a four bar introduction for a song. I tell them, "What you just played is all part of it too, but don't forget you are a rhythm section player. When people hire you they don't care about chops. They are going to hire you based on how you make them sound. Can you make this music feel good?" Those are things I pass on because somebody passed them on to me. So there it is.

**JJ:** How do you relax away from music?

**RM:** I like to read, to cook, to go to movies, Broadway shows and museums.

**JJ:** What kind of books?

**RM:** I'm very interested in people and their stories. I've just finished Sidney Poitier's *Measure of a Man* and a biography of Jim Brown. I'm a huge George Carlin fan. I got to meet that guy. I was over in Union Square a couple of years ago and his book *When Will Jesus Bring the Pork Chops?* had just come out and George Carlin was doing a book signing; so I have a signed copy.

**JJ:** Did he recognize you?

**RM:** No, he had no idea who I was, but he shook my hand, signed the book and that was fine.

**JJ:** Before we finish, do you have any projects coming up that you wish to tell us about?

**RM:** I've been talking with my record company about making another record. I've also been working with Bill Frisell. We did a tour and had a wonderful time, so we are probably going to do something together. When people got word that Bill and I were going to be playing together the first thing that popped into their minds was you guys are so different, how is this going to work? I'm like, "Yeah, so what?" Good musicians can get together and play. You acknowledge your differences but you get past that and focus on what you have in common. We just got together and made music.

**JJ:** Thank you for being so generous with your time.

**RM:** Thanks a lot.



You can find more interviews with **Russell Malone** at [jazzmonthly.com](http://jazzmonthly.com) and [jazzreview.com](http://jazzreview.com). Also, there are a host of You Tube clips of his to enjoy.



## A Really Big Birthday Year for the Newark Museum, Too

Centennials aren't just for big band leaders — The Newark Museum celebrated its 100th birthday in April with 100 hours of continuous programming—yes, even overnight. Three dance parties were included in the mix on three successive nights, the first featuring the Boilermakers Jazz Band for the enjoyment of hot jazz

dancers and listeners alike. The Englehard Court, the Museum's central atrium, made a majestic dance hall. A lesson gave newcomers the rudiments, and a gang of experienced dancers piled in to make the most of the opportunity. The Pittsburgh-based Boilermakers have a loyal following that never misses a show; dancers appeared

from all over Jersey, PA, and NY by car and train. Afterwards, some who lingered to the bitter end went upstairs to paint canvases in the Arts Workshop, and others stayed on until the wee hours to watch indie flicks, finally staggering home. All in all, 15,000 visitors passed through the Museum during the marathon event. JJ



Photos courtesy of The Newark Museum.

## More on the Museum— Jazz in The Garden Commences June 25 NJ's longest-running jazz series revs up

A summer fixture in downtown Newark is the Museum's renowned Jazz in the Garden, held in the tranquil setting of its Alice Ransom Dreyfuss Memorial Garden. For the past 44 years the lunchtime concert series has been a favorite pastime for many area residents and downtown Newark office employees enjoying a respite from their working day.

Mark your calendars as the dates have been set for the 2009 Jazz in the Garden 6-week series, which runs every Thursday, June 25 through July 30 from 12:15 to 1:45 PM. The Newark Museum and WBGO-Jazz 88.3 are planning an exciting line-up. Visitors can bring their lunch or purchase food at the Museum Café. Pack a picnic and sit in the shade, sit in a provided chair, or dance to the groove. Admission is only \$3 and free to members and children. JJ

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Thursdays, 12:15-1:45 pm

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July 9 T.S. Monk, drummer

July 16 Cecil Bridgewater & Quartet, trumpet

July 23 Adam Niewood, saxophone

and his  
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July 30 Lou Donaldson,  
saxophone

Antoinette Montague,  
vocalist



## Cancer Benefit Concert for Musician Lance Ong at Trumpets Jazz Club May 31 Featuring Blind Pig Recording Artist Peter Karp & More

Composer and arranger Lance Ong, who is battling Stage III B Lung Cancer, is the catalyst for a benefit concert organized by vocalist Gina Fox featuring four national acts on Sunday, May 31st at Trumpets in Montclair. The event is being organized to raise funds to offset his medical expenses. Mr. Ong is currently undergoing chemotherapy at Hackensack University Medical Hospital. As a self-employed musician, he is uninsured.

Mr. Ong has produced, written and arranged over 700 songs. His credits include a Grammy Award-winning record by Andre Crouch, a first round Emmy nomination for CBS Sports, and recordings with David Sanborn, The Pointer Sisters, Grand Funk Railroad, Michael Murphy, Frankie Beverly and Maze, Anne Murray, Johnny Halliday and Sylvie Vartan, Trini Lopez, Erykah Badu and many others.

In recent years, Ong has been involved in recording and performing with Nicole Hart, whose debut CD, *Treasure*, was released on April 14 with the national label Blues Leaf Records. Ong and Hart were married August 8th, 2008.

Ms. Hart has released the following statement regarding her husband's health: "Hello All: As you may know, in the last year many good things have happened for Lance and me. However, sometimes life finds a need to balance, and now we need your thoughts and prayers... What we need most now is your prayers, positive thoughts and energy. As always, we thank you for your love, your support and your friendship." JJ

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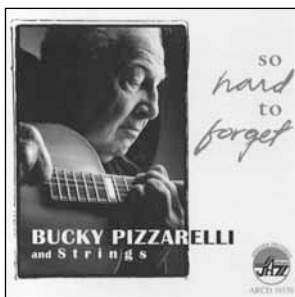
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## Jazz Goes to School | The College Jazz Scene

By Frank Mulvaney

Your comments and questions are always welcome.  
E-mail me at [fmulvaney@comcast.net](mailto:fmulvaney@comcast.net).

### New Jersey City University

**March 30 — Phil Woods Concert and Master Class**

There was a nice crowd on hand for this event intended primarily for NJCU students. The only non-students were those who are friends of the program and, hopefully, some of my readers. We were the fortunate ones to hear one of the greatest living saxophone players in the world for no charge. Mr. Woods came out, sat down on a stool and played a full chorus of Charlie Parker's "Ornithology" with just the pianist, Allen Farnham. With just a few bars you can tell what a magnificent player Phil is. Bass (Andy Eaulau) and drums (Tim Horner) soon joined in to take the tune up-tempo, where Phil stretched out with brilliant improvisation that can penetrate your inner being. The three professors provided top professional support with marvelous solos from Allen and Andy before Phil got into some amazing four-trading with Tim. "These Foolish Things" followed, with Phil going solo from note one, demonstrating beautiful lyricism, control and dynamics. The ballad chorus was typically followed by an up-tempo one, where we had some incredible bowing from Andy. The set concluded with a favorite of mine: "I'll Remember April." Here we had a long improv intro with just Phil and drums. With everybody on board, it was clearly classic bebop.

After a brief intermission, The Benny Carter Student Combo took the stage along with their director/trombonist, Professor Pete McGuinness. This group is a good example of the top caliber students that NJCU is attracting: Robert Stephens on piano, Matthew Quinones on bass, Andrei Koribanics on drums and Justin Hernandez on trumpet. The group immediately launched into Mr. Carter's "Doozy." The students played with the cohesiveness of a

group on tour for months and each contributed their own eloquent statements on this great hard swinging tune. The second Benny tune was "Key Largo." It has a wonderful melody which was arranged as a rumba. We had fine harmonic horn blending with Justin, at first on flugel and later switching to trumpet. Robert has the fluid style and mature keyboard touch of an old pro. Matthew showed the skill, confidence and assertiveness required of a bassist among outstanding players. Professor McGuinness had to get in licks of his own, as you would expect from a first rate trombonist. The final selection of the evening was Mr. Woods's homage to Mr. Carter: "My Man Benny." Everybody had a good time on this one and Phil came on stage to join in, starting out with a title quote of "Love is Just Around the Corner" which elicited chuckles from the cognoscenti.

Mr. Woods did not offer any clinic-type comments but he did take questions from the audience for about 30 minutes. He is a witty raconteur and told stories about being a clarinet student at Juilliard and about being awed as a young man playing with Benny Carter and Coleman Hawkins. One particularly funny story was about the first time he met Charlie Parker, who offered him a slice of the cherry pie he was eating while sitting on the floor of his dressing room. He made some interesting comments about the current status of jazz in the entertainment spectrum.

### Rowan University

**April 2 – Lab Band and Student Originals and Arrangements**

The 90-mile trip to South Jersey was more exciting than expected. Let me just say that this writer has changed a tire on the Turnpike and lived to tell about it. That experience did not dampen my anticipation



for the evening's Lab Band program of student compositions and arrangements. Leading off we had Gershwin's "Swanee," with a marvelous arrangement by Earl Phillips. The opening passage gave us a taste of the unique full ensemble harmonies you get when you substitute two flutes, cello and tuba for the traditional big band complement of brass and reeds, with vibes an added ingredient. Lush ensemble sounds were only interrupted by fine solos from Matt Martin (alto), Sean Biehn (trombone) and Dan Myers (bari). Flutist Samantha McLeod contributed an impressive composition/arrangement that, although rhythmically complex seemed to have a folk music feel to it. This was followed by an excellent composition by Andy Fodor (tuba) called "Blackjack," a Basie-like swinger with woodwinds carrying the load supported by muted brass. "Tuba Tango" was a contribution by Professor DiBlasio with arrangement by talented Rowan alum Nick Fernandez. It's a Latin rhythm tune so characteristic of the open-ended creativity of the Rowan program. Next we heard Mr. Fernandez's "Flippin Flutes," a bossa nova with an obvious Brazilian floor. It featured alternate sectional voicings and distinctive full ensemble blending with fine solos from Giovanni Petrilli (tenor) and our 2009 scholarship recipient, Mike Zdeb (guitar). Pianist Eric Aldrich was the mainman for grad student Brian Height's composition "Supervisor Sauter." Tuba and vibes were prominent sounds in this creative tune set to a funky march-like beat. "Snowfall," another Nick Fernandez composition,

*continued on page 26*



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## COLLEGE JAZZ

continued from page 24

featured Brandon Blackburn on marimba during the opening bars of this catchy polka-like tune. After a wonderful guest solo piano performance by Professor Dean Schneider, the concert was concluded with trumpeter Shannon Crumlish's "La Carboneria," inspired by a recent vacation experience in Spain. The flamenco tinge was clearly evident and fellow trumpeter Pagean Saunders got a chance to show off her very big pure sound.

### Rutgers University

#### April 14 – Student Big Band Compositions and Arrangements

This was a delightful evening of creative output from extraordinarily talented students. The first offering was from trombonist James Borowski, who did a fabulous job of arranging Charlie Parker's "Donna Three" for the ensemble. Barry Spatz gave us a sophisticated composition called "Sensory" that was my favorite of the evening. It was something that Pat Metheny could have written. We next heard a Coltrane tune "Mr. Sims," arranged by Ryan Oliver. This was a hard swinging tune with emphatic statements by the sax section over soft brass chords. Trane's classic tune sounded great with the big band and afforded ideal improv soloing opportunities for Mr. Oliver (tenor), trombonist Brent Chiarello (2009 NJJS Scholarship recipient), altoist Chris Barnes and pianist Andy Michalec (2009 NJJS Scholarship recipient). Justin Gaynor's composition "Dialogue" was a fast swing, driven hard by ace drummer Chris Beck and seemed to get a little raucous at times, as again, we had excellent contributions from Ryan and Eric, this time on soprano sax. "Oya" was an exciting funk piece by our 2008 scholarship recipient Donald Malloy, with several tempo and rhythm changes. Andrea Gonnella gave us the penultimate tune of the evening "In the Crowd" — a clever medium swing with a Latin/Caribbean flavor. Ms. Gonnella wrote herself in for a nice long solo which she delivered impeccably. The concert concluded with an ambitious piece by drummer Jaimeo Brown called "This World Ain't My Home." It starts out like a dirge of mournful brass chords followed by a slow, deliberate drum solo that ascends, tempo-wise, into a highly percussive medium swing without a sustained melody line, providing ample opportunities for improvising, which Andrea took full advantage of with interesting ideas. The piece seemed to be building for a big finish when the dirge returned briefly, followed by a new surge of energy complemented by incredible drumming and finally the dirge again for a quiet ending. I have to talk to Jaimeo about his interesting composition. And, yes folks, this was another FREE concert.

### William Paterson University

#### April 19 — Trumpeter Randy Brecker and the WPU Jazz Orchestra

It was standing room only for the interesting pre-concert interview of Mr. Brecker, who told us, among other things, how after being a founding member of Blood Sweat and Tears, he left for greener

pastures the year before the group hit it big and sold 11 million albums.

The opening student group was the WPU Brecker Ensemble, a septet representing six states, which included two NJJS Scholarship recipients: Dave Pollack (alto) from 2007 and Adam Lomeo (guitar) from last year. The rest of the contingent had Eric O'Donnell on trumpet, Joe Schmidt on tenor, Billy Test on piano, Bill Thoman on bass and Zach Pence on drums. The lead-off tune was "Take a Walk" (R. Brecker) which signaled an afternoon of fabulous music. It started with just alto, bass and drums, and then guitar and piano joined in. Horace Silver's "Gregory is Here" followed, as Randy sat in with the boys. Here we had great controlled small group harmonies in a catchy medium tempo funk tune with outstanding solos from Eric, Joe, Adam and the man himself. The final tune of the set was "Rocks" from the landmark *Brecker Brothers* album. I believe it is what you would call funk fusion, as Billy swung around to play a synthesizer keyboard. We had lots of interesting sounds and superior musicianship that had me thinking that this had to be one of the finest student combos that I'd ever seen.

