

JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 38 • Issue 3

March 2010



Clarinetist Dave Bennett has a very highly cultivated Benny Goodman sound...and look.

Second Annual **ARBORS RECORDS** International **JAZZ Party**

Story and photos
by Mitchell Seidel

The great thing about attending out-of-town jazz parties is not just hearing familiar musicians in different settings but perhaps also discovering one who may have escaped your notice. When Mat and Rachel Domber used to hold their annual “March of Jazz” events in Clearwater Beach, Florida, you were always assured of hearing newcomers for the first time. Fortunately, with their new Arbors Records Invitational International Piano Party, the two have carried on the tradition.

When the Dombers stopped holding their annual March of Jazz parties several years ago, they left open the possibility that something else would take its place, but did not elaborate. Last January that question was answered with the inauguration of the Arbors Records Invitational International Piano Party at the Sheraton Sand Key Resort, the same venue as their previous events. This January welcomed the second annual event, that, keeping with the Arbors Jazz Records policy, mixed graybeards and young bucks playing swinging jazz.

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2010
Pee Wee Russell Memorial Stomp
SUNDAY, MARCH 7
Birchwood Manor, Whippany
LAST CALL!
see ad page 7

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Prez Sez

By Laura Hull President, NJJS

“One thing I like about jazz, kid, is that I going to happen next. Do you?”

Last month presented so many opportunities to get out and hear some jazz. I caught the lovely and talented vocalist Jane Stuart at **Hibiscus**, home of the NJJS piano. Jane, who hails from Nutley, New Jersey, was singing up a storm with Matt King on piano and Rick De Kovessey on drums. The audience was fully engaged as Jane presented a variety of selections including a lovely arrangement of Jimmy Van Heusen and Johnny Burke’s “But Beautiful.” Jane is a frequent performer at Hibiscus as well as the Salt Creek Grille in Princeton.

■ My frequent musical partner, the always engaging Rio Clemente, was at the **Watchung Arts Center** in the upstairs gallery, which now boasts a beautiful new grand piano. Rio was in fine form presenting engaging arrangement music from *The Wizard of Oz*. Talk about a wizard — it was wickedly good!

■ **Cecil’s Jazz Club** was a happening scene with Jumelles Jazz featuring Sarah Jane Cion on piano, Phil Palombi on bass, Scott Latzky on drums and Audrey Welber on woodwinds. This is the first time I had the pleasure of hearing Scott and Phil. Phil had a long association with Curtis Stigers, who appeared at the main stage of last year’s Jazzfest. The group offered some great arrangements of jazz standards and some of Sarah’s original tunes as well.

■ A gaggle of NJJS Board members volunteered at the **WBGO** radio membership drive a few

weeks ago. We went through a couple of hours of training, followed by afternoons of manning the phones at the drive. We had a blast with the other volunteers, and coordinator Sylvia Brewer was welcoming to us all and did a great job coordinating everyone’s efforts. During the drive, NJJS offered several free memberships as a special incentive to callers.

■ It’s almost **Pee Wee Russell Memorial Stomp** time and the March 7 lineup is not to be missed. Joining us are Kevin Dorn’s The Big 72 (formerly known as The Traditional Jazz Collective), Mark Shane Trio featuring Terry Blaine, Jon-Eric Kells’s EarRegulars Plus, and Vince Giordano and the Nighthawks. If you’ve never attended a Pee Wee event before, it’s time you did! It is quite a wild afternoon, one filled with music, dancing, food and fun. Held at the Birchwood Manor, 111 North Jefferson Road, Whippany, the Pee Wee Russell Memorial Stomp honors Jazz Society scholarship winners, who are also a part of the music schedule. Advance tickets are still available,

Andrea Tyson, Linda Lobdell and Laura Hull join the bank of volunteers at WBGO’s winter fund drive. Not pictured: Larissa Rozenfeld, who’s wielding the camera.



NJJS Bulletin Board

BE A STAR for NJJS! We always need help with our efforts. Volunteering is fun! volunteer@njjs.org

FREE Jazz Socials Our series of Jazz Socials (formerly called Member Meetings) continues March 21 at Shanghai Jazz. These Socials offer a great opportunity to meet other jazz lovers, while being entertained and informed. Members pay only a \$5 venue charge; open to the public for just \$10 + the \$5 minimum, 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 or via E-mail.

FREE Film Series Next Film on February 24 and another on March 24 in Chatham. Details? watch for E-blasts.

Got E-mail? Friends got E-mail? Get on board for raffles, freebies, discounts! Some special offers for NJJS members are late-breaking — so please send your E-mail address to webmaster@njjs.org. For example, some of our partners make discounts and free tickets available to us. We are only able to pass those deals on via our E-mail list.

don't know what's
— Bix Beiderbecke

and you can buy a table and save. Tickets will be available at the door. See ad page 4.

■ Thanks to everyone who came out to the February Jazz Social with Sandy Josephson, author of *Jazz Notes: Interviews across the Generations*. A great time was had by all who attended. Thanks, too, to Shanghai Jazz for hosting us.

■ For our next **Jazz Social**, on **Sunday, March 21**, our Intimate Portrait Series resumes with outstanding jazz pianist and ASCAP Award-winning songwriter Ronny Whyte. For two years Ronny appeared in the hit musical *Our Sinatra*, as well as its two national big band tours to more than 90 cities. Featured twice at New York's JVC Jazz Festival, and inducted into the Cabaret Jazz Hall of Fame, Ronny will share highlights of his career and regale us with his music. Jazz Socials convene at 3 PM at **Shanghai Jazz**, 24 Main Street, Madison.

■ Our **Jazz Film on March 25** is *The Sound of Jazz* — the legendary 1957 television broadcast starring Billie Holiday, Count Basie, Lester Young, Thelonious Monk, Gerry Mulligan and a host of other jazz all-stars. Also included is material from 1959 television appearances by the Ahmad Jamal Trio and the Ben Webster Sextet. Films, free and open to the public, are shown at the Library of the Chathams, 214 Main Street,

Chatham, at 7 PM, and are hosted by Joe Lang who will lead a discussion after the film.

■ Be sure to get your tickets to the **Piano Spectacular** coming **May 2** at **Morristown Community Theatre**. Tomoko Ohno, Jerry Vezza and Rio Clemente will be joined by master bassist Steve LaSpina. Tickets and information can be found at www.mayoarts.org.

■ Jazzfest is coming! **Jazzfest** will open on **Friday, June 5** with the festival's free concert at the Main Stage under the tent. Last year's youth bands were outstanding, and we will bring you an outstanding lineup again this year. Be sure to note that this concert starts at 7 PM. On **Saturday, June 6**, the festival convenes at noon with a terrific lineup.

Artists for the afternoon session include Harry Allen's Four Others — A Tribute to Woody Herman's Four Brothers, Cecil Brooks III Trio, George Gee Orchestra, and Aaron Weinstein & Joe Cohn. The evening session kicks off with Madame Pat Tandy's Quartet, followed by Frank Vignola's Hot Five — A Tribute to

Django Reinhardt. The evening concludes with Bucky and John Pizzarelli and The Statesmen of Jazz featuring Rebecca Kilgore, Aaron Weinstein and Harry Allen. Complete information and tickets are available at the Web site. Stay tuned for more information.

■ Make sure we have your E-mail address! Maybe you've just added E-mail, or changed your address recently. Whatever the case, drop us a line to be sure we have yours. Being on the member email list affords you access to special discounts and announcements. Send it to me — pres@njjs.org and I'll make sure it gets into our database.

Be sure to visit the website frequently for details on all of our events.

www.njjs.org



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Wednesday
February 24 2010
FREE FILM
A Great Day in Harlem
at Library of the Chathams,
Chatham 7 PM

Sunday, March 7 2010
PEE WEE STOMP
Birchwood Manor,
Whippany
NOON – 5 PM

Sunday March 21 2010
JAZZ SOCIAL
Intimate Portrait Series:
Ronny Whyte
Shanghai Jazz, Madison
3 – 5:30 PM

Wednesday
March 24 2010
FREE FILM
The Sound of Jazz
at Library of the Chathams,
Chatham 7 PM

Sunday April 18 2010
JAZZ SOCIAL
College band presentation.
Shanghai Jazz, Madison
3 – 5:30 PM

Wednesday
April 28 2010
FREE FILM
Improvisation and Jammin'
the Blues
at Library of the Chathams,
Chatham 7 PM

Sunday May 2 2010
Afternoon of Jazz:
Piano Spectacular
Morristown Community
Theatre. *Rio Clemente,*
Jerry Vezza, Tomoko Ohno
3 PM

Sunday May 16 2010
JAZZ SOCIAL
Bob "Nouse" Miller
Shanghai Jazz, Madison
3 – 5:30 PM

Wednesday May 26 2010
FREE FILM
Lady Day
at Library of the Chathams,
Chatham 7 PM

Friday & Saturday
June 4 & 5 2010
JAZZFEST
Drew University,
Madison

Saturday
September 11 2010
JAZZFEAST
Princeton

NJJS Calendar

New Jersey **Jazz** Society
PRESENTS

THE 41ST ANNUAL
**PeeWee
Russell
Memorial
STOMP**

SUNDAY, MARCH 7, 2010

From noon to 5 PM at THE BIRCHWOOD MANOR
111 North Jefferson Road, Whippany, NJ 07981 (Off Route 10)
973-887-1414 • info@birchwoodmanor.com

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Advance: Members \$25, Non-Members \$30; **At the Door:** Members \$35, Non-Members \$40
Students with current i.d. \$10 (in advance or at the door)

For tickets, please send check payable to "NJJS" together with a stamped, self-addressed envelope to: NJJS,
c/o Mike Katz, 382 Springfield Avenue, Ste. 217, Summit, NJ 07901. Or use a credit card via Website, phone, mail
or fax. A \$3 per ticket handling fee will be charged **except** for orders by check with stamped self-addressed envelope.

Reserve a table and get in free! Available for groups of 10 to 14. Purchase tickets for your entire group and get one
free admission. Book early for best results. By phone only: 1-800-303-NJJS.

To order, or for directions and more information,
please see our Website: **www.njjs.org**
call our Hotline: **1-800-303 NJJS** or fax: **908-273-9279**

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

WBGO Celebrates Black History Month and Women's History Month with special broadcast programs and an art exhibition

Mind the Gap:
Why Good Schools are failing Black Students
On February 18, tune in for this documentary produced by Nancy Solomon.



On display in the WBGO Gallery until March 31, 2010, an exhibition curated by Ralph Hunter, Director of the African American Heritage Museum of Southern New Jersey. The exhibit will include US Postage stamps featuring African Americans such as Hattie McDaniel, Louis Armstrong, John Coltrane and more. Gallery is located at 54 Park Place in Newark and is open Monday - Friday, 9am - 5pm.



In 13 one-hour programs, *Then I'll Be Free To Travel Home* traces the historical arc of the long African-American battle against northern slavery and for full, first-class citizenship. It chronicles the contributions the original Africans who founded the New York African Burial Ground - and their descendants - made

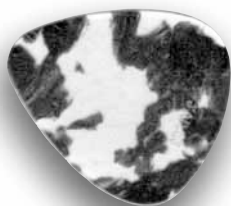


to the survival and development of New York and the nation from the 1600s to the New York City Draft Riots of 1863.

Hosted and narrated by WBGO's VP of Programming and Production, Thurston Briscoe, the series will air at 8pm, February 22, 2010 through March 6, 2010.

Painting by Eli Kinze

Jazz 88
88.3FM
WBGO.ORG



The Editor's Pick

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

I Walked With Giants: The Autobiography of Jimmy Heath

By Jimmy Heath and Joseph McLaren | Temple University Press, 2010, 306 pages


Composer of more than 100 jazz pieces, a three-time Grammy nominee, performer on more than 125 albums and a 2003 NEA Jazz Master, Jimmy Heath is a renowned figure in the history of jazz. Over his long career, Heath knew and played with many of jazz's greatest figures, including Charlie Parker, John Coltrane, Miles Davis, Dexter Gordon and especially Dizzy Gillespie. He came to the fore in an era when artists struggled with drug use and confronted Jim Crow laws and unsavory club owners. Through all this, including a four and a half year stay at Lewisburg Prison for heroin sales, Heath rose through the musical ranks to become a greatly respected composer and arranger for bands big and small and, indeed, one of the giants of jazz music's golden era.

All of this and more is discussed candidly by Jimmy Heath in this just released autobiography co-written with Hofstra University Professor of English Joseph McLaren. Essentially an oral history of a decades long career in music, one whose many highlights overshadow the low points, Heath is joined in recounting his musical life by family members (notably his wife Mona) and many fellow musicians such as Benny Golson, Clark Terry, Barry Harris, and Art Farmer to randomly name just a few.

Of course Jimmy Heath's story is a Philadelphia story, and a family story, and he offers his memories of playing with his equally legendary brothers, bassist Percy and drummer Albert (aka "Tootie"), and reminisces about a South Philadelphia home filled with music and a close-knit family that hosted musicians performing in the city's then thriving jazz scene. Milt Jackson recalls, "I went to their house for dinner... Jimmy's father put Charlie Parker records on and told everybody that we had to be quiet till dinner because he had Bird on. When I [went] to Philly, I'd always go to their house."

Heath's tales are fascinating, often amusing, and admirably candid. His autobiography, which includes a large number of photographs to illustrate this amazing life in jazz, is masterfully presented and is highly recommended.

WIN THIS BOOK

Jersey Jazz has a copy of *I Walked With Giants: The Autobiography of Jimmy Heath* to give away to one lucky reader. To enter the contest simply E-mail your name and post office mailing address with "Win This Book" in the subject line to: editor@njjs.org. Or mail your name and address to *Jersey Jazz*, c/o Tony Mottola, 27 Upper Mountain Ave., Montclair, NJ 07042. Deadline for entries is March 26, 2010. Contest winner will be randomly selected by Chickie the Jazz Dog. 



Comments?

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

Advertising Rates Quarter page: \$50; Half page \$75; Full page \$100. Biz card size \$25. 10% discount on repeat full-page ads. To place an ad, please send payment at www.PayPal.com using our code: payment@njjs.org, or mail a check payable to **NJJS** to New Jersey Jazz Society, 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:
April: February 26 • May: March 26

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

JerseyJazz The Journal
of the New Jersey Jazz Society

Volume 38 • Issue 3
USPS® 6668

Jersey Jazz (ISSN 000-004) is published monthly eleven times per year with a combined July/August issue for members of The New Jersey Jazz Society, PO Box 410, Brookside, NJ 07926. Membership fee is \$40/year. Periodical postage paid at Morristown, NJ 07960. Postmaster: send address changes to PO Box 410, Brookside, NJ 07926-0410.

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Big Band in the Sky

By Tony Mottola *Jersey Jazz* Editor



Ed Thigpen. Photo by Nicola Fasano.

■ **Ed Thigpen, 79, drummer, Sept. 28, 1930, Chicago – Jan. 13, 2010, Copenhagen.** Ed Thigpen’s impeccable dress, erect posture at the kit and masterful drumming technique, especially with wire brushes, earned him the nickname of “Mr. Taste” and made him a favored accompanist especially of singers and pianists. He is perhaps best known for long associations with Billy Taylor and Oscar Peterson as well as Ella Fitzgerald.

Born in Chicago, he moved with his parents to St. Louis and then to Los Angeles with his mother when his parents separated. There he attended Jefferson High School, whose other famed jazz alumni include Chico Hamilton, Art Farmer and Dexter Gordon. When his mother passed away, Thigpen returned to St. Louis to live with his father Ben, a drummer with Andy Kirk’s Clouds of Joy swing band. Ed was soon playing professionally, occasionally jamming with St. Louis native Miles Davis.

He moved to New York in the early 1950s to join the Cootie Williams band at the Savoy Ballroom. Drafted into the Army in 1952, Thigpen served in Korea and Japan and then returned to New York where he became an active player on the city’s busy jazz scene, working with Dinah Washington, John Coltrane, Lee Morgan and others and spending two years with the Billy Taylor Trio. In 1959 Thigpen joined Oscar Peterson in what (with Ray Brown on bass) many consider to be the pianist’s finest trio, as demonstrated by several recordings of the period including *Porgy and Bess* (1959), *The Trio* (1961) and *Night Train* (1962). Thigpen left Peterson in 1965 to join Ella Fitzgerald and a year later settled in Los Angeles to pursue a freelance career. Tempted by the opportunity to work with pianist Tommy Flanagan, Thigpen rejoined Fitzgerald in 1968 and spent much of the next four years touring the world with the singer. In 1972 he settled in Copenhagen and became active on the European jazz scene while also teaching music in Denmark and Sweden and writing books on the art of percussion.

■ **Ed Beach, 86, jazz radio host, Jan. 16, 1923, Winnipeg, Canada – Dec. 25, 2009, Eugene, Oregon.**

Armed with a degree in theater from Lewis & Clark College in Portland and experience as a graduate assistant in Cornell University’s Theater Department, Ed Beach arrived in New York set on a career as an actor and for several years acted in summer stock, regional theater and at New York’s Equity Library Theater. In the late 1950s Beach’s sonorous speaking voice earned him a spot as a classical music disk jockey on WNYC radio and his career path took a fortuitous turn.



In 1961 WRVR-FM radio was formed at Manhattan’s Riverside Church and Beach was hired as a classical music DJ for the new station. But Beach’s real musical love was jazz; he’d worked as a jazz pianist in the West and had an LP collection that numbered in the thousands. Within the year “Just Jazz” was launched and the daily show devoted to jazz embarked on a long run as one of the city’s favorite jazz programs.

“He was a real illustration of how to do it with class, discographical information and reverence,” jazz historian and broadcaster Phil Schaap told the *New York Times*. “It hadn’t been done that way before.”