After the intermission, it was time for the WPU Jazz Orchestra to assemble. They kicked off their set with "Mo Jo," which Randy wrote as a tribute to Joe Henderson. Student arranger Tom Ericson did a fine job conducting his own work. Drummer Nathan Webb was the driver in charge on this brassy up-tempo tune that had Randy out front most of the time dazzling the audience, although Todd Schefflin (alto) had a nice stint in the spotlight and ably traded phrases with Randy. Randy's powerful, pure sound was magnificent on "Jack Knife" (Jim McNeely arrangement), a bold, brassy funk tune that saw Randy giving frequent nods to the talented young players. Next, we heard a fine student arrangement of Randy's "Ting Chang" by Pedro Rodriguez. Joe Schmidt (tenor) had an excellent solo as Randy continued the clinic with the ensemble merely providing support on this up tempo swinger. "Secret Heart," which Randy co-wrote with Eliane Elias, was a Brazilian-flavored ballad with another great Jim McNeely arrangement. Randy used the flugelhorn on this one, as did the whole trumpet section and Dave Pollack made a wonderful long sensitive soprano contribution. I'm thinking: "How could this possibly get any better?" and then we get the inevitable Thad Jones composition "Ain't Nothin New," a real burner of an arrangement by Cecil Bridgewater for which Randy turned the dial up to super hot. Coming into the home stretch and a little exhausted, we got a breather with a beautiful ballad entitled "Levity" arranged by Vince Mendoza. Here muted brass, flutes and clarinets produced an interesting effect, which was a little eerie sounding as Randy played exquisitely from note one throughout. Conductor Dr. Dave Demsey cautioned us to "fasten our seat belts" for yet another McNeely arrangement of "Some Skunk Funk," which was a great choice to conclude the concert in a big way. Into the finale of the piece, we had some amusing call and response, as all the horns mimicked Randy's phrases. Naturally, the audience was on its feet with well-deserved applause for both Randy and the fabulous student band before the last note.





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## JAZZFEST

continued from page 1

Goodman Centennial Tribute Band.

Another veteran, the soulful saxophonist Houston Person, is back at Jazzfest for a third year in a row, this time leading his own quartet. Person has recorded 75 albums under his own name and also accompanied dozens of top artists in nearly 50 years in music, recording with Lena Horne, Lou Rawls, Dakota Staton, and Horace Silver among many others. Houston says he aims to be a crowd pleaser and wants to give people “good solid melodies with some improvisation and plenty of blues feel...you always want that dance feeling there, that happy, happy feeling.”

Among the festival’s newcomers is Curtis Stigers, a performer who’s been setting off sparks in the UK and Europe for some time and may now be poised to break through in his native digs. The singer/saxophonist stretches the boundaries of the jazz repertoire to include pop writers like Randy Newman, Bob Dylan and Paul Simon, but his performances, though tinged by some rock sensibilities, have been embraced by jazz festival audiences around the world. Other acts new to Jazzfest are the sensational Trio da Paz from Brazil and the sizzling Diva Jazz Orchestra.

A quartet of NJJS members round out the Jazzfest lineup with VP Laura Hull adding vocals for piano magician Rio Clemente's trio and Pam Purvis and Bob Ackerman leading performances of Generations of Jazz.



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## Spotlight on the Artists

**The Houston Person Quartet:** Since his debut album on Prestige in the early 1960s, Houston Person has been one of the leading sax players, best known for his long association with the great singer Etta Jones. He has recorded more than 75 albums under his own name and is currently riding a new wave of popularity as a new generation of jazz fans discovers this soulful performer.

**Trio da Paz:** When three of Brazil’s top musicians joined forces in 1990, no one could foresee the popularity their infectious jazz would attain worldwide. Guitarist Romero Lubambo, bassist Nilson Matta and drummer Duduka Da Fonseca play what critics have called the “best Brazilian jazz” and you will no doubt agree.

**Vince Giordano and the Nighthawks:** No one brings jazz of the ‘20s and ‘30s alive like Vince Giordano and the Nighthawks, one of the hottest bands in the country. Whether it’s performing a movie soundtrack, appearing on NPR’s *Prairie Home Companion* or headlining a black-tie gala, Giordano and the band never fail to please.

**Allan Vaché’s Benny Goodman Tribute Big Band:** Designated by the Goodman estate as one of the “official” tribute bands commemorating the centennial celebration of Benny Goodman’s birth, the Goodman Big Band is an all-star affair, featuring Warren Vaché, Randy Reinhart, Tom Artin, Mark Shane and Joe Ascione among the many great players Allan has assembled.

**Jazz for Kids featuring Generations of Jazz, led by Pam Purvis:** The New Jersey Jazz Society is on a mission to introduce jazz to young people throughout New Jersey and we are proud to present our own Generations of Jazz group in a concert specifically designed to entertain our young audiences. But don’t let that stop *you* from learning more! Adults are encouraged to attend.

**Rio Clemente Trio with Laura Hull:** Rio Clemente mixes a strong classical background with a rich knowledge of jazz history, and then adds an amazing sense of creativity and interpretation. The result is music that is different and truly unique. Laura Hull is described as a first-class vocalist and savvy jazz stylist with a steady sense of swing always present. Since first collaborating in 2006, Laura and Rio have entertained audiences across the tri-state area and their appearances are always exciting. Their first CD together, *LauRio Live!* has become a fan favorite.

**Curtis Stigers:** Singer/songwriter/ saxophonist Curtis Stigers has appeared in concert with some of the biggest names in music, including George Benson, Diana Krall, Wynton Marsalis, Nancy Wilson, Elton John, Eric Clapton and Herbie Hancock. *JazzTimes* called him “the best male jazz singer of his generation” and *DownBeat* magazine named him one of the “rising male stars” in jazz.

**DIVA Jazz Orchestra:** Led by the swinging drummer Sherrie Maricle, DIVA is an ensemble of 15 extremely talented and versatile musicians who all happen to be women. Voted one of the best big bands in the world in both *DownBeat’s* annual Critic’s and Reader’s Polls, DIVA has performed at almost every major venue worldwide from Carnegie Hall to the Hollywood Bowl. They are very much in demand for the best jazz festivals around the globe and have appeared in the Playboy Jazz Festival, the Berlin Jazz Festival, Saltzburg Music Festival, Bern Jazz Festival, and the Jamaica Jazz Festival, just to name a few. This is DIVA’s first appearance at Jazzfest.

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## Compact Views

By Joe Lang  
NJJS Board Member

As is so often the case in recent months, our inventory additions are from the Arbors label, and they are up to the usual high standards maintained by the Dombers. Thank you Mat and Rachel!

■ As you probably have gathered from my previous reviews of their work, I have deep admiration for **THE HARRY ALLEN-JOE COHN QUARTET**. They have just released a new album featuring the music from a Broadway show. For **Plays Music from South Pacific (Arbors – 19380)**, they follow the format of *Plays Music from Guys and Dolls* released on Arbors in 2007. The quartet of Allen on tenor sax, Joe Cohn on guitar, Joel Forbes on bass and Chuck Riggs on drums is joined by vocalists Rebecca Kilgore and Eddie Erickson for a jazz romp through a classic musical theatre score. There are 12 vocals among the 15 tracks. Kilgore and Erickson are perfect choices for merging a jazz sensitivity to these songs without sacrificing their essential theatricality. Of all the vocal tracks, the one that I find of most interest is “Twin Soliloquies.” This is a song that has, to the best of my knowledge, never been recorded outside of a recording of the score to *South Pacific*. The closest to a version similar to the one on this disc is that by Frank Sinatra and Keely Smith on the *South Pacific* recording in the Reprise Musical Repertory Theater series. This is more jazz-tinged, however, making it truly unique. The three instrumental tracks, “Bloody Mary,” “Dites-Moi” and “Happy Talk,” are wonderfully realized. Allen is a third voice on the album. Many people consider the tenor sax to be the instrument that most closely approximates the human voice, and Allen consistently demonstrates what that is all about on this collection. Cohn is an amazing guitarist, wonderfully supportive of Allen, and a sparkling soloist. He seems to think and fashion his solos more like a horn player than a guitarist. Forbes and Riggs fill out the quartet with great time and are always a strong presence without getting in the way of those in the spotlight. Richard Rodgers was known to dislike jazz interpretations of his melodies. Somehow, I believe that this album would please him.

■ **MARTY GROSZ** is simply among the most engaging musicians in jazz. His spirit, great taste and glorious sense of humor invest all of his performances with an élan that is virtually

impossible to resist. **Hot Winds, The Classic Sessions (Arbors – 19379)** is a perfect example of this. He is an astute judge of talent, and the lineup for this album is perfect for playing what he terms “hot music.” He has in his cast of characters Dan Block on a variety of reeds; Scott Robinson, who seems to be capable of playing anything that produces musical sounds, playing many of them; Vince Giordano on bass, bass sax and tuba; Rob Garcia on drums and glockenspiel; and Panic Slim (Jim Gicking) on trombone. Of course, Grosz is on board with his guitar, banjo and an occasional vocal. The music is comprised of, surprise, a lot of obscure tunes from the 1920s and 1930s, along with a few standards like “Just One of Those Things,” “I Must Have That Man” and “Under a Blanket of Blue.” Grosz even includes an original, “Love and Kisses,” that sounds like another vintage tune. These cats are not only versatile, but they play this music as well as anyone around. An added bonus is the inclusion of liner notes penned by Grosz that are sidesplitting. If fun and fine musicianship are among your priorities, this is the disc for you. It is “hot music” at its best!

■ Cornetist **LEW GREEN** and clarinetist **JOE MURANYI** are also proponents of hot music. On **Together (Arbors – 19377)** they join up with Jeff Barnhart on piano and celeste, Bob Leary on banjo and guitar, Vince Giordano on his trio of bass instruments, and Danny Coats on drums for a 13-song program of stomping good music. If one track epitomizes the good time feeling generated by the music on *Together*, it is “Piggly Wiggly.” The title alone prepares you for this happy tune, and the players invest it with joyous buoyancy that practically lifts you out of your chair. Muranyi and Leary explore “Rockin’ Chair” with freshness and their most individual senses of humor. Green and Muranyi have been playing music like this for a long time, but they still retain an enthusiasm for it that is infectious. The rhythm section is superb.



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## Historic Happenings in a Historic Town

### Shelly Productions Brings Jazz Back to Paterson at the Brand New Great Falls Performing Arts Center

By Linda Lobdell Co-Editor *Jersey Jazz*

Something's happening at the former Temple Emanuel, a landmark on the east side of Paterson near the old Barnert Hospital. Father and daughter, Michael and Michele Stengart have taken ownership and have begun renovating and restoring the architecturally elaborate edifice to serve as the Great Falls Performing Arts Center, with a 1,250-seat theatre (the former worship space), a smaller theatre, a banquet hall, and complete theatrical accouterments like dressing rooms and scenery shops.

The temple was funded and built by Jacob Fabian in the mid-1920s. That name appeared on the marquee of one of downtown Paterson's old movie theatres, and it can be seen on plaques on the stained glass windows of this synagogue.

The name "Great Falls" comes from the impressive Passaic River waterfall (second highest on the east coast) that thundered down to power the old Paterson silk mills 78 feet below, and that's now on the cusp of achieving National Park status — more history in the making.

Jazz impresario Shelly Rosenberg, who was born and raised in the neighborhood and was a member of the congregation, connected with the Stengarts and embarked on a start-up jazz season on April 4 with an appearance by titans Bucky Pizzarelli and Jerry Bruno.

The April 25 concert was conceived as a series of top-notch ensembles, for which Shelly is noted. Saxophonist/vocalist Charlie "Chick" Descarfino and guitarist Vic Cenicola started the evening off, and among the tunes they lovingly rendered were "I Fall in Love Too Easily," "Softly, as in a Morning Sunrise" and "I'm Old Fashioned." Charlie's vocals are a special treat, skillful and warm. Their teamwork was well received and it was quite a thrill to ponder the grand backdrop of this marble- and wood-clad space bathed in their music.

The vivacious Rio Clemente and Muzzy Napodano were up next. This gig was a homecoming for Muzzy, a Paterson boy himself. Muzzy said appreciatively of Rio, "This gentleman just scares you to death." Muzzy displayed a big tone on "When I Fall in Love." The two took a spin on "Harlem Nocturne" and went exotic, with "My Funny Valentine," sung by Muzzy — in Chinese?? This guy's got a sense of humor in any language. Rio, playing an electronic keyboard, ventured into unusual territory when he made use of various effects we wouldn't normally hear — the "doo-doo" vocal effects sounded awesome on "The Man I Love" and "Autumn Leaves," and Muzzy seemed to groove on it. He really settled in and the two players made transcendent music buoyed by an orchestral strings effect. Their finale, with a virtual pipe organ, was Carlos Santana's "Europa."

Howard Alden and Jack Wilkins next took the stage and this guitar duo, in their quiet way, said great things. From Irving Berlin's "The Best Thing for You Would Be Me," through "Willow Weep for Me," and "Start All Over Again," and "What's New," they created a serene, lush atmosphere that held the audience spellbound, savoring every nuance in the unusual, resonant space. "Golden Earrings" and "Tico Tico" accelerated things a few notches and the two left us in a mirthful whirlwind.

The final ensemble consisted of bassist Lisle Atkinson with Teaneck-based Roni Ben-Hur on guitar and his wife Amy London in the spotlight with vocals. Ms. London is a marvelous singer with a rich and agile mezzo voice. We heard gorgeous arrangements of "I Love Bein' Here With You," "It Could Be So Nice," "Like A Lover," "Here's to Life." No theatrics, just solid and affecting musicianship.

We look forward to seeing what develops here, and wish them well..



From top: Guitarist Vic Cenicola with saxophonist/vocalist Charlie "Chick" Descarfino. Rio Clemente and Muzzy Napodano. Photos: Tony Mottola. Jack Wilkins and Howard Alden. Roni Ben-Hur on guitar, bassist Lisle Atkinson and Amy London. Photos: Linda Lobdell



**COMPACT VIEWS**

*continued from page 30*

Barnhart has ample opportunities to show why he has a plethora of bookings extending well into the later part of 2010. Giordano is a very familiar face at NJJS events, having played for the Pee Wee Russell Memorial Stomp a few months ago. He'll be returning with his Nighthawks to Jazzfest on June 6. Whether on bass, bass sax or tuba, he fills out the bottom of the band as well as anyone, and his broad grin adds to the feel-good atmosphere that surrounds him whenever he is playing. This is an album guaranteed to bring smiles to the face of anyone who hears it.

CDs from the NJJS inventory are \$16 each for single discs, and \$26 for two-disc sets. The pricing for the above DVD is the same as for a single CD. Shipping is \$2 for the first CD, and \$1 for each additional CD. Orders should be sent to Jon Sinkway, 43 Windham Place, Glen Rock, NJ 07452. There is a terrific selection of CDs in the NJJS inventory. The list of titles can be viewed on the "NJJS Store" page of our Website ([www.njjs.org](http://www.njjs.org)). There is also an order form that can be downloaded from the site.