Programs were often devoted to a single artist with Beach’s eclectic music choices ranging widely across the jazz spectrum, and always presented with meticulous detail of cut, label, performers and other pertinent information. Beach could be cantankerous but Gunther Schuller — writing in the introduction to his *Early Jazz* — thanked the broadcaster “for his indefatigable enthusiasm, incorruptible taste, and unpretentious, accurate comments.” “Just Jazz” was a staple on the New York airways (and in other cities where it was rebroadcast) until 1976 when WRVR was sold. Ed Beach moved back to Oregon shortly after that.

■ **Robert L. Thompson, 84, professor of psychology, jazz drummer/bandleader, Dec. 6, 1926, New York City – Jan. 13, 2010, New York City.** Robert L. Johnson was Professor Emeritus of psychology at Hunter College and the Graduate Center of the City University of New York, and was the longtime leader of the Red Onion Jazz Band. He earned a doctorate in experimental psychology from Columbia University in 1959 and taught at Columbia and then at Hunter College, establishing its doctoral program in biopsychology and chairing it for many years.

As a youngster, Thompson got his first real set of drums as compensation for a broken hear. The set of drums his parents bought came with 13 free lessons that the 14-year-old took at the Wurlitzer store on 42nd St. where one of his drum classmates was Louis Bellson. Later the young fan frequented places like Café Bohemia, Nick’s in the Village, Jimmy Ryan’s and other music haunts and became entranced with the traditional jazz sound.

Robert L. Thompson. Photo by Bruce Gast.



In 1951 Thompson assembled an ensemble of like-minded traditional jazz players, borrowed the name of Clarence Williams's Red Onion Jazz Babies, and the Red Onion Jazz Band was born. The group backed cornetist Doc Evans on a 1954 recording and later received top billing on their debut recording *Dance off Both Your Shoes in Hi-Fi*. Over the years the outfit also recorded with Shel Silverstein and Dave Van Ronk and became a house band at several downtown clubs, also performing in the late 1950s as Davern's Salty Dogs.

Bob Thompson and his Red Onion Jazz Band were also a big part of the early NJJS music presentations, appearing at the Pee Wee Russell Memorial Stomp five times (1973–75, 1977–78), the NJJS Jazz Picnic in 1974 and at the first Waterloo Jazzfest in 1976.

■ **Jane Jarvis, 94, pianist, baseball park organist, Muzak producer, Oct. 31, 1915, Vincennes, Ind. – Jan. 25, 2010, Englewood, NJ.** Best known as the Shea Stadium organist for the New York Mets, Jane Jarvis's first love was jazz, the music which infused both her ballpark performances and her day job as a producer for the Muzak Company.

Jarvis began picking out melodies on the piano at age four and was playing professionally by age 11 on a Gary, Indiana radio station that featured child entertainers. Two years later she was a house pianist at a radio station in Chicago, accompanying performers like Ethel Waters and Sophie Tucker. In 1954 while she was playing piano and organ at clubs in Milwaukee, Jarvis was approached by the newly arrived Braves

baseball team and offered the job of ballpark organist. A decade later Jarvis became the organist for the New York Mets at Shea Stadium where she mixed the normal staples of "Take Me Out to the Ballgame" and "Meet the Mets" with Charlie Parker's "Scraple From the Apple." She also brought a jazz sensibility to Muzak, her day job, where she had risen from a clerical position to vice president in charge of programming and frequently hired the likes

of Lionel Hampton, Clark Terry and others to add a little swing to the company's standard elevator fare.

She left Muzak in 1978 and the Mets a year later to return to her roots and seek work as a jazz pianist. By the 1980s she was ensconced at Zinno's in Greenwich Village performing with Milt Hinton and other well-known bass players. Jarvis also performed several times at NJJS events, including appearing with Ed Polcer at the 1981 Spring Preview, with her trio at the 1985 Pee Wee Russell Memorial Stomp and at Jazzfest Piano Spectaculars in 1994 and 1999. Despite health problems she continued to perform into the new century including a stint as the only woman member of the Statesmen of Jazz, a group of mostly over-age-65 players. **JJ**

Jazz Trivia

By O. Howie Ponder II
Questions

centennials 1910 was an important year for the birth of famous jazz artists. This month we are considering a few of them who would celebrate their centennial this year.

Look for others later in the year.



- 1.** This clarinet-playing bandleader and his lead trombonist were born 11 days apart in 1910. Their respective solos on the band's recording of "Star Dust" are regarded as among the finest for their respective instruments in jazz history.
- 2.** A drummer, he anchored the Jimmie Lunceford rhythm section with his strong 2/4 beat. He later played on Broadway and his time was so well regarded that it is said that Ethel Merman wouldn't set foot on stage unless he was in the orchestra pit.
- 3.** Besides being an extremely successful bassist, this long-lived musician was an accomplished photographer whose pictures served to document the big band era.
- 4.** A member of the talented Warnow family, this composer is better known by his stage name and for his novelty compositions such as "Twilight in Turkey," "Dinner Music for a Pack of Hungry Cannibals," and "Bumpy Weather Over Newark."
- 5.** Although he made his name and reputation playing trumpet with Duke Ellington's early orchestra (he replaced Bubber Miley) and gave it a unique sound, he caused a minor sensation when he left Duke for Benny Goodman's orchestra in 1940. The mystery man in Question #4 actually wrote a song about it. Extra Credit if you know its title.

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

answers on page 51



Dan's Den Jazz Masters: The Backstory

By Dan Morgenstern

The annual National Endowment for the Arts induction of

Jazz Masters has become a major in-gathering of the tribe since chairman Dana Gioia expanded the program in 2004 from three inductees to six—one of these in a newly added category, Jazz Advocacy—then seven. Dana also made it a two-day celebration, with both public and private events to which all previous Masters and their guests (and survivors) were invited, culminating in a concert featuring the newcomers, in alphabetical order.

This year, with the newly appointed chairman, Rocco Landesman, in charge and the roster expanded to eight, Jazz at Lincoln Center was the appointed host and venue for the second year, succeeding the late lamented International Association of Jazz Educators. The Class of 2010 comprised Muhal Richard Abrams, pianist-composer and true founding father of the Association for the Advancement of Creative Musicians (AACM); George Avakian, founding father of the jazz album concept (with *Chicago Jazz* for Decca in 1939, when he was barely 20) and doer of so many other good deeds for jazz; Kenny Barron, youngster of 66 and brilliant pianist; Bill Holman, the great

arranger-composer and bandleader almost never seen outside California; Bobby Hutcherson, vibraphonist supreme; Yusef Lateef, free spirit and master of many horns; Annie Ross, as glamorous and riveting as ever, and Cedar Walton, who can make a piano say yes.

The alumni came out in force — according to the NEA, the best turnout ever — and it was a pleasure indeed to watch the meetings and greetings. (Musicians don't get to see each other that often.) Aside from rehearsals with the Lincoln Center Jazz Orchestra, the first event was at Dizzy's Club Coca-Cola, one of the most scenic and comfortable jazz clubs anywhere, with cocktails, dinner and performance by the Clayton Brothers band — John, Jeff and gifted son Gerald, plus non-related Terrell Stafford, all in fine fettle. But the main event was the exchanges of hugs, greetings and catching-up. Each new Master had a table — I was at the Avakian table, which included the ageless and as always splendidly attired Roy Haynes, class of '95.

Randy Weston, Class of 2001

The next day began with the 7th Annual Reunion Luncheon, hosted by BMI, at the Sheraton Towers. I was happy to see my oldest friend among the Masters, in fact one of the very first jazz musicians I met

on arrival in America, back in the fall of 1947: Randy Weston, class of 2001. This was also our first

Thirty Jazz Masters attended the induction ceremony for this year's Jazz Masters. Here, seven new inductees and 23 past masters pose for their "class picture." Getting them to all look at the camera at the same time was like herding cats. Oh, I guess it WAS herding cats!
Photo by Fran Kaufman.



Fran Kaufman photo

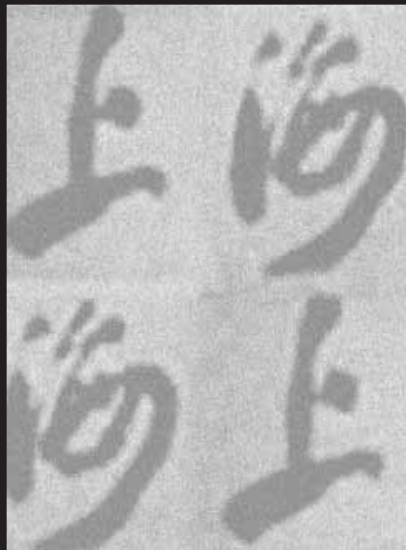


Previous honoree Gerald Wilson gets some help with his collar before going on stage at the annual National Endowment for the Arts Jazz Masters ceremony at Jazz @ Lincoln Center. Photo by Mitchell Seidel.