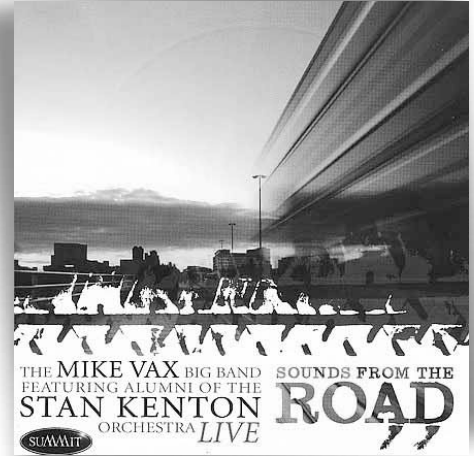


**Other Views**

By Joe Lang NJJS Board Member

This month there are, as usual, several CDs that have come to my attention that I would like to bring to your attention, even though they are not part of NJJS inventory.

■ Drummer **BROOKS TEGLER** has a particular fascination with the Second World War. This applies to many facets of the War, including the music that was popular at that time. **Uncommon Denominator (Grey Cat Productions)** is the second recent disc that Tegler has devoted to music of the War period. His prior effort, *That's It*, featured his big band, while the new album is comprised of small groups put together in various combinations from a sterling selection of jazz players well versed in small group swing. For the record, the musicians are Randy Reinhart and Jon Mathis on trumpet; Dan Barrett and John Jensen on trombone; Joe Midiri, Don Lerman, Scott Silbert and Marty Nau on reeds; Robert Redd and John Sheridan on piano; Dan Hovey on guitar; Paul Midiri and Charles Bubeck on vibes; Tommy Cecil on bass; Tegler on drums; and Felicia Carter and Tegler on vocals. What Tegler has achieved on this album is nothing short of amazing. He believes that this music should be approached with an ear toward avoiding nostalgia, and finding ways to make the music sound fresh, yet connected with the spirit of the time during which it first came to public awareness. He chose a program of tunes with about half being familiar to most listeners, and the remainder being rather obscure, but quite wonderful. Among the better known selections are "Don't Take Your Love from Me," "Easy Living," "The Lady's in Love with You," "Prisoner of Love," "Frenesi," "Speak Low" and "Northwest Passage." Compare that list with the balance of the program, "Out of My Way," "Pam," "Opus 1/2," "It's Better to



Be Yourself," "Whispers in the Dark," "Black Market Stuff" and "Sure Had a Wonderful Time," and the contrast in familiarity is immediately apparent. The musical inspiration for the album was Benny Carter. While only a few of the tunes are associated in any way with Carter, it was his style, both musically and personally, that was the hallmark for Tegler's approach to this music. Other apparent influences are Gene Krupa, and the clarinet playing leaders, Artie Shaw, Benny Goodman and Woody Herman. There are too many fine players involved in this project to single out any of them, but special mention must be made of Tegler, who appears on all of the tracks, and Tommy Cecil, who covers the bass chair on all selections that call for a bass. They are consistent in their abilities to keep great time, and to lend their own unique voices to the mix. This is a do not miss disc! ([www.cdbaby.com](http://www.cdbaby.com))

■ **Sounds from the Road (Summit – 518)** is modern big band music as it should sound. When Stan Kenton died, he stipulated in his will that he did not want a ghost band carrying on in his name. Over the years there have been many tributes to Kenton, and many big bands that have drawn extensively from his book. **THE MIKE VAX BIG BAND** featuring alumni of the Stan Kenton Orchestra adheres to both the letter and the spirit of Kenton's wishes. Mike Vax, who held down the lead trumpet chair for the Kenton band during the 1970-1972 period, understood Kenton as a man committed to jazz education, and as one who deplored excessive nostalgia. Anyone who attended concerts by Kenton over the years is aware that he was always seeking to explore new musical avenues, adding new arrangements to his book and playing them with regularity, while still including a few old favorites to keep long time fans satisfied. He also spent the last 20-plus years as a bandleader extensively involved in jazz education.

*continued on page 34*



*Margie Notte*

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## OTHER VIEWS

*continued from page 32*

Kenton was the first big bandleader to tour the country giving clinics at schools, and established a tradition of giving summer clinics at universities. He touched thousands of aspiring jazz musicians. Vax was one of those who attended an early clinic, and never forgot how much inspiration and knowledge he gained from that experience. Vax spends considerable time in the field of jazz education, and, like Kenton, has taken the message right into the schools, offering workshops similar to Kenton's. He also follows the lead of his mentor by giving concerts at these schools, raising funds for the band programs. His book is a combination of charts from the Kenton book, and new arrangements written for his band in styles that mirror the eclecticism and forward thinking that was an essential element in the Kenton approach. The disc mentioned above is taken from performances by the Vax band while on one of their tours, mostly from the 2008 tour. There are 14 scintillating tracks that demonstrate the range encompassed by the Vax book. It also gives solo space to most of the band members, many of whom are Kenton alumni. Most of the musicians are based on the West Coast, although a few, like trumpeter Dennis Noday, hail from other parts. There is not room here to mention the names of the tunes or players, but there is one track that cries out for special attention. For most of the tours prior to 2008, the great composer, arranger and pianist Bob Florence held the piano chair on the Vax band. Florence passed away in 2008, and he is remembered by the inclusion of a performance he did with the Vax band of "All the Things You Are." His sensitive and creative playing is a highlight of the Norm Tompach chart, one that has Kenton written all over it. As Jack Bowers indicates in his fine liner notes, this album is the perfect way to refute anyone who claims "big bands are dead." ([www.bigbandjazz.net](http://www.bigbandjazz.net))

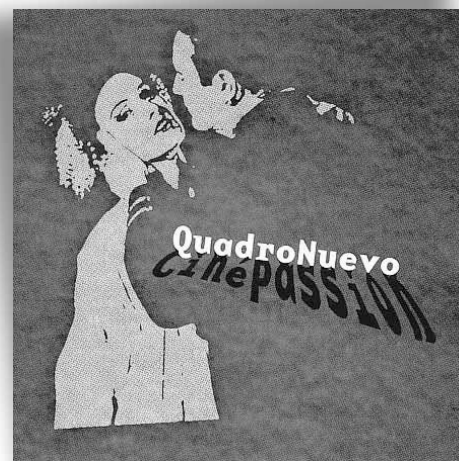
■ Some albums come to me that I find myself particularly anxious to place into the CD player. Such was the case with **CinéPassion (Justin Time – 8540)** by a quartet from Germany named **QUADRO NUEVO**. The musicians are Mulo Francel on reeds, Robert Wolf on guitar, Heinz-Ludger



Lynne Arriale

Jeromin on accordion and D.D. Lowka on bass. Several other musicians playing a variety of instruments are used to supplement the quartet on various tracks. The members of the quartet met in 1996 when they were hired by an Austrian television station to lay down the soundtrack for a film. They found that they shared not only their musical sensibilities, but also a love for cinema. The group has enjoyed much success with their combination of "flamenco, jazz, tango and other exotic sounds." Their own words best describe what they were attempting to achieve with this album. It "is not intended to be a selection of film history's most popular melodies, it's much more a very personal essence of months of going to the movies and thrilling evenings watching videos — always on the lookout for motifs that harmonize with Quadro Nuevo's style and instrumentation. Melodies which made the moods of those films we had just experienced unforgettable, and ones we continue to hear long after the last frames had faded away." The result is a singular compilation of music contained in movies from Europe and the United States. There are 16 selections, and each has its own distinctive character. There are a lot of elements of jazz, but the other influences mentioned above are also present. It makes for fascinating and pleasurable listening. This is a bit out of the kind of mainstream sounds that I usually cover in this column, but I found that it was worth the effort to expand my ears a bit, and enjoy this appealing music. ([www.justin-time.com](http://www.justin-time.com))

■ It is fun to put on an album, be captured by the sounds that you are hearing almost immediately, and then find that as the album progresses, each of the sounds that you hear are as pleasing as the ones before. This is exactly what I experienced what I put on **Nuance — The Bennett Studio Sessions (Motema – 22)** by pianist **LYNNE ARRIALE**. She has forsaken her usual trio



format to share a musical voyage with trumpeter Randy Brecker, bassist George Mraz and drummer Anthony Pinciotti, and has produced an album of great depth, beauty and creativity. Despite not having previously worked together as a unit, there is a cohesion of spirit present on this disc that is the kind you usually hear from groups with an extended history together. According to the part of the liner notes written by Brecker, the final product evolved over many takes, with nuance upon nuance being refined until it felt right. Thus, the album is fittingly titled. The program is a combination of stunning originals by Arriale, and five tunes by a disparate roster of jazz and pop composers. The familiar songs are "Wrapped Around Your Finger" by Sting, "I Mean You" by Thelonious Monk, "Ballad of the Sad Young Men" by Tommy Wolf and Fran Landesman, "I Hear a Rhapsody" by George Frangos, Jack Baker and Dick Gasparre, and "A Night in

Tunisia" by Dizzy Gillespie. The versions on *Nuance* are quite distinctive. Arriale's arrangements explore each tune from her own unique musical perspective. Arriale, Brecker, Miraz and Pinciotti are each marvelous technicians, with agile improvisational insights. The CD is only part of the package. There is also a DVD that was recorded in front of an audience after the studio recordings were completed. The versions on the DVD are lengthier, and stand as different, but equally valid interpretations by this marvelous quartet. The DVD provides the added pleasure of allowing the viewer to observe the kind of interplay between the musicians that relates to more than just the music that is heard on an audio recording. It offers a more complete picture of the creative process where eye contact and body language are an integral part of the performance. Dig the nuances on *Nuance*, and you will find it to be a satisfying experience. ([www.motema.com](http://www.motema.com))

■ **A Song for You (HighNote – 7187)** is a remarkable new album from vocalist Ernestine Anderson. She was about half way through her 79th year when she recorded this eight-song program of standards, including "This Can't Be Love," "A Song for You," "Make Someone Happy," "Skylark," "A Lovely Way to Spend an Evening," "Candy," "Day By Day" and "For All We Know." She offers up no frills, rather cuts to the heart of each lyric. There is no doubt after listening to any of the tracks that she has carefully considered each lyric, and has decided exactly how she wants to phrase each line to communicate what she finds in them. She is aided in this by musicians who are similarly direct. Houston Person is a man who makes his tenor sax sound like a singer. When he plays the melody, you hear each word in your mind, and his improvisations never let the melody remain unattended. The rhythm section of Lafayette Harris Jr. on piano, Chip Jackson on bass and Willie Jones III on drums are also musicians who forsake excessive flourishes, and give straightforward support to Anderson's vocals. When she closes the set with "For All We Know," we are sure that she knows a lot, and that she employs all of this knowledge to make each song a special occurrence. ([www.jazzdepot.com](http://www.jazzdepot.com))

■ It is, I believe, safe to categorize **NANCY KELLY** as a jazz singer. There is always a lot of debate about that designation, but there are times when debate is unnecessary, and it is intuitively obvious to any aware listener a given individual meets the nebulous parameters that form some kind of definition of what is a jazz singer. Listen to **Well, Alright (Saying It With Jazz – 309)**, and I expect that you will agree with my opinion of Kelly. She

swings, she reconceives melodies, she phrases like an instrumentalist and, by the way, she is hip. With the backing of Houston Person on tenor sax, Randy Halberstadt on piano, Jeff Johnson on bass and Gary Hobbs on drums, Kelly invests her 11-song program with plenty of energy, and respect for her material. There are traces of many jazz singers who preceded her, most noticeably, Anita O'Day, for her rhythm, Carmen McRae for her attitude, and several of the more blues-based singers for her sound. If you decide to add this terrific CD to your collection, "well, alright, OK, you win!" ([www.sayingitwithjazz.com](http://www.sayingitwithjazz.com))

■ The **TIERNEY SUTTON BAND** has another striking release on the market, **Desire (Telarc – 83685)**. Vocalist Sutton, pianist Christian Jacob, bassists Trey Henry or Kevin Axt, and drummer Ray Brinker have developed a distinctive approach to blending her vocals with the instrumental trio, with Henry and Axt being the interchangeable parts of this distinctive group. If you have heard Sutton before, you are aware that she and her band always take a different slant on most material than others. Sutton is a deeply spiritual practitioner of the Baha'i faith, and her beliefs are an integral part of how she approaches the songs that she chooses to sing. For this album, she explores the relationship between desire and materialism. She subtly shifts between the romantic and material sides of relationships, and the effect that these have on expressions of desire, whether it be for another person or for material goods. The songs that she has selected for this disc cover the gamut of possibilities in this adventure. They are "It's Only a Paper Moon," "My Heart Belongs to Daddy," "Long Daddy Green," "Fever," "It's All Right with Me," "Then I'll Be Tired of You," "Cry Me a River," "Love Me or Leave Me," "Heart's Desire," "Whatever Lola Wants" and "Skylark." The arrangements are carefully worked out by the group to frame Sutton's vocalizing. She uses the lyrics as ruminations on the themes that concern her, and occasionally intersperses readings from her Baha'i faith among the songs. I found these detours somewhat unnecessary and pretentious, but they do not detract significantly from the overall effectiveness of a carefully planned and executed album. ([www.telarc.com](http://www.telarc.com))

■ Vocalist **MELISSA MORGAN** grew up in Teaneck, gigged around New York City after college, and is currently residing in Los Angeles. Now in her late 20s, she has just released her first recording, **Until I Met You (Telarc – 83684)**. It is an impressive debut. She has picked a fine cast of musicians to support her. The rhythm section of Gerald Clayton on piano, Joe Sanders on bass and

Kevin Kaner on drums appears throughout the recording, while guitarist Randy Napoleon, trumpeter Christian Scott, alto saxophonist Tim Green, tenor saxophonist Ben Wendel and trombonist Francisco Torres make occasional contributions. Morgan has a big, warm voice, but she does not overuse it. She has a fine rhythmic sense, and her phrasing tells you that she has listened carefully to those who preceded her. It is wonderful to hear a young singer who sounds like she would have been right at home had she been on the scene several decades ago. Hearing her version of the mid-1940s hit for Cecil Gant, "I Wonder" brings that memorable recording immediately to mind. Morgan infuses the tune with a mess of blues, nicely aided by guitarist Napoleon who also harkens back to earlier years. Her "Is You Is or Is You Ain't My Baby" and several other tracks, including "I Just Dropped By to Say Hello" have traces of the intimate sexiness of Peggy Lee. There are a lot of cuts here that will cause you to hit the repeat button. Melissa Morgan will whet your appetite for a quick follow up to *Until I Met You*. ([www.telarc.com](http://www.telarc.com))

■ The performer credit for **Shining Hour (Jazzed Media – 1042)** is **THE OSTER/WELKER JAZZ ALLIANCE**. One track, and you realize that it is an album by vocalist Jeff Oster backed primarily by a big band led by trumpeter Peter Welker. A few tracks have a small group, with only the guitar of Randy Vincent supporting Oster on his sensitive reading of "Young and Foolish." In his liner notes Scott Yanow mentions that Oster has been compared to Mel Tormé, while he also detects some Chet Baker influences. To me his sound is closer to that of Jackie Paris. That is a pretty impressive lineup of comparisons. Suffice to say that Jeff Oster, who has recently returned to singing after a 20-year hiatus, sounds like Jeff Oster, and that is just fine, thank you. He has selected 12 pop and jazz standards, and added an original, "Bean." It is nice to have what has become a rarity, a good, new, male jazz singer. He covers both the ballad and swinger sides with ease. The selections include "Sweet Pumpkin," "Sophisticated Lady," "This Masquerade," "Laura," "I Keep Going Back to Joe's," "Speak Low," "My Shining Hour," "My Foolish Heart," "Groovin' High," "Blusette" and "A Time for Love," not a weak one among them. Oster does indeed shine on *Shining Hour*. ([www.JazzedMedia.com](http://www.JazzedMedia.com))

*Remember that these recordings are not available through NJJS. You should be able to obtain most of them at any major record store. They are also available on-line from the Websites that I have shown after each review, or from a variety of other on-line sources.*





**COMMUNITY SPIRIT:** Guitar hero Bucky Pizzarelli, bassist Jerry Bruno and jazzy violinist Aaron Weinstein came together April 19 at the Community Theatre in Morristown for a concert co-sponsored by the New Jersey Jazz Society.

**Photos:**  
**Mitchell Seidel**



## The Sarah Jane Cion Trio and Adam Niewood at Watchung Arts

By Frank Mulvaney

Pianist/composer Sarah Jane Cion recently brought Adam Niewood and her trio into the Watchung Arts Center to play a concert dedicated to Adam's father Gerry Niewood and guitarist Coleman Mellet, both of whom we tragically lost in the plane crash in Buffalo this January. Gerry was one of the finest sidemen in the business, having played with Liza Minelli all over the world and with Chuck Mangione for almost 40 years. He had played with Sarah many times over the years and was originally booked to play this date. Gerry's son, Adam, a gifted tenor player who, is completing his masters degree at Juilliard this semester, took his father's place. Sarah had her regular drummer, Scott Latzky, and bassist, Sean Smith (subbing for her usual bass player, her husband Phil Palombi). Both of these gentlemen have very impressive resumes as performers, composers and educators.

The multi-talented Ms. Cion has recorded four albums of mostly her own compositions, authored two books on piano jazz and has played throughout the country, Europe and Japan with jazz giants like Clark Terry, Etta Jones, Anita O'Day, Randy and Michael Brecker, Bucky Pizzarelli and Don Braden. With her career in high gear and a Naxos label recording contract, she dialed it back to have children. Now that son Lorenzo is three, and daughter Lara, six, she is gradually getting back into the swing of things.

McCoy Tyner has said of Sarah that she "caresses the piano with love, and the colors she uses demonstrate her gift and vision." I think everyone in attendance at this wonderful concert would agree. Sarah's marvelous bluesy arrangement of "All or Nothing at All" served well to introduce the members of this quintessential piano/horn quartet. This has been my favorite configuration for presenting sophisticated jazz ever since I first heard Dave Brubeck and Paul Desmond. Sarah's amazing runs of six-

teenths quickly demonstrated that she is a genuine master of her instrument. Adam's beautiful, lyrical tone and imaginative lines created anticipation for the musical feast to follow.

Steve Swallow's "Falling Grace" is a beautiful, lesser-known standard ballad, which was done with a Latin rhythm. It was a nice change of pace and showed off Adam's sensitive depth and Sarah's exquisite chord playing. The third selection was Adam's choice, Monk's "I Mean You." Here we got an understanding of why drummer Scott Latzky is in such high demand as he provided perfect complementary accents and a tasteful solo. Next we had Gerry Niewood's "Home With You at Last," in which I sensed a feeling of relief. Adam was featured on his dad's tune, and he presented us with absolutely gorgeous tenor interpretations. "Enzo's Imminence" was written by Sarah when she was carrying her son. It's a lyrical jazz waltz and a good example of her creative compositional style, which seems to have beautiful sound at its center. Her deft fingering of a plethora of notes was amazing and Adam provided soaring soulful sentiments. Completing the first set was John Coltrane's "26-2". I would call this one classic bebop, on which Sarah and Adam seemed to be of one mind.

The second set was one glorious, sumptuous tune after another, starting off with a swinging version of "I Remember You" with a clever piano prelude and dazzling crisp keyboard runs. Jimmy Van Heusen's "Like Someone in Love" followed, with imaginative improvising by all the players displaying the level of cohesiveness you usually only find in groups that have been together for years. It has always amazed me how jazz musicians, who never met before, can play so well together in a jam. On this, and every tune, bassist, Sean Smith was the cement holding the group together. Adam picked up his soprano horn to play his dad's composition

"Essence," a beautiful, pensive, meditative ballad. I'm sure Gerry would have been very proud of his son's rendering.

Continuing in the ballad vein Sarah gave us "A Ballad for Missing You," a beautiful slow tune that clearly conveyed a sense of longing. Sarah told us that she wrote it soon after the birth of her son, when her husband had to go on the road for six weeks. How seasonally appropriate it was to conclude this satisfying concert with Richard Rodgers' "It Might as Well be Spring." The crew did this one as a bossa nova. Sarah's and Adam's marvelous interpretations of this timeless gem were the icing on the cake, engendering cravings for few more helpings of the amazing art called jazz.

After the concert I enjoyed a brief conversation with Adam. I asked him how he would like his father to be remembered. He said he thought his dad would want to be remembered as a caring family man. He went on to say that although dad was on the road a lot, he provided a wonderful childhood for him and his sister. Adam reminisced a bit about when he was asked in kindergarten what he had done the previous summer and he was able to say that he toured around the world with his parents, who were working as musicians (mom plays piano and clarinet). He also fondly remembered, one summer while in high school, playing alongside his dad in Chuck Mangione's big band. I was able to attend Gerry's memorial service. The huge crowd on that snowy day was a testament to the love and respect he enjoyed. **J**

Tune in to WBGO 88.3 FM at 11:00 pm Sunday June 14 to hear a music program remembering Gerry Niewood. Presented by Bill Kirchner.

## Book Review

### The Complete Lyrics of Oscar Hammerstein II

Edited by Amy Asch | Alfred A. Knopf, New York | 422 Pages, 2008

By Joe Lang

NJJS Board Member

Much of the repertoire of jazz musicians is comprised of melodies from the Great American Songbook, pieces written mainly during the period from 1900-1960. Many jazz musicians will tell you that a knowledge of the lyrics to these songs help to inform their performances of this material. Among the lyricists who were considered to be among the greatest of the practitioners of the art of lyric writing was Oscar Hammerstein II. In *The Complete Lyrics of Oscar Hammerstein II*, editor Amy Asch has compiled the amazing body of work produced by Hammerstein.

Hammerstein is most noted for his legendary collaboration with Richard Rodgers, but he also wrote lyrics for compositions by many other popular composers, most notably Jerome Kern, Sigmund Romberg and Rudolf Friml.

Oscar Hammerstein II was born in 1895 into a family with roots in the theatre. His grandfather Oscar I was a theatre builder and producer, his father Willie was a theatre manager, and his uncle Arthur was a producer. Despite being surrounded by theatre people, Hammerstein attended Columbia University and law school with the objective of becoming a lawyer. During his days in college, he spent much time involved in theatre activities on campus. Eventually, despite his father's wishes, Hammerstein began working for his uncle who introduced him to lyricist Otto Harbach, a man who became his mentor, collaborator and friend.

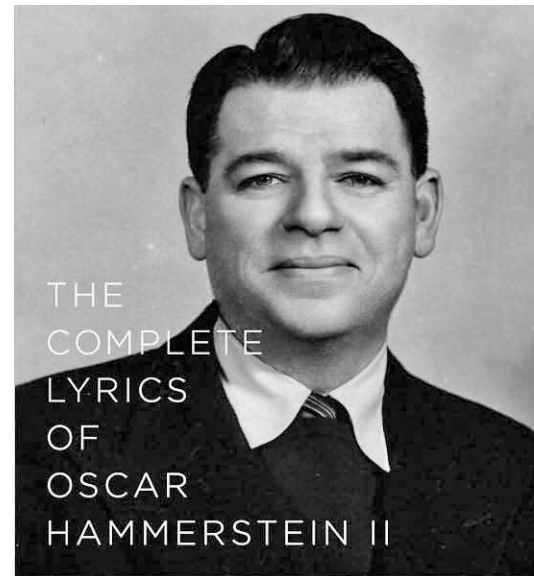
During the 1920s, Hammerstein had a hand in writing lyrics and librettos, many with Harbach, for numerous hits, including *Wildflower* (Herbert Stothart and Vincent Youmans), *Rose Marie* (Friml), *Sunny* (Kern) and *The Desert Song* (Romberg). In 1927, Hammerstein collaborated as lyricist and

librettist with composer Jerome Kern for the ground breaking musical *Show Boat*. It was unique in two aspects. First, unlike the typical musical theatre piece of its time, *Show Boat* had many songs that were character and story driven. In addition, there was an element of social commentary about racism, the kind of topic usually avoided by the creators of musical entertainment for the theatre.

With a few exceptions, the 1930s were a relatively arid period for Hammerstein. He still worked regularly, but, excepting *Music in the Air* (Kern), the hits stopped flowing. There were individual songs like "A Kiss to Build a Dream On" (Bert Kalmar and Harry Ruby), "The Folks Who Live on the Hill" (Kern), "I'll Take Romance" (Ben Oakland), "All the Things You Are" (Kern), and "All in Fun" (Kern) that have endured as standards, but the decade of the '30s was generally one of frustration for Hammerstein.

The 1940s started equally bleakly except for the lovely paean to the City of Light, "The Last Time I saw Paris" (Kern). Fate, however, has a strange way of intervening. Composer Richard Rodgers who had been collaborating successfully with lyricist Lorenz Hart for about 25 years, suddenly found that his partner's alcoholism was making it impossible for them to continue working together. Rodgers turned to Hammerstein, whom he had first met while a teenager, as a potential new partner, and the result was pure magic.

Hammerstein was an entirely different kind of lyricist from Hart. Hammerstein was a stable, optimistic poet with a social conscience, a strong contrast to the erratic, witty and often ironic Hart. With his new partner, Rodgers also became a different kind of composer, reflecting the contrasts between Hart and Hammerstein. When working with Hart, Rodgers gave a melody



to Hart to which Hart would fit the lyric. When working with Hammerstein, the words usually came first. The world was also changing, as the effects of the Second World War were being felt, and continued to be felt throughout the Rodgers and Hammerstein collaboration. The first Rodgers and Hammerstein joint effort was the smashingly successful 1943 production of *Oklahoma*. Musical theatre would never be the same after *Oklahoma*. It has often been designated as the first Broadway musical that fully integrated the lyrics and music into the story of the production. Many prior shows, most notably *Show Boat*, contained many elements of what was to be found in *Oklahoma*, but *Oklahoma* was the breakthrough piece that changed the world of musical theatre.

There followed eight more Broadway musicals, *Carousel*, *Allegro*, *South Pacific*, *The King and I*, *Me and Juliet*, *Pipe Dream*, *Flower Drum Song* and *The Sound of Music*; one film score, *State Fair*; and one television musical, *Cinderella*, all with music composed by Rodgers. In addition, in 1943 Hammerstein adapted the Georges Bizet opera *Carmen* for musical theatre resulting in *Carmen Jones*, later used as the basis for a film of the same name. There were also film adaptations of *Oklahoma*, *Carousel*, *South Pacific*, *The King and I*, *Flower Drum Song* and *The Sound of Music*. In 1946, Hammerstein had a final

(See the "Compact Views" column elsewhere in this issue for a review of a new recording of the songs from *South Pacific* by the Harry Allen-Joe Cohn Quartet with Rebecca Kilgore and Eddie Erickson).

collaboration with Kern, writing the lyrics for "All Through the Day," used in the film *Centennial Summer*.

Hammerstein passed away on August 23, 1960, less than a year after completing "Edelweiss," his final song. He was involved in a few other projects during his final months, but nothing concrete resulted from his last efforts. He left behind an enduring legacy of words that have been enjoyed by countless millions right up until the present day, when a critically acclaimed and successful revival of *South Pacific* is still on the boards.

Amy Asch has done a superb job of exploring a multitude of sources to gather the 850 lyrics that Hammerstein left behind. Many are widely familiar, most are more obscure, some are just fragments, and roughly one-quarter of them have never previously been published. Asch has explained what was involved in amassing and editing the wealth of material that needed to be addressed in the "Editor's Note" at the beginning of the volume. She has also provides a "Chronology" that is very useful in reading through the lyrics. These lyrics are presented chronologically, by production where applicable, and are annotated by Asch. When possible, she has included available commentary from Hammerstein that enhances the reader's understanding of his work.

While the collaboration with Rodgers produced the bulk of his most remembered work, that period of partnership had a very limited output compared to his earlier creations. The reproduction of his lyrics runs 404 pages, but it not until you reach page 276 that you first encounter the Rodgers and Hammerstein material. The earliest entry is from 1916, a lyric written for an undergraduate musical production at Columbia University. The early lyrics include a 1918 song entitled "Jazz," with music by a fellow student, Robert K. Lippman. There are also lyrics for three songs written with Richard Rodgers who was in high school at the time.

Hammerstein's initial Broadway show, *Always You*, was produced by his uncle, Arthur Hammerstein, and had music by Herbert Stothart. Uncle Arthur soon put nephew Oscar together with the experienced lyricist/librettist Otto Harbach, and they developed a close friendship, with Harbach serving as a mentor to his younger colleague. They worked together on several shows, including those mentioned earlier in this piece. In the period between his earliest successes, and his ultimate pairing with Rodgers, Hammerstein wrote with many partners, sometimes writing stand-alone songs, but mostly working within a musical theatre framework.

By the time he began working with Rodgers, he had refined his writing to the point where he was considered a lyricist of exceptional

talent. As he got older, however, the writing of lyrics became more difficult for him. He was increasingly demanding of himself, but the results were usually sublime. Often when reading lyrics coldly off of a page, the absence of the music renders many of them far less effectual than they are in the context of the music. That is true of many of Hammerstein's earlier efforts, but frequently, his later lyrics stand on their own as poetry. Perhaps it was due to the reality that he was usually creating the words in a relative vacuum, not restricted by the demands of an existing melody, as was the case when he wrote with Kern, and most others.