NEA Jazz Master Yusef Lateef, on stage in the Rose Theater at the NEA Jazz Masters 2010 Induction ceremony. Photo by Fran Kaufman.

continued on page 12



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sun 2/28: JAY D'AMICO

wed 3/3: WARREN VACHÉ

fri 3/5: TONY DESARE

sun 3/7: SARAH PARTRIDGE

wed 3/10: WARREN VACHÉ

sun 3/14: JAN FINDLAY AND TOMOKO OHNO

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DAN'S DEN: JAZZ MASTERS

continued from page 10

encounter with new chairman Landesman. From a theater background, I was curious to see how he would relate to jazz. I'm happy to say that he made a fine impression, first with warm greetings.

Rocco followed Wayne S. Brown, NEA's Director of Music & Opera, and was in turn followed by BMI Prez Del Bryant and JALC Board Chair Lisa Schiff—and then, at desert time, as presenter, along with Bryant, of a new touch: individually engraved silver plates for each inductee. Rocco's comments were well chosen, but the giveaway was when Annie Ross's turn came, and he revealed himself as a longtime fan and friend, also letting us know that he was related to songwriter Fran Landesman of "Spring Can Really Hang You Up the Most" fame. And as a final touch of class, all of us prior Masters had plates of our own waiting ...thank you, BMI!

The annual photo shoot, which always takes quite a while, kicked off the evening's events—this backstage at JALC, with a quickly consumed soulfood buffet included. Then the concert—open to the public, free and quickly "sold" out. Each of the new kids on the block had a showcase, opening with a video interview by A.B. Spellman, a presenter chosen by the new inductees, a brief personal statement, and a performance with the estimable JALC Jazz Orchestra. The band proved its versatility on the demanding opener, Muhal's "2000 Plus the 12th Step," which opened with a brief piano contribution by the composer and was admirably rendered. Ted Nash's flute solo was among the highlights.

As presenter for Bill Holman, I was making my way to the stage through the bowels of Rose Hall when I encountered Muhal on his way back to the auditorium. He was beaming. "Wynton came through for me," he said. Kenny Barron performed solo, an original composition dedicated to fellow pianist Abdullah Ibrahim. Holman's "Make My Day," a happy piece with Lester Young touches, was another bull's eye for the band, which also did well with Bobby Hutcherson's "Little B's Poem" (Bobby's video interview included a touching and very funny recol-



Veteran record producer George Avakian smiles after posing for the group picture with his fellow NEA Jazz Masters, class of 2010. Behind him Dan Morgenstern, a previous NEA honoree, takes careful mental notes of the event for his *Jersey Jazz* column. Photo by Mitchell Seidel.

lection of his very first public appearance) and with Cedar Walton's dedication to his mother, "Song for Ruth." The most unusual performance was Yusef Lateef's. With hand percussionist and occasional pianist Adam Rudolph, he presided over an array of flutes—mostly hand-made of various woods—though he picked up his tenor sax for the climax. Unorthodox, but clearly heartfelt, and strangely moving. Annie Ross's rendition of "Music Is Forever" was memorable. Her own lyric, a tribute to jazz greats gone but not forgotten, was put across without a lost word — the voice may no longer be what it once was, but her artistry of projection remains, as does her stage presence. The fine trumpet solo was by Wynton Marsalis, who played it seated within the section. Her presenter was none other than Rocco Landesman.



When NEA Jazz Master, Annie Ross, sang her composition, "Music Is Forever," there weren't too many dry eyes in the audience in the Rose Theater. Ross was introduced by NEA chairman, Rocco Landesman, who said his aunt, lyricist Fran Landesman, first taught him about jazz and introduced him to Annie. Photo by Fran Kaufman.

No Pops and Duke Record

The finale was George Avakian's choice: Ellington's "Stompy Jones," on which the superb trombonist Vincent Gardner did a Higginbotham, and my favorite baritone man, Joe Temperley, finally got a solo spot. In his remarks, George mourned that his plans to record Louis Armstrong with the Ellington band never came to fruition—indeed a pity. But so many other great Avakian ideas did bear fruit, and George is still out there, catching more live performances than most

continued on page 14



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DAN'S DEN: JAZZ MASTERS *continued from page 12*

NEA Jazz Master James Moody grabs a quick bite backstage at the annual ceremony at Jazz @ Lincoln Center before going on stage while Paquito D'Rivera's wife, Brenda Feliciano gets her camera ready. Photo by Mitchell Seidel.



Jazz Master Joe Wilder is introduced before the NEA Jazz Masters 2010 induction ceremony in the Rose Theater. When I looked at the photo, it was like playing “where’s Waldo?” In the audience I can identify Frank Wess, Lew Tabackin, Toshiko Akiyoshi, Mr. and Mrs. Buddy DeFranco and

Mr. and Mrs. James Moody. But I’ve probably missed someone. The theater was packed with luminaries of the jazz world. Photo by Fran Kaufman.

people half his age. The senior Jazz Master, he provided an appropriate finishing touch.

Coda: A few weeks later, class of 2005 Jazz Master George Wein could be found at Symphony Space, presiding over a very good idea with some very good friends. Inspired by a party at his home during which he showed some photos and told some stories, followed by a little musicale, this was a mellow evening. Telling the sold-out house (spotted maybe a few under 70) that he had been given a camera by Toshiko in the 1960s but didn’t consider himself a photographer, he showed first a backstage at Newport shot of a melancholy John Coltrane and told a

great story about a Detroit event for which the sidemen in the Coltrane quartet were delayed by flight problems and George arranged for an on-the-spot reunion with Monk. Then a photo of Joe Venuti on the bus, and some anecdotes about the great fiddler, and a really nice one of Red Norvo, from the same bus trip, after which George introduced three of his favorite musicians: Howard Alden, Gene Bertoncini and Anat Cohen.

This ad hoc trio proceeded to make some lovely music, with Gene laying out (and obviously enjoying) what has become a set Alden-Anat piece, Jelly’s “Shreveport,” which

not so incidentally was what turned George on to Anat, at a Bechet Society concert—as he related when introducing the threesome. There were also two Django numbers, in honor of the great guitarist’s centennial the following day, and a particularly winsome clarinet solo on “Gone With the Wind.” There will be more of these intimate evenings with George at this nice uptown Manhattan venue, where you can take drinks purchased at the well-stocked bar inside. JJ

Dan Morgenstern, contributing editor of Jersey Jazz, is director of the Institute of Jazz Studies at Rutgers’s University, Newark. He is the author of Jazz People (Pantheon Books).



New Jazz Master Kenny Barron, his manager, Karen Kennedy and pianist Helen Sung deep in conversation at the party after the ceremony.

Wynton Marsalis and Ryan Kisor in the Lincoln Center Jazz Orchestra.

Photos by Fran Kaufman.



Jazz Journeys, near, far and in-between

33rd Cape May Jazz Festival April 16 – 18, 2010

Immerse yourself in jazz vocals from ballads to low-down blues, mellow sax, high pitch trumpet, Latin piano ...it is all here at the 33rd Cape May Jazz Festival April 16–18, 2010. Spyro Gyra opens up the festival Friday night with straight-ahead jazz, blues, Latin, Brazilian, instrumental pop, funk and fusion. Blues singer Shemekia Copeland opens up Saturday night with her huge, blast-furnace voice which gives her music a timeless power and heart-pounding urgency. And that's only the beginning!

Visit capemayjazz.com for details on the sizzling line-up and look for ads in *Jersey Jazz*, in this issue on page 38.

Atlanta Jazz Party April 23 –25, 2010

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Vocals: Nicki Parrott, John Cocuzzi, and Topsy Chapman

Tickets, information? visit www.atlantajazzparty.com. See ad page 29.

Great Connecticut Traditional Jazz Festival July 30, 31, August 1, 2010

The 2010 Great CT Jazz Festival will be held at the Sheraton Four Points Hotel at 275 Research Parkway in Meriden, Connecticut. Two indoor and two outdoor tent venues will feature food and drink, dance lessons and dancing. There is a special price for lodging and the indoor pool will be available. Top traditional jazz bands from all over the United States and CT supply toe tapping, upbeat music from the early 1900s up to present day, New Orleans style jazz through the Swing and Big Band era.

For tickets and more information check the Web site at www.greatctjazz.org or call 1-800-HOT-EVENT (1-800-468-3836). Tickets available for the weekend, for all day Saturday or separately for each of four sessions. Watch for ads in coming issues of *Jersey Jazz*.

PREZ FEST 2010 Celebrates Art Blakey at St. Peter's Church March 14

During his lifetime, legendary drummer Art Blakey performed at Saint Peter's Church, "The Jazz Church," many times. He was well known for his Jazz Messengers "school of jazz" which produced many legendary musicians, including Wayne Shorter, Cedar Walton, Lou Donaldson, Terrence Blanchard, Billy Harper, Brian Lynch, Donald Harrison, Reggie Workman, Bobby Watson and others.

The program starts at 3:00 PM on Sunday, March 14, 2010 at Saint Peter's Church at 619 Lexington Avenue (54th Street) with several free events: "The Legend Wall" — an exhibit about Blakey, and a panel discussion about Art Blakey and the Jazz Messengers' enduring influence on jazz. At 5:00 PM, Jazz Vespers — also free — takes place in the Sanctuary with music led by one of Blakey's Jazz Messengers.

The Concert begins at 7:00 PM with live performance of 30 years of compositions music of Art Blakey and the Jazz Messengers by a student band and by a Messengers band. Suggested ticket donation: \$20 (\$10 for students with ID).

Visit <http://www.saintpeters.org/> or call 212-935-2200 for details and more events.

William Paterson University Spring Jazz Room Series through April 23

Legendary percussionist Pete Escovedo and composer and orchestra leader Maria Schneider with her longtime tenor saxophonist Rich Perry are among the jazz artists scheduled during the spring 2010 Jazz Room Series at William Paterson University. Other performers include the Inventions Trio featuring Bill Mays, Marvin Stamm, and Alisha Horn; and an all-star group featuring George Cables, piano, with Jeff "Tain" Watts,

James Genus, and Gary Bartz, The George Cables Project is produced by Jill Newman Productions.

The series, one of the most prestigious university-sponsored jazz events in the country, runs on Sundays from February 14 through March 7 with a special Friday evening finale concert on April 23, 2010 in Shea Center for Performing Arts on campus.

Sunday concerts begin at 4 PM in Shea Center. "Sittin' In," informal jazz talks with the afternoon's artists or other special guests, are presented prior to the concerts. Talks begin at 3 PM in Shea Center 101 and are free to

all Jazz Room ticketholders. Each concert begins with a performance by a student ensemble composed of William Paterson jazz majors. (The Friday evening concert will not include a Sittin' In session.)

Tickets are available in advance or on the day of the performance at \$15 standard; \$12 senior citizens, William Paterson faculty, staff and alumni; and \$8 for non-William Paterson students. William Paterson students may attend free of charge. For tickets or information, call the Shea Center Box Office at 973-720-2371 or order online at www.wplive.org. See ad page 21.

NJ High School Jazz Band Competitions

The New Jersey Association for Jazz Education, the only organization devoted solely to jazz education, presents the official NJ State Jazz Band Championships. The festival is in two phases — a preliminary round and a final round featuring the top bands selected from the preliminary festivals. Finals will be held April 24. Open to the public. Tickets \$9.00 for Adults and \$6.00 for Students/Senior Citizens. Shows start at 5:00 pm; food is available in the cafeterias.

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2. J. P. Stevens Lab Jazz
3. E. Brunswick
4. SP Moonglowers
5. SPF Jazz
6. Princeton Jazz Ensemble
7. Bridgewater-Raritan Monday Band
8. Bridgewater-Raritan Tuesday Band
9. Edison
10. Sparta

AT STEINERT HS TUESDAY, MARCH 9

1. Steinert
2. Princeton Studio
3. Jackson Memorial
4. Jackson Liberty
5. Willingboro
6. Mainland
7. Carteret
8. Ramsey
9. Elizabeth
10. Bergenfield

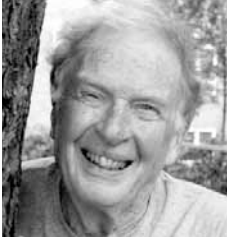
AT CHEROKEE HS WEDNESDAY, MARCH 10

1. N. Burlington Reg.
2. Overbrook
3. Seneca
4. Cherokee
5. Eastern
6. Burlington City
7. Shawnee
8. Deptford
9. Creative Arts
10. Pitman

AT LIBERTY MS (W.ORANGE) THURSDAY, MARCH 11

1. Morristown
2. Ridgewood Jazz Lab
3. Ridgewood Big Band
4. Randolph Jazz Ensemble
5. Randolph Jazz Band
6. W. Orange Jazz 1
7. W. Orange Jazz 2
8. Newark Academy
9. Southern
10. Mahwah

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Noteworthy

Fradley Garner
International Editor *Jersey Jazz*

LIFETIME AWARD TO CLARK TERRY ... HERB JEFFRIES IS ONLY 96 ... 'BEATBOXING' LETS A FLUTE MOCK A DRUM ... REEDSLADY LAUBROCK WOWS 'EM IN THE VILLAGE ... MRAZ: 20 HOURS UNDER A BASS FOR A 7-MINUTE GIG

"THE GOLDEN YEARS SUCK!" insists 89-year-old **Clark Terry**, who still lights up the room with his smile and signature song, "Mumbles." During Grammy Week at the end of January, the scattin', ex-Ellington trumpeter picked up the Recording Academy's lifetime achievement award for contributions to recorded music. "Clark Terry is not only one of the most original and inventive trumpeters and singers in the history of jazz," **Dan Morgenstern** told this column, "but also one of the kindest, most generous, funniest and bravest men." **Bravest**, explained the Institute of Jazz Studies director, because his fellow-NEA jazz master "has never lost his determination and sense of humor in the face of years of physical adversity." Other lifetime awards went to **Leonard Cohen**, **Bobby Darin**, **David "Honeyboy" Edwards**, **Michael Jackson**, **Loretta Lynn** and **André Previn**.

ANOTHER EX-ELLINGTON headliner has no quibble with Father Time. *The Biographical Encyclopedia of Jazz* lists vocalist **Herb Jeffries'** birth year as 1911. Recently, however, the gentle "Flamingo" singer and "Bronze Buckeroo" of early black cowboy movies discovered a birth certificate with 1913 on it. "So I've had two 95th birthdays," quips the oldest living rapper. His homepage, Wiki bio and music videos are worth several visits. Just google Herb Jeffries and check 'em out. (Thanks to Don Robertson for the birth year tip.)

A FLUTE FAN, ARE YOU? Then you may have heard of the "breathtaking new technique" called beatboxing. In essence, the player generates his own drum rhythms with lips, tongue and breathy sounds while playing a melody. "About 5 to 10 flute players worldwide have mastered the method, most popular among them **Greg**



On the record: Clark Terry collected a Grammy Award for a lifetime of recorded achievement.

Pattillo of New York," according to the German jazz flutist **Dirko Juchem**. His new release of mostly self-composed *16 Flute Solos*, is claimed to be the only solo flute CD with beatboxing. It comes with a 32-page booklet (also a first) describing the method, with musical notation. Listen on YouTube. First reader, NJJS staff excepted, to ask for it gets a free CD and booklet. E-mail fradgar@get2net.dk

A REEDSLADY TO REMEMBER is the German tenor and soprano saxophonist **Ingrid Laubrock**, who spent the first 15 years of her career in London and recently led a quartet at Cornelia Street Café, in Greenwich Village. Ben Ratliff, writing in *The New York Times*, was sure she "spent time listening to... **Joe Lovano**, **Steve Lacy**, **Wayne Shorter**, **Lee Konitz** — but she's not

defined by any of them; they pass through her sound and then disappear." Ms. Laubrock's side-players were New York-based: **Mary Halvorson** on guitar, **John Hébert** on bass, **Tom Rainey** on drums — plus **Kris Davis** periodically on piano as a fifth player. "It was her own composed music, but sometimes as free as it could get within parameters," wrote Ratliff.

BACK DOWN MEMORY LANE: Czech-born **George (Jiří) Mraz**, one-time bassist with **Oscar Peterson**, **Ella Fitzgerald**, **Zoot Sims** and **Stan Getz**, was talking in the Prague Harmonie about his first trip abroad, to Amsterdam in the 1960s, with the **Karel Velebný** SHQ. Seems the band all squeezed into one compact car, and Mraz had to lie flat under his bass for 20 hours. The band set up and played for seven minutes, according to the Jazzinstitut Darmstadt Jazz News. After that, the club turned on a live TV transmission of the heavyweight match between **Cassius Clay**

and **Sonny Liston**. Mraz, who lives in the United States, was in Prague last fall to play in a concert with 91-year-old **Hank Jones**; on his own 65th birthday, Mraz was given a gold medal by Czech President **Václav Klaus**. JJ

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

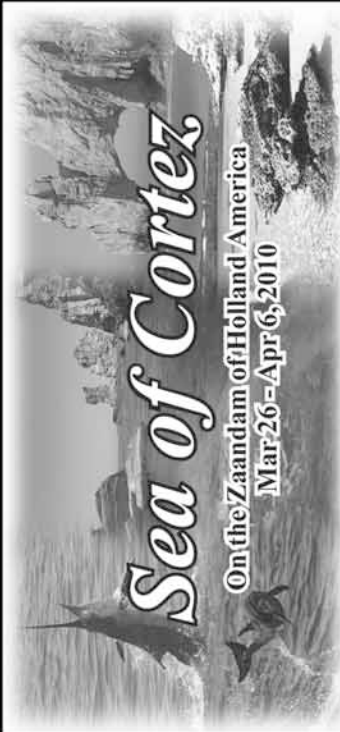
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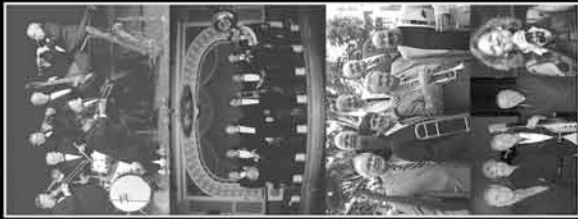
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John Cocuzzi, Jeff & Anne Barnhart,
Russ Phillips, Nicki Parrott, Kristin Korb,
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JAZZ ALIVE 2010