The bottom line is that Hammerstein left the world with a treasure trove of lyrics that have and will stand the test of time. It is a fitting tribute to his genius that Amy Asch has devoted several years to putting together this valuable volume. JJ

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## Cape May Stimulus Plan: Jazz, Blues and More Jazz

By Sandy Ingham

Whether the blues can cure the kind of funk our economy has plunged us into is doubtful, but there's no doubt a steady dose of flatted thirds and fifths can at least make the patients feel a lot better.

That was the premise at the 31st edition of the semiannual Cape May Jazz Festival, April 17-19, which drew several thousand fans to New Jersey's southernmost resort town.

"Legends...and more Blues" was the theme. The legends were the late Billy Eckstine and Sarah Vaughan, saluted in a well-crafted big band concert that opened the festival. The blues were brilliantly represented by a living legend, James Cotton, and by Eddie Shaw and the Wolf Gang, both bands deeply rooted in the Chicago blues tradition pioneered by Muddy Waters and Howlin' Wolf.

Steve Butler was a worthy stand-in for Eckstine, his mellow baritone and tight vibrato displayed on chart-topping ballads from the 1940s like "I Apologize" and "Prisoner of Love," as well as on "Little Mama," one of many blues Eckstine popularized. Butler also drew heavily on the Duke Ellington songbook, noting that Duke's sister, Ruth, was his godmother and a real "Auntie Mame"-style influence in his life.

Sabrina Carten took the Sarah Vaughan role, recreating tunes from Sassy's early days with Eckstine's band and later hits like "Brokenhearted Melody" and "Whatever Lola Wants." Nobody's got a voice like Vaughan's, but Carten's a fine singer and the evening was an enjoyable stroll down Memory Lane for oldsters in the crowd.

The band, made up of sidemen who've played in recent versions of the Basie, Ellington and Cab Calloway orchestras, was confined to a backup role; there were few solos and no explorations into the Eckstine band's important role in presenting the new sounds of bebop to bigger audiences.

Saturday night's headliner, James Cotton, hasn't been able to sing for years, since throat surgery, but his passion for this music bursts from his harmonica and in his emphatic gestures as he leads his five-piece band. The repertoire is all familiar — "Downhearted Blues," "Got My Mojo Working," "That's Alright" and the like — but there's nothing hackneyed about his playing, or the B.B. King-inspired singing and guitar virtuosity of Slam Allen. Tom Holland also chipped in with several rousing guitar solos and Noel Neal was a rock on electric bass.

Both concerts took place in the local high school auditorium, where the sound is much improved over that of the long-in-use and now condemned city Convention Hall.

Eddie Shaw and the Wolf Gang kept the blues rolling Saturday night at Cabanas, one of five clubs the festival used as venues. Shaw, the leather-lunged vocalist, also plays raw-edged tenor sax; his son, Vaan, is the guitarist, and helps out on vocals, as does bassist "Shorty" Gilbert. Again, Chicago classics like "Little Red Rooster" and "Hoochie Coochie Man" were sure crowd-pleasers.

Odean Pope, Sylvia Cuenca and Mayra Casales were among the leaders of other small jazz groups at other clubs.

Tenor saxophonist Pope offered a tribute to Sarah Vaughan, playing "For All We Know" accompanied only by bassist Lee Smith as the rest of his quintet sat out. Pope at first played the ballad as written, while Smith danced intriguing patterns on his upright. They then ventured into new rhythmic and harmonic territory before climaxing in a blur of cascading notes.

More impressive playing ensued on a Pope original, "Phrygian Love Theme," which had a mesmerizing "Caravan"-like minor-key melody and an insistent beat that had listeners swaying in their seats, especially during guest pianist Tom Lawton's compelling solo.

Altoist Carl Grubbs shone on a John Coltrane tune — Coltrane was his cousin — and Pope also noted that Smith is the father of fellow bassist Christian McBride.

Guest vocalist Naomi Taylor paid more homage to Vaughan on the inevitable "Misty."

I only caught parts of drummer Sylvia Cuenca's three quartet sets but was knocked out by a smoldering "You Don't Know What Love Is" and by a Monk tune and a serpentine blues — titles unannounced — that closed out the final set. Ralph Bowen was a pinch-hitter on tenor and batted 1,000.

Casales, a Cuban-born percussionist now based in New York, brought her sextet, Women of Fire, and lit up Carney's main room on several Latin numbers. Hadar Noiberg on flute, Reut Regev on trombone and Nicki Donner on keyboards all added heat, and Casales herself shone as a singer on a suspense-building version of the Eckstine blues, "Jelly, Jelly."



Alan Weber



Perry Leandro

James Cotton



Photos by Richard Skelly

Mayra Casales



Sylvia Cuenca



I missed most of singer Barbara King's performances honoring Sarah Vaughan, which played to capacity crowds in Carney's Other Room. I did catch her final number — fittingly, it was "That's All" — and regret not hearing more.

Afternoons at Cape May are reserved for jam sessions, with a couple dozen singers and instrumentalists taking turns on various stages. At the blues jam led by saxman Alan Weber and Frenz, violinist Perry Leondro and his Killer Blues Band and vocalist Denise Montana helped keep the crowd in seats or on the dance floor despite the gorgeous weather and beautiful beach outside.

Sandy Ingham is Jersey Jazz's roving reporter.



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## Bravissimo Altissimo!

### Lou Donaldson and Phil Woods star at Highlights in Jazz

By Jim Gerard

For 36 years, Jack Kleinsinger has been hosting Highlights in Jazz, a series of concerts featuring a constellation of the most august names in jazz — and made them feel like an intimate family reunion. However, he says next season will be its last, unless some financier who still has a few hundred thou in loose change he can shake loose from his chaise lounge steps up to bankroll it.

That dispiriting news did not dim the high spirits of the April 16 concert featuring Phil Woods and Lou Donaldson — what in the good old days would've been called an "alto summit." They were joined by Woods's drummer of 35 years, Bill Goodwin (that's the length of five average American marriages combined), bassist John Webber and pianist Michael Weiss, with "surprise guest" Randy Johnston on guitar.

Donaldson is 82 and Woods is 77, but the verve and dexterity with which they can still negotiate their horns is proof positive of the relativity of space-time. Both were cooking with gas, and their choice of opening number, "Now's the Time," was a declaration that, in jazz, the present moment is all.

Woods quickly moved into a gently swinging groove, and "Papa Lou" opened his solo with a Charlie Parker lick and deftly dashed off some rapid, nimble runs. Johnston offered an eloquent, long-lined solo, and Donaldson and Woods traded fours to round things out.

Donaldson, as informal MC, told the audience that as a fledgling player trying to unlock the mysteries of bebop, he once wore down a Parker 78 to its aluminum base. Appropriately, Bird's ghost hovered benevolently over the proceedings; nearly every tune was either written or recorded by Parker.

"Wee," a Denzil Best tune that Bird called "Big Noise," featured Donaldson, who has

lost neither his chops nor his playful sense of humor, the latter demonstrated when he capped a typically graceful solo by quoting "Blue Room." Johnston provided another sinuously lined chorus or two and Weiss, a

Bud Powell devotee and scholar (he provided liner notes to *The Complete Bud Powell on Verve*) delivered some runs that bounced unmistakably in Bud's direction.

Donaldson played "Laura" stirringly in his spotlight feature, with bent notes, shakes and a meta-footnote of Bird's favorite quote, from "In an English Garden."

"Beautiful Love," an old chestnut, is a regular feature of Johnston's, and the guitarist — backed by the rest of the rhythm section — played it with twangy aplomb.

It's not every day that you hear a bop saxophonist invoke Big Bill Broonzy, but Donaldson played and sang the great blues man's classic, "Just a Dream" in a high, sandpapery voice that was alternately moving and wry.<sup>1</sup> It aptly demonstrated his contention that "the blues is sufferin' music," but that you had to "eat the right kind of food and have a lot of grease in your body to play it." He added that the tune was about "the conflict between man and woman," but his semi-improvised lyrics about dreaming of visiting the White House and meeting "George W," then awakening to find "Barack Hussein Obama" occupying it seemed to hint in other directions.

The concert — which had the loose informality of an intimate club date — belonged to Woods, who played masterfully. He announced that he and the band would play "Willow Weep for Me" "without getting


emotionally involved," which meant reconstructing the ballad as a brisk waltz, with Woods interpolating snippets of "I'm So Pretty" and "So What" in a sturdily constructed solo with modal overtones.

After the brilliant Weiss opened "These Foolish Things" with a contemplative chorus, Woods unearthed the tune's essence with a sublime solo, rephrasing the melody, spiking it with fast runs and adding his own touch of blues.

"Lullaby of the Leaves" was Michael Weiss's turn to shine, and he did so, stripping the melody bare and under-girding it with knotty chord progressions.

The tenor mainstay Lew Tabackin was brought out to kick off "Just Friends," followed by Woods, at times echoing Benny Carter's creamy sound (he did, after all, play on Carter's masterwork, *Further Definitions*) and Donaldson. Tabackin's woody earthiness was a perfect tonal contrast to the two altoists.

"Eronel," a tune written by Monk and pianist Sadik Hakim, was assayed by Donaldson and the rhythm section, followed by the concluding number, a Dizzy Gillespie opus entitled "Al," with Tabackin evidence-ing Sonny Rollins by keenly dissecting bits of the melody and examining the musical potential within each.

It was a terrific night, and the only bone I can pick with Mr. Kleinsinger is the title for his concert series. After all, how can you call an event "Highlights in Jazz" when every tune played is a high point of the art? 

(Donaldson and Woods) were cooking with gas, and their choice of opening number, "Now's the Time," was a declaration that in jazz, the present moment is all.

<sup>1</sup> A striking version of Broonzy singing the tune at a small club is available on YouTube.

Jim Gerard is an author and journalist who has written profiles of Dizzy Gillespie, Lionel Hampton, Benny Carter and other jazz notables. [jgerard@nyc.rr.com](mailto:jgerard@nyc.rr.com); 917-609-1574





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# MAUDE MAGGART

## In the Oak Room

By Robert L. Daniels

One of the most enduring compositions from the collaboration of George and Ira Gershwin is “The Man I Love,” a trunk song that was subsequently revised and scrubbed from several musical productions. A definitive song of harbored longings, introduced by Fred’s lovely sister Adele Astaire and popularized by Helen Morgan in the ’20s, it subsequently nestled in a self-titled ’40s Warner Bros. melodrama with Ida Lupino as a smoky saloon singer.

In her return to the historic Oak Room at the Algonquin Hotel, Maude Maggart preserves the legacy of the cabaret torch singer. Sultry and seductive, Maggart probes the depths of a lyric with dramatic insight. She puts a little proscenium arch around a song to tell a story and turn it into a telling theatrical experience. Her voice has a warm



silky edge and her ballad phrasing is uniquely fresh and original.

With her long auburn locks dancing upon the shoulder of a velvety black gown, Maggart has mastered the art of torchy grandeur.

romance with a sprightly Rodgers and Hart ditty, “A Little Bird Told Me So.” But the Maggart repertoire isn’t always locked into the distant past. There is a plaintive gathering of “what the eye arranges” with Stephen Sondheim’s “Beautiful,” and Dolly Parton’s appropriately timed homespun nod for Mother’s Day, “Coat of Many Colors.”

Painting dreams with “Be a Child,” the sweetly reflective celebration of youth by Alec Wilder and Loonis McGlohon, Maggart follows life’s path to old age with a nod to her 98-year-old grandmother, a real life veteran of “George White’s Scandals.” The song is Maury Yeston’s “My Grandmother’s Love Letters.” Just try to hold back the tears.

At age 34 Maude Maggart, a prodigy of Andrea Marcovicci, is the apparent heir to the great legacies of cabaret royalty, Mabel Mercer, Julie Wilson and Barbara Cook. With her long auburn locks dancing upon the shoulder of a velvety black gown, Maggart has mastered the art of torchy grandeur.

For a playful postscript and a reason to raise one’s glass, Maggart offers a “jug of mountain rye” with Irving Berlin’s “Moonshine Lullaby.” The Maggart program is comfortably supported by John Boswell at the piano and the warming cello strains of Yair Evnine. The melodies linger on through May 23. **J**

*Robert Daniels is a jazz, cabaret and theatre reviewer for Variety, Daily Variety Gotham and New York Theater News.*

She casts a distinctive spell and the listener is totally transfixed.

Another Gershwin classic is “Love is Here to Stay,” historically credited as George’s last composition, completed by brother Ira for the film “Goldwyn Follies.” With a casual dismissal of “the radio and the telephone, and the movies that we know” as mere passing fancies, Ms. Maggart illustrates the power of lasting love with heart pounding fervency.

With a whimsical wink in her eye, the singer takes a more cautious appraisal of

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# Caught in the Act

By Joe Lang  
NJJS Board Member

## Mark Winkler and Mary Foster Conklin

Laurie Beechman Theatre, New York City  
April 4, 2009

By Joe Lang NJJS Board Member

If anyone tells me that there was a hipper gig than the pairing of vocalists Mark Winkler and Mary Foster Conklin at the Laurie Beechman Theatre happening in Manhattan on April 4, I will refuse to believe it.

From the moment Conklin hit the stage with pianist John DiMartino, saxophonist Peter Brainin, bassist Greg Ryan and drummer Ron Vincent, the feeling was in the air that something special was about to happen. She launched into a superb reading of Joni Mitchell's "Night in the City," with some fine work on the soprano sax by Brainin. Conklin's sense of humor was on display all evening, and was pleasantly utilized in her introduction of Winkler. He included much material from his new album, *Till I Get It Right*, a nifty collection that was reviewed in the April issue of *Jersey Jazz*. Winkler opened with the title tune from that disc before turning to "Hungry Man," a witty Bobby Troup ditty from his prior release, one that was dedicated to songs by Troup. Many of the songs Winkler performs have his own lyrics. Next, he was more than willing to listen to Conklin sing "Trio," a rendering that captured fully the noirish mood conveyed by his words. They joined forces for another Winkler lyric on "Cool," a song that has music by Marilyn Harris, one of Winkler's frequent collaborators.

Winkler spoke of his love for food, and explored the subject in more depth with the humorous "How Can That Make You Fat?" With "Somewhere in Brazil," Winkler took the humor up a few more notches, as he sang of authentic Brazilian music that he found somewhere in New Jersey. I later found out that he normally uses a reference to a place in the Valley outside of Los Angeles, where he mostly performs, but needed a local reference to put across this satirical piece, and found that New Jersey worked just fine for the New York audience. It was a good decision, as the crowd responded with much laughter.