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Talking Jazz

A Jersey Jazz Interview with Warren Vaché Part II

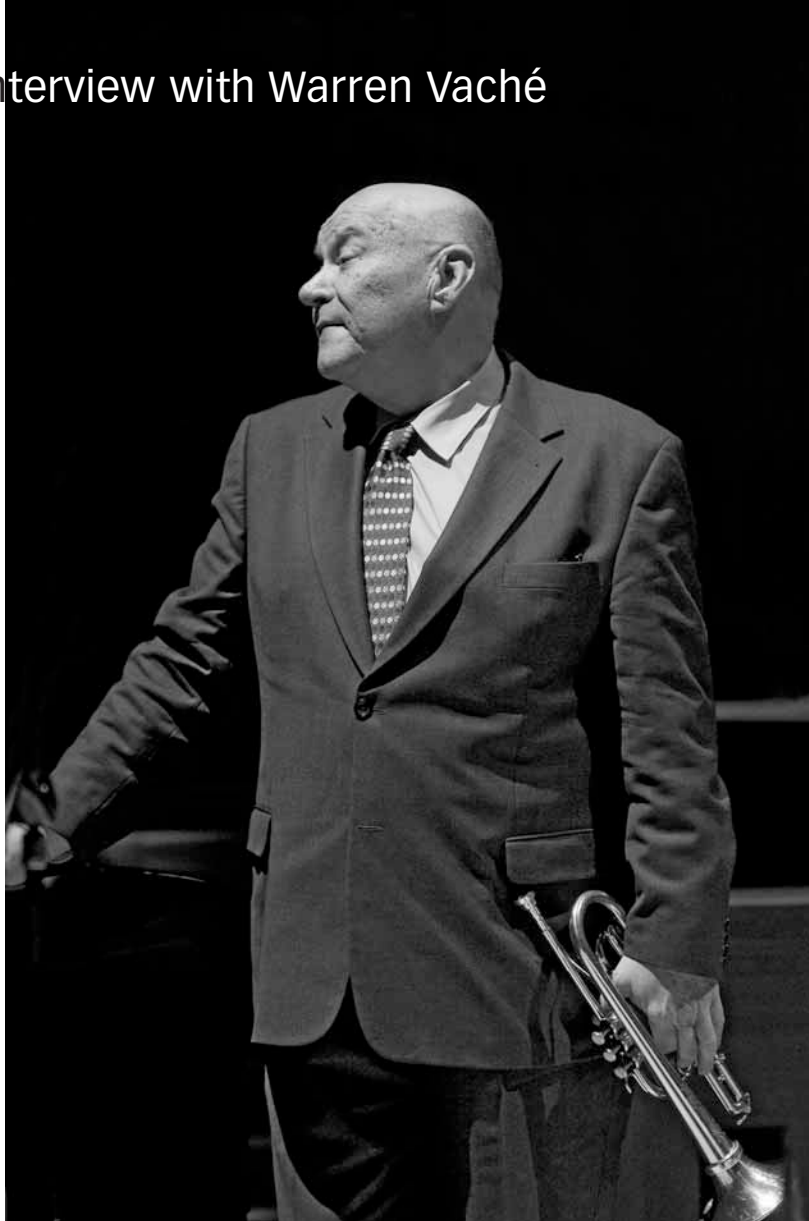
By Schaen Fox

T*his month we present the conclusion of the expansive Mr. Vaché's conversation with Schaen Fox.*

JJ: OK, would you tell us about Bobby Hackett?

WV: Oh, Tony Bennett used to call him, "Little Jesus." I just absolutely loved him. His was my ideal sound. When I was just starting college, my dad was working with Chuck Slate's Jazz Band and Bobby Hackett came to guest with them. One of the Jersey Jazz Society guys put Bobby up and I went to see him and I remember the minute Bobby played note one on that horn I thought I'd died and gone to Nirvana. I don't think I had heard anything live that sounded that beautiful. I went up to this fellow's house the next day to talk to Bobby and, of course he was diabetic and every now and then he liked to have a couple of drinks. He was hung over and I showed up. You can imagine being hung over and staying in somebody's home having worked a gig the night before and what is waiting downstairs is a bright-eyed young fellow [laughs] who wants to idolize you. He was having a little difficulty getting himself going but he was as pleasant as he could be. [Laughs] I wouldn't say I was close to Bobby, but he would come out to play with Chuck from time to time and he did stay here at the house on several continuing weekends, and I got to sit and talk with him. He was an incredibly tiny man, thin and not very strong. If he was five feet he was tall. So being the brute I am, I used to pick him up at the airport, drive him places and carry his horn. He always wanted to write an autobiography and call it *Listen Hear*. Like most musicians, he figured [that] music may be in front of [people], but none of them understand what it is they are listening to.

JJ: What about the story that he never said anything bad about anyone?



Warren Vaché at the All Nite Soul Tribute to Joe Wilder in October, 2009. Photo by Ed Berger.

WV: Well that was the standard line. He would say things like this: "What about Hitler? He was the best in his field." One time going through Canadian customs the inspector asked, "Is this a musical instrument?" His reply was, "Sometimes." So, there is another story George Mazzo told me: George was working with Bobby and Dave McKenna played piano, Gary Hawkins played drums and more than likely Frank Tate played bass. You've got to remember that Bobby was a guitar player before he was a cornetist, so his approach came pretty much from the harmonic; although he was one of the world's best melodic players. He was notorious because he didn't want any substitutions. If the man wrote C7, he wanted a C7 in root position. So it kind of handicapped old Davy. Anyhow they finished this gig and were driving home late at night on a lonely highway. Bobby and George were in the first car and Dave and Gary were in the car behind. All of a sudden the car behind begins to flash its lights and Bobby, who every time he opened his mouth sounded like a Model T rounding the corner

with a Thompson submachine gun, said, "It must be trouble. I guess I'll pull over." So it is colder than hell and snowing and a guy gets out of the second car and walks up to Bobby. Bobby rolls down the window and it's Dave McKenna, drunk as a lord and pissing on the door. He looks at Bobby and says, "Bobby Hackett, you mither frigo here's your C7." Bobby just rolled up the window, looked at George and said, "When they play that good you've got to put up with that kind of stuff." [Chuckles]

The last time I saw him I was working with Benny Goodman in Philadelphia and Bobby was playing on the same concert. I said, "Hi" and Bobby said, "Yeah, look what I got." He had just been to the Benge factory and had two new Benge cornets right in their cases — the mute racks of which were full of brand new Benge mouthpieces. Bobby would go on stage, play the opening chorus and the solo, and while somebody else was playing, he'd go off stage and put a new

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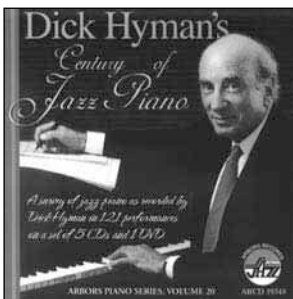
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WARREN VACHÉ *continued from page 18*

mouthpiece in and go out and play some more on that, and this happened almost every 10 minutes. The problem with the cornet is pretty much endurance and strength, and I don't think Bobby ever seriously studied how to develop your muscles and make a tone. So, he got stuck that the mouthpiece was going to make things easier. What happens is that little bit of difference in the mouthpiece will let you use another part of the muscle on the lip. So, it is going to feel good for about five or 10 minutes. Then when the muscle starts to weaken [chuckles], it's going to feel just as bad as it did with the other mouthpiece. So Bobby felt mouthpieces were the Holy Grail and he was Bobby Hackett, so he could go to the Benge factory and they would give him two new horns and every mouthpiece they made. I don't know if he ever paid the people that loaned him the horns. I think when he died his poor wife had quite a bill to take care of.

JJ: What did he do with the mouthpieces after using them once?

WV: Put them back in the box and I don't know if he ever used them again. The only thing I learned that afternoon was he always sounded like Bobby Hackett. So, I decided I would practice instead of buying new equipment. That's a disease you can get into, trying to find the Holy Grail of mouthpieces. For a while I had a load of them too.

JJ: Would you tell us about Ruby Braff?

WV: Ah, another one. I got to spend an awful lot of time with Ruby and I loved him. Nobody appreciated Ruby's genius more than I. He was a unique individual voice and could do things on the cornet that none of us can do. Again, Ruby never really had the training about strength, endurance, practice and tone that I was fortunate enough to get. So he struggled with the endurance problem for most of his life; but Ruby was such a clever fellow that he could play within his comfort zone and make more music than any human being that I've ever met. I never heard Ruby Braff sound as if he couldn't control it, or as if he's tired. He was a genius at figuring out musical ways within the strength that he had. He was one of the finest musicians I've ever met, and being an artist he had a very unique and personal take on just about everything from life to eating, all of it.

He was a very brilliant man. He was also one of the more difficult people on the planet. I would call Ruby, and if you got on the phone with Ruby Braff, you were good for a good four hours because he lived mostly by himself and was starved for company most of the time. So you would be on the phone for four hours and I would guarantee that no matter what you said, how you said it, or how careful you were or how well the conversation was going in that first hour and

a half, by the time hour three rolled around, you were a stupid idiot and a pain in the ass. The last hour and a half was always getting a dressing down from Ruby. I loved him. "When they play that good you've got to put up with that kind of stuff."

JJ: What about the next time you called: were you still a stupid idiot?

WV: No. It was all forgotten, all gone; start over again from the beginning. I always loved that band he had with George Barnes. I never met George, but apparently he was of the same proclivity as Ruby. [Chuckles]

JJ: Yeah, now how did they get together?

WV: They liked music and respected each other's playing. Playing music with anybody is life by committee. You have one idea how things are going to go and somebody else on the committee has another idea and to make it work it is a function of compromise. When you have two guys that don't want to compromise there's going to be sparks flying.

One of my favorite stories that Ruby told me was when he started working with Benny Goodman. Benny hired him for a date, and I think it paid 75 bucks. Ruby said, "Well now you've got to pay me a little more because I'm not a studio musician like the rest of the guys in your band. This is what I do for a living and I have to be paid for it." Benny said, "Well I don't understand why I should pay you more because you don't do studio work." That was the end of that. [Chuckles] Ruby never got a dime out of Benny more than he was offered.

JJ: Would you tell us about your time with Rosemary Clooney?

WV: Rose musically was an amazing woman. She had the most wonderful sense of phrasing of anybody I think I've ever worked with. She could swing harder just singing the melody than most people I know and she had perfect pitch. Her intonation was flawless. The whole experience of working with Rose was awesome. She liked musicians and she loved to sing. When she was first making a comeback and did those records out in California, she didn't even have arrangements. We would make head arrangements in the studio, figure out what was going to happen here and there and we just made the records. Once the comeback started to pick up momentum she needed to be a little more careful and have things worked out. So things got a little bit tighter and more arranged ahead of time, but in the beginning it was an absolute ball. I worked a great deal with her. It must have been about 10 years. She was one of the guys. We'd go over to the house and I remember having a lovely Italian diner there that either she cooked or her man Dante cooked. Dante was a dancer. You watch *Seven Brides for Seven Brothers* and he is one of the dancers.

It was one of the first experiences of the Hollywood inside that I'd ever had. She lived in a big beautiful house in Beverly Hills that had been George Gershwin's. Her next door neighbor was Ira Gershwin. The story she gave me was the guy who once owned the house was a buddy of Russ Columbo. Russ had come over to visit and they were sitting in a little office space immediately to the right of the front door. The guy kept a Civil War pistol as a paperweight. Columbo picked up the pistol to look at it and instead of placing it down on the table, he dropped it. The thing was loaded and went off and killed him. Rose said her kids used to go to bed every night and go up the stairs and turn to that little room and say, "Goodnight Russ." Everybody figured Russ Columbo was still hanging around. She didn't say that anybody had seen the ghost, but they thought it was kind of spooky.

JJ: These are all such great legends. Did any of them give you any advice that has stuck with you?

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WARREN VACHÉ *continued from page 20*

The first night I'm trying to impress everybody. I played every note I know in the first eight bars, played it all again in the second eight and all again in the third. This went on until the last chorus and Vic Dickenson put the trombone bell about two inches from my ear and he played the melody.



Warren and Benny Carter was taken in Chicago in July 1997 at a rehearsal for an appearance at the Ravinia Festival. Photo by Ed Berger.

WV: Most of them couldn't wait to say stop drinking. [Laughs] I never paid any attention to it, but it was good advice. Well, you know advice comes in many ways. Benny Goodman taught me how to breathe, that was good advice. He took the time; that stayed with me. Most of the time when you talk to a musician about something they are passionate about, their opinions are informative. So advice comes in a constant stream if you are open to it. When you hear Connie Kay talk about something he heard in a certain piece of music, or performance, or a certain individual's approach to music, that's advice. It comes constantly.

JJ: One of my standard questions for musicians is, "Have you found any film or story that you feel accurately depicts a jazz musician's life?" Your film *The Gig* is a frequent pick. Would you tell us about that?

WV: I had an accident where I ended up cutting the tendons to the little finger of my right hand. The

reason this is significant is I was home recuperating from the operation and I get a phone call. It turns out Billy Butterfield was playing Condon's and had an offer to make more money somewhere else. They called me to see if I could sub for Billy at Condon's. So I went in and I'm playing with my left hand and my right hand in the cast. I finished the set and went to the bar and the next thing I know a very animated fellow is tapping me on the shoulder and the first thing out of his mouth is, "Have you ever done any acting?" And, of course, I wanted to get to my drink so I said, "No I haven't, but I'll give it a try. What do you have in mind? Can I keep my clothes on?" He chuckled and gave me a card. It was Frank Gilroy, the well-known screenwriter and playwright who won the Pulitzer Prize for *The Subject was Roses*. He'd put the money together to produce a film that he had written about his time during college playing in a jazz band.

The next day, I met him and some of the people that backed the film and, amazingly, they cast me

as the trumpet player. The idea being they could put the camera on me and sell everyone on the other actors as musicians. The part wasn't all that demanding so there wasn't a great deal riding on my performance. They also had a built in technical advisor in me, so when Wayne Rodgers grabbed the trombone the wrong way I could correct him. So I was on set to help with that sort of stuff and as a result I got to also put together the music for the film composing a blues then prerecording a great deal of the music that was necessary in the script. I hired all my buddies; I got Dick Wellstood, Milt Hinton, Reggie Johnson, Kenny Davern, George Mazzo and a cast of thousands.

The funny bit about this is just before we did the pre-record for the movie, I came down with pneumonia. The day of the recording we did the "Hava Nagila" and the corny numbers first to get them out of the way. By the time we finished that, my temperature was bordering on 104 degrees. At which point Gilroy said, "You're out of here; get to a doctor." This I did; which left everybody in the studio with all the Dixieland jazz to record and no trumpet player. Well, it turns out Bob Bernard from Australia was visiting and George Mazzo told him about that recording date. Bob was in the studio's upstairs booth looking down at the recording session. I didn't know this, but George knew. So, all the jazz played on the soundtrack is played by Bob Bernard. I ended up having to cornet-sync all of Bob's solos.

The other funny thing about all this is that on one of his trips, Bob was on this Qantas airlines flight and he noticed that *The Gig* is playing in first class. So he was standing at the curtain between first class and coach trying to see what he can and pleading with the stewardess, "Can I watch the movie? I'm on the soundtrack." Poor old Bob couldn't even get in to listen to his own performance.

JJ: There you go again; no respect for the artist. Well, do you have a film, play or story that you feel accurately depicts a jazz musician's life?

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Portrait by Ed Berger.

WARREN VACHÉ

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Well, the first time they did that take, the drummer hit the crash cymbal and scared the horse. The horse reared up and took off into the desert. Cleavon said, "Stop him? I was lucky I could stay on him. I was doing anything I could to hang on. He finally got tired 20 miles into the desert." They had to send a helicopter to bring Cleavon back. [Laughs] The next day they told the drummer, "Whatever you do, don't hit the cymbal. We'll put it in in the post-recording."

JJ: I love it. What a great story. What about *The Cotton Club*?

WV: *The Cotton Club* was another kettle of fish entirely. I used to do some film work around New York for a contractor, Herb Harris. When Herb got a call that Richard Gere needed a tutor, he mentioned me. So I ended up going to Richard's penthouse apartment and spent an hour or two with him. He had played trumpet in high school so he had some idea how to make a sound on the instrument. We determined that I would give him some people to listen to and write some solos for him and we would work on that.

Ninety-nine percent of the film was shot at the Kaufman studios in Astoria, Queens. I would either drive into Queens or take the train into town, then the subway out to Steinway Street and then walk to the studio. I do remember taking the subway one day and noticing an inordinate number of very beautiful young black girls on the train, all of whom got off at Steinway Street and all of whom walked into Kaufman Astoria. They were doing auditions for the Cotton Club chorus line that day. I remember sticking my head in to watch the auditions because I had nothing else to do. There were four or five grand dames who had been in the Cotton Club chorus and each girl would come out and these grand dames would look at them and say, "Sorry, honey, you are too dark. You'd never have made it," and send the girl off in tears. Apparently they were on a mission to keep things as authentic as possible. And apparently the Cotton Club only hired "high yellow" singers and dancers. Fifty years later they put these absolutely gorgeous young women through exactly the same horseshit that they were put through. As much as I enjoyed looking at beautiful women I couldn't stand to watch it. I left.