"In a Lonely Place" was inspired by the classic film noir of the same name that starred Humphrey Bogart and Gloria Grahame. Conklin captured the mood of the piece perfectly. She next found a gem from a surprising source, "How Can I Be Sure?" a song of the 1960s by the Young Rascals that she had recorded on her 1998 album, *Crazy Eyes*. She then changed the mood to one Brazilian in nature for "Those Eyes" by Rosa Passos and Fernando Oliveira, with English lyrics by Brock Walsh. It is a song that I had only heard previously on a Kenny Rankin album, and demonstrated how astute Conklin is in finding wonderful material that stays under the radar of most singers.

One of the songs from Winkler's new album that has generated much interest is "Sissies," a song inspired by Truman Capote. It is a humorous, but sensitive ode to one gay man from another, and Winkler performs it with dignity. "Future Street" was used as the title song for the last album by its composer Marilyn Harris, and Winkler, who has also included it on his new disc, sang his terrific lyric with much aplomb. His final number was "You Might As Well Live," the tune that also closes *Till I Get It Right*.

A few years ago, Winkler and Conklin performed a concert in New York City singing songs by Bobby Troup and Matt Dennis. As mentioned

earlier, Winkler did an album of Troup songs, and Conklin did the same with Dennis tunes. They were both terrific albums, and that show was memorable. Having them back together was a real treat, and Conklin reached back to the Dennis catalog for her closer, "Show Me the Way to Get Out of This World." The sustained applause following this selection by Conklin brought them back out to romp through another Troup tune, "Route 66."

All on hand seemed blown away by this meeting of two singers who epitomize the kind of hip jazz vocalizing that only rarely pops up on the scene today. The musicians supporting them were just what the doctor ordered. There is good reason that DiMartino frequently seems to be on hand accompanying the best of singers. He is creative, sensitive, and swings his forever off. Brainin played a variety of saxes, and constantly sparkled. Gill and Vincent gave a steady underpinning to the whole affair. You could hardly ask for more!

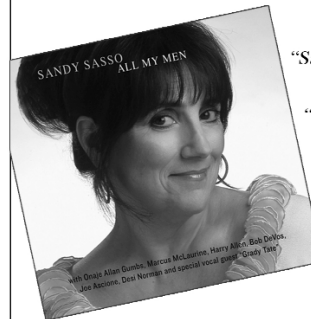
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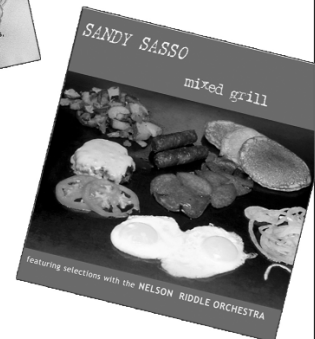


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## April Member Meeting | Dena DeRose

Story by Linda Lobdell Co-Editor *Jersey Jazz* | Photos by Tony Mottola Editor *Jersey Jazz*



NJJS was privileged to showcase pianist/singer Dena DeRose at the April 26 Member Meeting at Trumpets in Montclair. Ms. DeRose has been living and teaching in Graz, Austria for the last \_\_\_ years, so it's not often that she's seen in the NY Metro area. She wowed the large audience with a strong, spunky program of standards and originals, accompanied by bassist Steve LaSpina and drummer Anthony Pinciotti.

Opening with "I'm Travelin' Light," we were introduced to her wonderfully free and fearless touch. Her wide-ranging imagination added exhilarating moments to every number, including "Spring is Here," which she prefixed with rain-washed plinks of the keys and strummed piano strings.

Saying "It's hard to sing a blues on a beautiful day like this," she launched into a bold "On the Outside Looking Inside."

The ballad "I Could Have Told You" brought out her quiet side, and "I'll Remember April" was a multi-layered quick-tempo rumba.

"East of the Sun and West of the Moon" featured tricky drum play by Mr. Pinciotti, a sub for the scheduled Tim



Horner, and a great match with DeRose. They've known each other but never played together before this day.

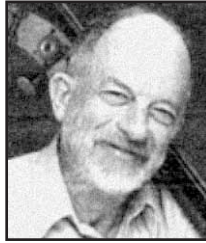
After the break, Dena told us she'd flown all the way from Graz just to be here, and somebody in the audience cracked "And your arms are tired!"

She next did an Al Cohn tune, "No More," for which she's penned lyrics, renaming it "Cross Me Off Your List."

Someone requested "Detour Ahead," a great tune on her 2000 *I Can See Clearly Now* CD, played with a salsa rhythm with a big raucous finish to a screaming audience.

I first/last saw Dena seven or eight years ago right here at Trumpets, and have been talking about her ever since. Right





## From the Crow's Nest

By Bill Crow

When the late Remo Palmier was very ill in Mt. Sinai Hospital, Bill Wurtzel went to visit him. Remo was being given rehab for lost muscle tone, and hadn't played in a while. When Bill took out his guitar and handed it to Remo, the nurse worried that he might drop it. Bill said, "He won't...it's a Gibson!" Remo took the guitar and played it beautifully. The nurse wheeled in some other patients to listen. Afterward Bill got a laugh out of Remo when he told him, "Next time, they pay to listen."

■ Fred Lyman sent me another Brew More story: In the early 1950s, Brew was much admired by the jazz underground, but hadn't had much exposure to the public. When he was booked for a Monday off-night at Birdland, he hoped his fortunes in the jazz world were improving. Fred wasn't able to attend, but the next time he saw Brew, he asked how it went. Brew said, "Well, I got there early. The rest of the band wasn't there yet, so I pushed some chairs on the bandstand together and laid down across them to take a little nap. And they fired me." J

*Bill Crow is a freelance musician and writer. His articles and reviews have appeared in Down Beat, The Jazz Review, and Gene Lee's Jazzletter. His books include Jazz Anecdotes, From Birdland to Broadway and Jazz Anecdotes: Second Time Around. The preceding story is excerpted, with permission, from Bill's column, The Band Room in Allegro, the monthly newsletter of A.F. of M. Local 802.*

around that time, she was asked to join Marian McPartland on her NPR Piano Jazz broadcast.

I remember her saying that she'd only started singing when she was forced to stop playing piano while sidelined with an injury. We can be glad she did find her voice, because it is so pleasingly mellow around the edges, and because her playing and singing are so accessible and exhilarating.

Dena told us that a couple of weeks ago she joined Marian McPartland at Dizzy's Club Coca-Cola to celebrate the anniversary of Piano Jazz. She'd planned to do one of Marian's tunes, "Twilight World," on that occasion, but someone else had already done it. So we heard it this day.

Calling humorous attention to a clunker of a piano key in the high notes, she found ways to make use of it, deliberately using it as an accent over and over again with her pinky at critical moments.

She says "Love," and takes a long pause, leaning on the piano... "It's not always great, it's not always fun, but when I'm having a bad day, I always think of this song," a Billie Holiday favorite called "You'll Find the Sun When You're Laughing at Life" — a nice swing.

NJJS VP Laura Hull joined the trio with "The End of a Beautiful Friendship, an up-tempo swing. Next, Pam Purvis and Bob Ackerman combined with Dena and crew for Johnny Mercer's "I Thought About You."

Dena and band raised the roof with a final "Get Out of Town" to bring us to our finale, exhilarated for an afternoon of totally fresh air. J



## Jim Eigo

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### JAZZ TRIVIA ANSWERS questions on page 4

1. Vince Giordano and the Nighthawks
2. Trio Da Paz
3. Rio Clenente Trio with Laura Hull
4. Curtis Stigers
5. Sherrie Maricle and the Diva Jazz Orchestra
6. Allan Vaché and "A Benny Goodman Centennial Tribute"
7. Houston Person



## Be a STAR at JAZZFEST — Volunteer!

The New Jersey Jazz Society has been a labor of love for its founders, its directors and its volunteers since it began. Everything that happens — each name added to the E-mail list; every bit of programming at our annual events and each Member Meeting; the updating of the Website; all the stories and photos you enjoy in this magazine; any announcement in the newspaper or on the radio; all of these doings and many more are handled by volunteers who enjoy taking action for the music they love.

**WE ALWAYS NEED HELP.** The chores are easily manageable — and fun! — with more hands on deck. Don't assume we've got it all under control. In fact, there are many ideas on the table that are on hold because we simply haven't got the manpower to carry them all out.

**YOU CAN HELP US PROMOTE JAZZFEST (JUNE 5 AND 6).** Tell us *you'd like a stack of flyers* — no number is too small — and distribute them, at work, to friends and family, in your local downtown, anyplace you visit — and you'll be contributing a great deal toward the momentum of the event. Please contact us as soon as possible so we can get flyers into your hands and make the most of the remaining weeks. If you have E-mail, we can, if you prefer, send you a pdf of a flyer that you can print out in whatever quantities you need (and that contribution helps us conserve resources, too).

Call Volunteer Coordinator Elliott Tyson at 732-470-6123 or E-mail him at [volunteer@njjs.org](mailto:volunteer@njjs.org).

Your Jazz Society thanks you!!



## Bring a Friend to JAZZFEST!

There's something for everyone at this festival of music, even moreso this year than ever before. Young, old, jazz newbie or diehard, your friend will thank you for the invitation, and you'll be doing a great thing for NJJS and all the presenters.



## Advertising = Another Way to Support NJJS

When you advertise, you help NJJS defray the considerable cost of printing and mailing *Jersey Jazz*. No matter what your business, you can share the word with hundreds of jazz fans around the state and beyond. As we expand the publication and our visibility at jazz venues, more and more people have an opportunity to discover you! You won't find more reasonable rates: ads start at \$25/month for a business card size, and go up to a mere \$100 for a full page. E-mail [art@njjs.org](mailto:art@njjs.org) for more information.



## Changing Your Address? Even Temporarily?

*To ensure uninterrupted delivery of Jersey Jazz while you're at a temporary or seasonal address, please let us know six weeks in advance of leaving and again six weeks before your return. And if you will be moving permanently, of course please give us that same six weeks advance notice. Contact [membership@njjs.org](mailto:membership@njjs.org).*

## Your Will Can Benefit NJJS

Many people include one or more charitable organizations as beneficiaries of their Wills. If you would like a portion of your estate to be used to carry on the work of NJJS, please consider a bequest to the Society as part of your estate planning. You can either make a bequest available for general use as the Directors of NJJS may determine, or you can designate it for a specific purpose, such as for educational programs. NJJS is a qualified charitable educational organization under section 501(c)(3) of the Internal Revenue Code. For more information, including specific bequest language that you can provide to your attorney, contact Mike Katz, Treasurer, at (908) 273-7827 or at [treasurer@njjs.org](mailto:treasurer@njjs.org).




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## What's New? Members new and renewed

We welcome these friends of jazz who recently joined NJJS or renewed their memberships. We'll eventually see *everyone's* name here as they renew at their particular renewal months. (Members with an asterisk have taken advantage of our new three-years-for-\$100 membership, and new members with a † received a gift membership.)

### Renewed Members

Louana & Frances Adler, Caldwell, NJ  
 Ms. Beverly Behan, Inverness, FL  
 Walter and Jill Bennett, Brick, NJ  
 Mr. & Mrs. Paul Bernhardt, Toms River, NJ  
 Ms. Kate Casano, Jackson, NJ  
 Dr. & Mrs. William Chenitz, Livingston, NJ  
 Mr. & Mrs. Ted Curson, Montclair, NJ  
 Ms. Suzanne Douglas, Maplewood, NJ  
 Mr. & Mrs. Ken Drake, Denville, NJ  
 Mr. Don Fagans, Clinton, NJ  
 Kevin Faughnan & Kris Yang, Somerset, NJ  
 Mr. Andrew Filippone, Madison, NJ  
 Mark and Laura Arens Fuerston, Highland Park, NJ  
 Mr. & Mrs. James R. Gilmartin, Chatham, NJ  
 Mr. & Mrs. Edward F. Gore, Scotch Plains, NJ  
 Delia Gottlieb, Washington DC, DC  
 Mr. Sanford Greenberg, Morristown, NJ  
 Mr. & Mrs. Neil W. Grote, Westfield, NJ  
 Mr. & Mrs. William R. Huyler, Morris Plains, NJ  
 Mr. & Mrs. Dan Kaufman, Monroe Twp., NJ  
 Ms. Elaine Koss, Plainsboro, NJ  
 Mr. & Mrs. Howard Kucher, Stirling, NJ  
 Mr. & Mrs. Arthur E. Lee, Far Hills, NJ \*  
 Ms. Marcia Levy, Englewood, NJ  
 Mr. & Mrs. Arthur MacDougall, Middlesex, NJ  
 Ms. Eleanor M. Malone, Woodland Park, NJ  
 Mr. & Mrs. Froman Mehl, West Caldwell, NJ  
 Mr. & Mrs. William J. Meyer, Randolph, NJ  
 Mr. Walter N. Miller, Essex, CT  
 Mr. Steve Nagy, Clark, NJ  
 Mr. Phil O'Reilly, Tannersville, PA  
 Mr. & Mrs. Robert J. Paredi, Savannah, GA  
 Dr. Charles Poskanzer, Albany, NY \*  
 Berda S. Rittenhouse, Milford, NJ  
 Ms. Sandy Sasso, Oakhurst, NJ  
 Murray Schefflin, Mount Laurel, NJ

Mr. Marvin Schlaffer, Kendall Park, NJ  
 Mr. & Mrs. Ronald Schneiderman, Bridgewater, NJ \*  
 Mr. William H. Smith, Littleton, CO  
 Dr. Howard Stoll, Hamburg, NY  
 Mrs. Ann J. Vella, Morristown, NJ  
 Mrs. Barbara Warshaw, Montville, NJ

### New Members

James Cole, Edison, NJ  
 Patricia Curtis, Sparta, NJ  
 Barbara Dammel, Flemington, NJ\*  
 Violeta Dargiene, Summit, NJ  
 Mr. & Mrs. Alan Dietz, Mountain Lakes, NJ  
 Michael Farley, Sparkill, NY  
 Mr. Joseph Fogarty, Bridgewater, NJ  
 Charles Gavolio, Madison, NJ  
 Mr. & Mrs. Gerald A. Hale, Morristown, NJ  
 John & Rose Marie Haslinger, Morristown, NJ  
 Gloria Krolak, Flemington, NJ  
 Mr. & Mrs. John & Lydia Markevich, Chester, NJ  
 Dr. Joseph R. Mezzatesta, Montville, NJ  
 Nancy and Jerry Miller, Jersey City, NJ  
 Jack and Maureen Mycka, Glen Ridge, NJ  
 Russell K. Ortiz, Iselin, NJ  
 Ellen Piccolo, Basking Ridge, NJ  
 Ms. Joanne Ramundo, Belle Mead, NJ  
 Beth Bochnak & Joshua Roth, Madison, NJ  
 Adam H. Schickinger, Andover, NJ  
 Linda Shaw, Princeton, NJ  
 Mr. Marc Smilow, Lake Wylie, SC  
 Carol Spratford, Martinsville, NJ  
 Gaiva Velzyte, Newark, NJ

## 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 festivals, awarding scholarships to New Jersey college jazz students, conducting Generations of Jazz programs in local school systems, and inducting pioneers and legends of jazz into the American Jazz Hall of Fame, among other things. The membership is comprised of jazz devotees from all parts of the state, the country and the world.

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

Visit [www.njjs.org](http://www.njjs.org), e-mail [info@njjs.org](mailto:info@njjs.org), or call the **HOTLINE 1-800-303-NJJS** for more information on any of our **PROGRAMS AND SERVICES:**

- Generations of Jazz (our Jazz in the Schools Program)
- Jazzfest (summer jazz festival)
- Pee Wee Russell Memorial Stomp  e-mail updates
- 'Round Jersey (Regional Jazz Concert Series):
- Ocean County College  Bickford Theatre/Morris
- Student scholarships  American Jazz Hall of Fame

## Member Benefits

### What do you get for your \$40 dues?

- **Jersey Jazz Journal** — a monthly journal considered one of 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 Member Meetings** — See [www.njjs.org](http://www.njjs.org) and *Jersey Jazz* for updates.
- **FREE Film Series** — See [www.njjs.org](http://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 and Jazzfest. 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. Contact [pres@njjs.org](mailto:pres@njjs.org) for a catalog.

## Join NJJS

**MEMBERSHIP LEVELS** Member benefits are subject to update.

- **Family \$40:** See above for details.
- **NEW!! Family 3-YEAR \$100:** See above for details.
- **Youth \$20:** For people under 25 years of age. Be sure to give the year of your birth on the application where noted.
- **Give-a-Gift \$40 + \$20:** The Give-a-Gift membership costs the regular \$40 for you, plus \$20 for a gift membership. (Includes your 1-year membership and your friend's first year membership. Not available for renewals of gift memberships.)
- **Supporter (\$75 – \$99/family)**
- **Patron (\$100 – \$249/family)**
- **Benefactor (\$250 – \$499/family)**
- **Angel \$500+/family)**

Members at Patron 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:**

Contact Membership Chair Caryl Anne McBride at **973-366-8818** or [membership@njjs.org](mailto:membership@njjs.org)  
 OR visit [www.njjs.org](http://www.njjs.org)

OR simply send a check payable to "NJJS" to:  
 NJJS, c/o Mike Katz, 382 Springfield Ave., Suite 217, Summit, NJ 07901.



'Round Jersey

Morris Jazz

The Bickford Theater at the Morris Museum

Morristown, NJ 07960

Tickets/Information: 973-971-3706

In spite of the perceived decline in audiences for traditional jazz, there seems to be no shortage of bands playing hot jazz from the classic period. You could easily run a monthly concert series using only that branch of jazz, as some of our sister societies (Pennsylvania and Tri-State come quickly to mind) do. How does a concert series such as the Wyeth Jazz Showcase, with a broader mandate, select among the hardcore traditional groups?

One basis might be the personnel involved. Trombonist **Kent Blair**, who leads the **Summit Stompers**, wisely selected **Fred Fischer** for his piano chair (bench?), one of the great but unheralded players around. He also drafted **Don Robertson** for the drum chair (throne?), obviously appreciating a guy who deftly uses the entire trap kit...and makes his own drums too! He borrowed trumpeter **Bart Bartholomew** from Dr. Dubious (another worthy local band), then fleshed out the group with players who clearly love this music. **Sy Helderman** is heard on clarinet and soprano sax, **Jon Martin** on banjo and **Mike MacBurney** on tuba.

The feature that sets this band apart, however, is their repertoire. Sure, they know the standards, and have recently added new material to their "roaring twenties" collection. But Blair has also worked in some Lu Watters and Turk Murphy material that is normally heard mainly on the West Coast. This is lively stuff too, helping to explain why the following for traditional jazz is strong enough to support 30 or so weekend festivals west of the Rockies, but merely a handful in our own time zone. Good reason to sample their material when they play at the Bickford on Monday evening, June 1.

At the other end of the month, boogie-woogie master **Bob Seeley** holds forth all by himself on Monday, June 29. "He's a firebrand with remarkable technique," writes reviewer Eric Snider, fresh from a concert appearance. "After doing brisk CD sales, Seeley took to the baby grand and wowed the joint. Boogie-woogie, played on solo piano, is one of the most exuberant, joyous sounds to emanate from the annals of American music. Seeley sure proved that." He goes on to point out that an evening with Bob Seeley might also include stride, rags, blues, Charleston, even some Gershwin and Ellingtonia.

Bob has played the Bickford's Kawai grand several times before, even offering to take the piano as his performance fee — as if they would ever part with it! Mentioned extensively in Peter Silvester's *A Left Hand Like God*, the authoritative history of boogie-woogie piano, Seeley is often a guest at any number of European festivals, where he is treated like a deity by the young players still performing boogie-woogie, a style which has retained its popularity there. For a

guy who, for decades, rarely left Detroit, Seeley has recently developed quite a fan base here, too. Order your tickets early.

The Bickford then hosts their Jazz Summerfest, a series of nearly weekly concerts featuring artists you won't want to miss. The **Blue Skies Octet** (drawn from the larger Silver Starlite Orchestra) starts things off on July 13, followed by

the **Midiri Brothers Sextet** (featuring cornetist **Dan Tobias**) on July 20. Then **Bucky Pizzarelli** on July 27, flanked by **Jerry Bruno** and **Aaron Weinstein**, the hot young violinist, with London stride pianist **Neville Dickie** right behind on August 3. **Allan Vaché** closes things off on August 17 with a Benny Goodman centennial tribute featuring **Randy Reinhart**, **Mark Shane**, **Brian Nalepka**, **Kevin Dorn**, *wunderkind* **Matt Hoffmann** and vocalist **Terry Blaine**.

The fall schedule includes appearances by pianist **Tom Roberts**, Klezmer clarinetist **Susanne Ortner**, the vocal trio **String of Pearls**, West Coast trombonist **Dan Barrett**, the expanded **Midiri Barnhart Trio**, pianist **Rossano Sportiello** and more. Call the box office for specific dates.



Summit Stompers



Fred Fischer

Jazz For Shore

NOTE temporary venue change!

Mancini Hall, Ocean County Library  
Toms River, NJ 08753

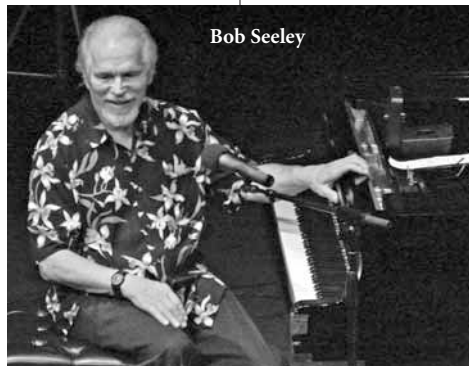
Tickets/Information: 732-255-0500

Observing boogie-woogie pianist **Bob Seeley**, author Peter Silvester writes: "His solos are notable for their coherence and logical progression, which propels them to a satisfying climax. Of all the contemporary pianists, Seeley

reproduces the sound and spirit of Meade Lux Lewis with the most conviction and sometimes even surpasses the master."

Others are equally effusive. "Seeley is a force of nature," claims Dick Hyman, no slouch at the piano himself. "He's the best boogie-woogie player on the planet!" Critic Tex Wyndham, a ragtime and stride pianist himself, heartily agrees. No wonder fans come from several other states whenever "Boogie Bob" Seeley plays for MidWeek Jazz. And they hate to let him stop playing. One 8 PM concert went until nearly 11 PM!

Bob Seeley will please local fans and win over the uninitiated when he returns on Wednesday evening, June 24, playing in the round, so nobody will be more than a few feet from his deft fingerwork, which one observer characterized as vibrating over the keyboard. Due to the intimacy of the room and the up-close seating, capacity is limited. Best to order your tickets now...then tell your friends!



Bob Seeley

From a piano solo, the popular series goes all the way to the 6-piece **Merchant Street Jazz Band**, as large an aggregation as they've featured since moving (temporarily) to the Library until renovations on their campus home are complete. Merchant Street plays classic jazz in an exuberant manner, and

'Round Jersey concerts are produced by Bruce M. Gast in conjunction with the New Jersey Jazz Society. Performance photos by Bruce Gast.



Bob Seeley in the piano-in-the-round setting of Toms River.

will demonstrate that when they debut with the series on July 29. Finishing out the summer season is

clarinetist **Allan Vaché**, who will present a Benny Goodman centennial tribute on August 19 that will feature guitarist **Vinnie Corrao**, bassist **Brian Nalepka** and drummer **Kevin Dorn**.

MidWeek Jazz has an ambitious fall schedule, involving festival favorites **Ivory & Gold** (that's **Jeff Barnhart** and **Anne Barnhart** in a piano/flute duo), an all-star band built around visiting trombonist **Dan Barrett**, **Kevin Dorn** returning with his **Traditional Jazz Collective** and world famous cornetist **Warren Vaché**, with guitarist **Vinnie Corrao** and bassist **Nicki Parrott** (recently here with **Jim Fryer** and **Bria Skönberg**). The box office has all the details. JJ



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

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**John Cotton Dana Library, 185 University Avenue,**  
**Newark, NJ 07102**

Web site: [newarkwww.rutgers.edu/IJS](http://newarkwww.rutgers.edu/IJS) 973-353-5595

### calendar:

#### JAZZ RESEARCH ROUNDTABLES

A series of lectures and discussions. Programs are free and open to the public and take place on Wednesday evenings from 7:00 to 9:00 PM in the Dana Room, 4th floor, John Cotton Dana Library, Rutgers University, 185 University Ave., Newark, NJ. Refreshments are served. Information: 973-353-5595. Names in italics are the presenters.

■ **This series will return in the fall.**

#### JAZZ FROM THE ARCHIVES

Broadcast hosted by IJS Director, 2007 NEA Jazz Master Dan Morgenstern, every Sunday at 11:00 PM on WBGO Radio (88.3 FM). [www.wbgo.org](http://www.wbgo.org).

■ **May 24** – A survey of Kenny Graham: John Clement introduces us to the music of this excellent British tenor saxophonist from the mid 50s.

■ **May 31** – Fifty-Plus Years of Bossa Nova: the Instrumental Groups presented by guest host Simon Rentner.

■ **June 7** – Vision Festival 14: Annie Kuebler presents her annual salute to this New York festival of improvised music which runs from June 9th to the 15th.

■ **June 14** – Niewood Memorial: Gerry Niewood, the saxophonist/flutist who was killed in a plane crash on February 12, 2009 at age 64, will be remembered by Bill Kirchner.

■ **June 21** – The Hottest Fiddler of them All: Stuff Smith, whose centennial this is, was literally electrifying and may well have been the hardest-swinging of all instrumentalists, as Dan Morgenstern will attempt to prove.

■ **June 28** – Chick Webb at 100: Vincent Pelote honors the centennial of the phenomenal drummer and his great band who ruled the roost at Harlem's Savoy Ballroom during the 1930s.

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# Somewhere There's Music

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

We continually update entries. Please contact [tmottola@aol.com](mailto:tmottola@aol.com) if you know of other venues that ought to be here.

**Asbury Park**  
**TIM MCLOONE'S SUPPER CLUB**  
 1200 Ocean Ave.  
 732-744-1400  
[timmcloonesupperclub.com](http://timmcloonesupperclub.com)

**Bayonne**  
**THE BOILER ROOM**  
 280 Avenue E  
 201-436-6700  
[www.arts-factory.com](http://www.arts-factory.com)  
 Fri/Sat 10 PM; Sun 7 PM

**Bernardsville**  
**BERNARD'S INN**  
 27 Mine Brook Road  
 908-766-0002  
[www.bernardsinn.com](http://www.bernardsinn.com)  
 Monday - Saturday 6:30 PM  
 Piano Bar

**Bloomfield**  
**WESTMINSTER ARTS CENTER/  
 BLOOMFIELD COLLEGE**  
 467 Franklin St.  
 973-748-9000 x343

**Brooklawn**  
**BROOKLAWN AMERICAN LEGION HALL**  
 Browning Road & Railroad Ave. 08030  
 856-234-5147  
 Tri-State Jazz Society usual venue  
[www.tristatejazz.org](http://www.tristatejazz.org)  
 Some Sundays 2:00 pm

**Cape May**  
**VFW POST 386**  
 419 Congress St.  
 609-884-7961  
 usual venue for Cape May Trad Jazz Society  
 Some Sundays 2 PM live Dixieland  
[www.capemaytraditionaljazzsociety.com](http://www.capemaytraditionaljazzsociety.com)

**Cherry Hill**  
**TRINITY PRESBYTERIAN CHURCH**  
 Rt. 70  
 856-234-5147  
 Tri-State Jazz Society occasional venue  
[www.tristatejazz.org](http://www.tristatejazz.org)  
 Some Sundays 2 PM

**Clifton**  
**ST. PETERS EPISCOPAL CHURCH**  
 380 Clifton Ave.  
 973-546-3406  
 Saturdays 7:30 PM

**Closter**  
**HARVEST BISTRO & BAR**  
 252 Schraalenburgh Road  
 201-750-9966  
[www.harvestbistro.com](http://www.harvestbistro.com)  
 Every Tuesday: Ron Affif/  
 Lyle Atkinson/Ronnie Zito

**Cresskill**  
**GRIFFIN'S RESTAURANT**  
 44 East Madison Ave.  
 201-541-7575  
 Every Tuesday Frank Forte solo guitar

**Deal**  
**AXELROD PAC**  
 Jewish Community Center  
 732-531-9100 x 142  
[www.arthurtopilow.com](http://www.arthurtopilow.com)

**Edgewater**  
**LA DOLCE VITA**  
 270 Old River Rd.  
 201-840-9000

**Englewood**  
**BERGEN PAC**  
 30 N. Van Brunt St.  
 201-227-1030  
[www.bergenpac.org](http://www.bergenpac.org)

**Garwood**  
**CROSSROADS**  
 78 North Ave.  
 908-232-5666  
[www.xxroads.com](http://www.xxroads.com)  
 Jam Session Tuesday 8:30 PM

**Glen Rock**  
**GLEN ROCK INN**  
 222 Rock Road  
 201-445-2362  
[www.glenrockinn.com](http://www.glenrockinn.com)  
 Thursday 7 PM

**Hackensack**  
**SOLARI'S**  
 61 River St.  
 201-487-1969  
 1st Tuesday 8:00 PM  
 Rick Visone One More Once Big Band  
 No cover

**STONY HILL INN**  
 231 Polifly Rd.  
 201-342-4085  
[www.stonyhillinn.com](http://www.stonyhillinn.com)  
 Friday and Saturday evenings

**Highland Park**  
**PJ'S COFFEE**  
 315 Raritan Avenue  
 732-828-2323  
 Sunday 1 PM Open Jam

**Hillsborough**  
**DAY'S INN**  
 118 Route 206 South  
 908-685-9000  
 Thursday 7 PM Open Jam

**Hoboken**  
**MAXWELL'S**  
 1039 Washington St.  
 201-798-0406  
 Every other Monday 9:00 PM  
 Swingadelic

**Hopewell**  
**HOPEWELL VALLEY BISTRO & INN**  
 15 East Broad St.  
 609-466-9889  
[www.hopewellvalleybistro.com](http://www.hopewellvalleybistro.com)  
 Friday/Saturday 7 PM  
 Minimum \$15

**Lawrenceville**  
**FEDORA CAFÉ**  
 2633 Lawrenceville Road  
 609-895-0844  
 Some Wednesdays 6:00 PM  
 No cover/BYOB

**Little Falls**  
**BARCA VELHA RESTAURANT/BAR**  
 440 Main St., 07424  
 973-890-5056  
[www.barcavelha.com](http://www.barcavelha.com)  
 Fridays 7:30 PM Bossa Brazil  
 No cover

**Lyndhurst**  
**WHISKEY CAFÉ**  
 1050 Wall St. West, 07071  
 201-939-4889  
[www.whiskeycafe.com](http://www.whiskeycafe.com)  
 One Sunday/month James Dean Orchestras  
 swing dance + lesson

**Madison**  
**SHANGHAI JAZZ**  
 24 Main St.  
 973-822-2899  
[www.shanghaijazz.com](http://www.shanghaijazz.com)  
 Wednesday/Thursday 7 PM  
 Friday/Saturday 6:30 PM  
 Sunday 6 PM  
 No cover

**Mahwah**  
**BERRIE CENTER/RAMAPO COLLEGE**  
 505 Ramapo Valley Road  
 201-684-7844  
[www.ramapo.edu/berriecenter](http://www.ramapo.edu/berriecenter)

**Maplewood**  
**BURGDORF CULTURAL CENTER**  
 10 Durand St.  
 973-378-2133  
[www.artsmaplewood.org](http://www.artsmaplewood.org)

**Manville**  
**RHYTHMS OF THE NIGHT**  
 729 S. Main Street  
 908-707-8757  
[rhythmsofthenight.net](http://rhythmsofthenight.net)  
 Open jam session Wednesdays 7-10 PM

**Mendham**  
**KC'S CHIFFAFA HOUSE**  
 5 Hilltop Road  
 973-543-4726  
[www.chiffafa.com](http://www.chiffafa.com)  
 Live Jazz — Call for schedule

**Metuchen**  
**NOVITA**  
 New & Pearl Streets  
 732-549-5306  
 Fridays 7:30 PM  
 No cover

**Montclair**  
**CHURCH STREET CAFÉ**  
 12 Church St.

**FIRST CONGREGATIONAL CHURCH**  
 40 South Fullerton Ave.  
 973-744-6560

**PALAZZO RESTAURANT**  
 11 South Fullerton Ave.  
 973-746-6778  
 Friday/Saturday 7:00 PM  
 Joe Licari/Larry Weiss

**RICHIE CECERE'S**  
 2 Erie Street  
 973-746-7811

**SESAME RESTAURANT & JAZZ CLUB**  
 398 Bloomfield Avenue  
 973-746-2553  
[sesamerestaurant.com](http://sesamerestaurant.com)  
 Monthly Jazz Night, call for schedule

**TRUMPETS**  
 6 Depot Square  
 973-744-2600  
[www.trumpetsjazz.com](http://www.trumpetsjazz.com)  
 Tuesday/Thursday/Sunday 7:30 PM  
 Friday/Saturday 8:30 PM

**Morristown**  
**THE BICKFORD THEATRE  
 AT THE MORRIS MUSEUM**  
 5 Normandy Heights Road  
 973-971-3706  
[www.morrimuseum.org](http://www.morrimuseum.org)  
 Some Mondays 8:00 PM

**THE COMMUNITY THEATRE**  
 100 South St.  
 973-539-8008  
[www.mayoarts.org](http://www.mayoarts.org)

**HIBISCUS RESTAURANT**  
 At Best Western Morristown Inn  
 270 South St.  
 866-497-3638  
[www.hibiscuscuisine.com](http://www.hibiscuscuisine.com)  
 Friday Jazz Nights call for dates & times

**THE SIDEBAR AT THE FAMISHED FROG**  
 18 Washington St.  
 973-540-9601  
[www.famishedfrog.com/thesidebar](http://www.famishedfrog.com/thesidebar)

**ST. PETER'S EPISCOPAL CHURCH**  
 70 Maple Avenue  
 973-455-0708

**SUSHI LOUNGE**  
 12 Schuyler Place  
 973-539-1135  
[www.sushilounge.com](http://www.sushilounge.com)  
 Sunday jazz 6 PM

**Mountainside**  
**ARIRANG**  
 1230 Route 22W  
 908-518-9733  
 Wednesday 7:30 PM

**Newark**  
**27 MIX**  
 27 Halsey Street  
 973-648-9643  
[www.27mix.com](http://www.27mix.com)

**BETHANY BAPTIST CHURCH**  
 275 Market Street  
 973-623-8161  
[www.bethany-newark.org](http://www.bethany-newark.org)

**NEWARK MUSEUM**  
 49 Washington St.  
 973-596-6550  
[www.newarkmuseum.org](http://www.newarkmuseum.org)  
 Summer Thursday afternoons

**NJPAC**  
 1 Center St.  
 888-466-5722  
[www.njpac.org](http://www.njpac.org)

**THE PRIORY**  
 233 West Market St.  
 973-242-8012  
 Friday 7:00 PM  
 No cover

**SKIPPER'S PLANE STREET PUB**  
 304 University Ave.  
 973-733-9300  
[www.skippersplanestreetpub.com](http://www.skippersplanestreetpub.com)

**New Brunswick**  
**DELTA'S**  
 19 Dennis St.  
 732-249-1551

**CHRISTOPHER'S AT  
 THE HELDRICH HOTEL**  
 10 Livingston Ave.  
 732-214-2200  
 Friday Jazz Nights  
 Call for dates and times

Listings are alphabetical by town. All entries are subject to change; please call each venue to confirm schedule of music.



# 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.

## MAKEDA ETHIOPIAN RESTAURANT

338 George St.  
732.545.5115  
www.makedas.com

NO COVER  
Saturdays John Bianculli Jazz Trio  
7:30-10:30 PM

## STATE THEATRE

15 Livingston Ave.  
732-246-7469  
www.statetheatrenj.org

## New Providence

**PONTE VECCHIO RISTORANTE**  
At Best Western Murray Hill Inn  
535 Central Ave.  
908-464-4424  
Monthly Jazz Nights with Laura Hull  
Call for dates & times

## Newton

**BULA**  
134 Spring St.  
973-579-7338  
www.bularrestaurant.com  
Fridays 8:00 PM

## North Arlington

**UVA**  
602 Ridge Road  
Friday 7:00 PM  
Adam Brenner

## North Branch

**NEW ORLEANS FAMILY RESTAURANT**  
1285 State Highway 28  
908-725-0011  
7:00 PM

## Nutley

**HERB'S PLACE AT THE PARK PUB**  
785 Bloomfield Avenue  
973-235-0696  
8:30-11:30 PM

## Oakland

**HANSIL'S BAR AND GRILL**  
7 Ramapo Valley Rd.  
201-337-5649

## RUGA'S

4 Barbara Lane  
201-337-0813  
Tuesday thru Saturday 7:00 PM

## Pine Brook

**MILAN**  
13 Hook Mountain Road  
973-808-3321  
www.milanrestaurant.com  
Fridays 6:30 PM Stein Brothers

## Plainfield

**CAFÉ VIVACE**  
1370 South Avenue  
908-753-4500  
www.cafevivace.com  
Saturdays 7:30 PM

## Princeton

**MCCARTER THEATRE**  
91 University Place  
609-258-2787

## MEDITERRA

29 Hulfish St.  
609-252-9680  
NO COVER  
www.terramomo.com/restaurant/  
mediterrera

## SALT CREEK GRILLE

1 Rockingham Row,  
Forrestal Village  
609-419-4200  
www.saltcreekgrille.com

## WITHERSPOON GRILL

57 Witherspoon Street  
609-924-6011  
www.jimgroupprinceton.com  
Tuesday night jazz 6:30 - 9:30 PM

## Rahway

**ARTS GUILD OF RAHWAY**  
1670 Irving St.  
732-381-7511  
www.rahwayartsguild.org  
8:00 PM

## Raritan

**MUGS PUB AND RESTAURANT**  
73 West Somerset Street  
908-725-6691  
Fridays 7 PM

## Red Bank

**COUNT BASIE THEATRE**  
99 Monmouth St.  
732-842-9000

## "JAZZ IN THE PARK"

Riverside Park  
732-530-2782

## Ridgewood

**WINBERIE'S AMERICAN BISTRO**  
30 Oak Street  
201-444-3700  
www.selectrestaurants.com  
Thursdays Piano Jazz/Pop  
Fridays/Saturdays Jazz/Pop duos

## Rumson

**SALT CREEK GRILLE**  
4 Bingham Avenue  
732-933-9272  
www.saltcreekgrille.com

## Sayreville

**SHOT IN THE DARK SPORTS BAR & GRILL**  
404 Washington Road  
732-254-9710  
Thursday 7:30 PM  
John Bianculli

## Seabright

**THE QUAY**  
280 Ocean Ave  
732-741-7755  
Thursday nights Jazz Lobsters  
big band

## Sewell

**TERRA NOVA**  
590 Delsea Drive  
856-589-8883  
http://terranovarestaurantbar.com  
Fridays & Saturdays Live Jazz

## Short Hills

**JOHNNY'S ON THE GREEN**  
440 Parsonage Hill Road  
973-467-8882  
www.johnnysonthegreen.com

## Somerville

**VERVE RESTAURANT**  
18 East Main St.  
908-707-8605  
www.vervestyle.com  
Occasional Thursdays 6 PM  
Fridays/Saturdays 8:30 PM

## South Brunswick

**JAZZ CAFÉ**  
South Brunswick (Dayton)  
Municipal Complex  
540 Ridge Road  
732-329-4000 ext. 7635  
www.arts@sbtnj.net  
first Friday every month  
\$5 admission includes light refreshments

## South Orange

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

## Summit

**SUMMIT UNITARIAN CHURCH**  
4 Waldron Ave.  
Sunday

## Teaneck

**THE JAZZBERRY PATCH AT THE CLASSIC QUICHE CAFE**  
330 Queen Anne Rd.  
Teaneck, NJ 07666  
201-692-0150  
MySpace.com/thejazzberrypatch  
Open Jazz Jam every Tuesday night.  
No cover Friday nights.  
Different artist every week.  
Please check the site.

## LOUNGE ZEN

254 DeGraw Ave.  
201-692-8585  
www.lounge-zen.com  
No cover

## PUFFIN CULTURAL FORUM

20 East Oakdene Ave.  
201-836-8923

## ULTRABAR KITCHEN & COCKTAILS

400 Cedar Lane  
201-357-8618  
Lauren Hooker and friends  
Tuesdays 7-9 PM

## Tom's River

**OCEAN COUNTY COLLEGE FINE ARTS CENTER**  
College Drive  
732-255-0550  
www.ocean.edu/campus/  
fine\_arts\_center  
Some Wednesdays

## Totowa

**SUSHI LOUNGE**  
235 Route 46 West  
www.sushilounge.com  
973-890-0007  
Sunday Jazz 6 PM

## Trenton

**JOE'S MILL HILL SALOON**  
Market & Broad Streets  
609-394-7222  
Occasionally

## Union

**VAN GOGH'S EAR CAFÉ**  
1017 Stuyvesant Ave.  
908-810-1844  
www.vangoghsearcafe.com  
Sundays 8:00 PM  
\$3 cover

## Watchung

**WATCHUNG ARTS CENTER**  
18 Stirling Road  
908-753-0190  
wacenter@optonline.net  
www.watchungarts.org  
The Great Jazz Series  
once per month either Friday  
or Saturday night

## Wayne

**WILLIAM PATERSON UNIVERSITY**  
300 Pompton Road  
973-720-2371  
www.wpunj.edu  
Sunday 4:00 PM

## West Orange

**CECIL'S**  
364 Valley Road  
973-736-4800  
cecilsjazzclub.com

## FRANKLIN TAVERN

97-99 Franklin Ave.  
973-325-9899  
No cover

## Westfield

**16 PROSPECT WINE BAR AND BISTRO**  
16 Prospect St.  
908-232-7320  
Six nights a week

## ACQUAVIVA

115 Elm St.  
908-301-0700  
www.acquaviva-dellefonti.com  
Fridays 7:00 PM

## Woodbridge

**JJ BITTING BREWING CO.**  
33 Main Street  
732-634-2929  
www.njbrewpubs.com  
Fridays 9:30 PM

## Wood Ridge

**MARTINI GRILL**  
187 Hackensack St.  
201-209-3000  
Wednesday through  
Saturday

## The Name Dropper

Recommendations may be sent to editor@njjs.org.

**SUMMIT STOMPERS** June 1, The Bickford in Morristown.

Pianist **BRANDON McCUNE** June 5, Cecil's Jazz Club, West Orange.

**VINCE GIORDANO & THE**

**NIGHTHAWKS** June 6 at NJJS sanofiventis Jazzfest.

**ROSSANO SPORTIELLO** June 10 and **NICKI PARROTT** June 11, Shanghai Jazz in Madison.

June 14 **JAMES L. DEAN GROOVE CATS.** \$15 incl. dance lesson, buffet and music 7PM-10:30. Whiskey Café, Lyndhurst.

**JIM FRYER** June 19 at the Cajun Queen, Woodbridge.

June 25 **ANTOINETTE MONTAGUE** Newark Museum Jazz in the Garden.



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