I would spend days at the studio and get relatively little time with Richard because an awful lot of politics and Hollywood machinations went into making *The Cotton Club*. They had two or three people involved in scoring it. Ralph Burns was

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WV: *The Gig* comes closest to the real stuff. Nobody has yet captured it 100 percent. *Round Midnight* gets close, but there are too many cinematic whoopees in it and none of it really rings true. On the other hand, I don't think anybody who lives this life can make a subjective decision about this sort of thing. I may be just a little too close to the forest to see the trees.

JJ: Cleavon Little was a favorite of mine. How was it working with him?

WV: He was a big sweetheart; just a delightful man who was a joy to be around and very helpful. You have to recognize that I was a visiting fireman. Most of the guys in the cast of that film were struggling actors and had been most of their lives. Among some of the cast members there was a bit of resentment over the fact that I was involved in this. Wayne and Cleavon were remarkably professional, very accepting and wonderfully accommodating. Anything they could do to help me, they did. I found the whole experience extremely pleasant and a lot of fun.

On the other hand, it's an awful lot like waiting for an airplane in that you'll do the same scene twice. They'll shoot a group shot and then they will put the camera on one particular actor who has lines and you'll do the scene again while they film this particular actor. Then they'll reset the camera and film you. So if you are in a two-shot you've got three times to go through the scene. So you can tell somebody who wants to help you by the guy who

continues to act when the camera is not on him. A couple of times the guys I was working a two-shot with would sort of stare at the floor. You'd get nothing from them. They were not on camera so they were not expending any energy to help your little bit. Wayne and Cleavon always stayed connected with the film the entire day.

A year after *The Gig* was out, Cleavon was doing *I'm Not Rappaport* on Broadway with Judd Hirsch. I got tickets for my wife and I and my dear friends Peter and Susan Straub. We went to the theater and I went to the stage door and handed the stage door man my card and asked him if it could be sent to Mr. Little. And just tell him hello and if he had time I'd like to meet him after the performance. Well, we got in, I handed the tickets to the usher who said, "Ah yes, follow me." We got four seats second row center and at the end of the show we met Cleavon, and he and his lady actually came out to dinner with us. We went to Hanratty's to hear Ralph Sutton.

He was just an absolute gem of a human being; remarkably intelligent, socially adept and a real ball to know. He made you feel as comfortable as possible. The story I got out of him was [about] *Blazing Saddles*, always one of my favorite movies. Cleavon didn't know much about horses and had actually never ridden. So they had to give him remedial riding lessons. Comes time for that shoot and they put him on that lovely golden horse with the Gucci saddlebags and he is supposed to ride this horse in front of the Count Basie orchestra.



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WARREN VACHÉ

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originally on it. Then one Tuesday, it was known as Black Tuesday, Francis Ford Coppola decided he didn't like what he was seeing. So a great part of the production staff, Ralph Burns and writers got fired. Then they brought in all new people. I managed to stay through most of it teaching Richard and being on the set to advise. When the post-recording happened, it was indeed Richard who played the cornet solos that I wrote for him. It took a couple of weeks, but we got him to record the entire soundtrack by himself. Such were the politics that getting screen credit for having coached Richard was an impossibility. Frankly they paid me very well and it was a marvelous experience. Richard is a very intelligent and strong character. It was a pleasure to work with him. As I say, I've led a very varied and fortunate life. How many people do you know can say they went through an experience like that?

JJ: Do you know if Richard Gere has continued playing?

WV: I haven't spoken to him since *The Cotton Club*. When he left, he was talking to me about the possibility of a biographical film about Bunny Berigan, but that doesn't seem to have happened.

JJ: How much of your time did these projects take?

WV: When you are on an independent like *The Gig*, time and the budget are limited. It's amazing how it concentrates the mind. We shot for five, possibly six weeks. *The Cotton Club* was at least 18 months to two years from the time I walked in until I left. When they do these big budget Hollywood movies, there is a thing called a bonding company. You've borrowed a lot of money and you have to produce a product. So to protect their investment the investors will call on a bond company. *The Cotton Club* ran over budget and so long that by the end of filming there were bondsmen standing behind the camera to make sure



Warren with Big Band (Butch Miles in foreground, Gilbert Castellanos behind, on the 2009 Jazz Cruise on Holland America's Westerdam. Photo by Fran Kaufman.

Oh yeah. I've got a lot. Working with Benny Goodman almost every weekend with the likes of Zoot Sims, Urbie Green, Hank Jones, and Slam Stewart you'd have to be thick as a post not to learn something from these people. My entire life has just been one big learning experience and a ball. I've had a great time. I'm still having a great time.

that filming was done to a schedule every day.

JJ: Wow. What about *Crimes and Misdemeanors*?

WV: That was one day. The fellow who contracted for Frank Sinatra contracted for Woody's films at that point. I got a call from him. They were going to do a club scene in Manhattan that day. So I showed up on time and they had lots of dialogue scenes to film so again there was lots of sitting around doing absolutely nothing. Finally they called us. They would have a camera on Woody and

the actors at a table reacting to the band; and a camera on the band. We might have recorded two or three songs two or three times, and that was the day. Well, I'm booked to go to Europe and I get a call from the contractor. They want to reshoot; could I be there Thursday? Of course I was leaving for Europe on Wednesday, so I had to say no. When you watch *Crimes and Misdemeanors* you're going to hear me playing but see Spanky Davis sitting in the band.

JJ: Well, I guess that makes up for *The Gig*. What about the Burton-Taylor *Private Lives*?

WV: Yet another thing that fell into my lap. Once again I had a friend, Stanley Silverman, and he got a call to write incidental music for this production of *Private Lives* and they wanted a little Palm Court orchestra, violin, piano, bass and cornet. Stanley thought of me. The show is going to open at the Shubert Theater in Boston and we rehearse there for a couple of weeks. The problem that arises is they have a design where the entire set is supposed to be supported by cushions of air. When the curtain opens the set will be easily pushed downstage floating on these cushions of air. That's the theory. Well, the entire two weeks in Boston were involved in trying to get the hydraulic system and air compressor to inflate the air bags so they could push effortlessly this ton-or-something set. They would fire it up and it sounded like the Berlin air raid warning system. They ended up abandoning the air compressor entirely and hiring a couple of extra stagehands to push it.

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WARREN VACHÉ

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Now the Shubert Theater in Boston has an orchestra pit but we couldn't go into it because Miss Taylor gets acrophobia — fear of heights. If she goes to the edge of the stage and looks down, she gets dizzy. So they put a scrim over the pit so she couldn't see the distance, but if we were down there even with stand lights she would get dizzy. So, that Shubert Theater has boxes that run along both walls and we were put in the first box. This was fine for Boston, but when the show got to New York we were at the Lunt-Fontanne Theater [which] has no boxes and the balcony begins at row 17. They were afraid if they put the band in the balcony the first 17 rows would turn around to see where the music was coming from. So we actually didn't play the show in New York. We recorded all the music and [it] was played over an in-house PA system every night. I was what they call "a walker." They paid me a salary as if I were in the theater every night working that show. I never once saw the inside of the Lunt-Fontanne Theater. [Chuckles] We have a good work ethic we musicians and I'd much rather have been in working. However, it was nice to have a little cushion to live on.

JJ: Did any of you musicians have any interaction with Burton and Taylor?

WV: Not really. They kept pretty much to themselves. I was invited to Miss Taylor's suite on Academy Awards night. As usual I showed up early and had a drink with the stage manager and a couple of guys from backstage. The scuttlebutt came out that that was the year that Joan Rivers started making all

those Elizabeth Taylor fat jokes and the poor woman took it to heart. I understand that that evening she didn't come out to the party at all. Frankly, Dave McKenna was playing in the bar and if you gave me an opportunity to hear Dave McKenna I'm not going to sit in somebody's hotel suite watching the Oscars. I'm going to the bar to hear Dave McKenna — which is where I spent Oscar night.

JJ: Well what do you think of your movie experience?

WV: It was a wonderful experience and a phase of this business that I never thought I'd see. I never really thought about getting into the business of making music for movies. The next thing I know, there I am. Each one was a surprise. Each one was a job to be done. I learned a great deal and had a wonderful time. To this day I call Frank Gilroy and thank him. That was one of the more unique experiences of my lifetime, all courtesy of and thanks to Mr. Gilroy.

JJ: By the way, what instrument did he play when he was in that college jazz band?

WV: I think he was a trumpet player.

JJ: Condon's is something of a legend. Would you describe it for us?

WV: It was a hole-in-the-wall, your standard New York club rectangle. As you walked in the door there was a coatroom to your right. You walked past the stairs that went down to the basement and toilets. The bar was along the right wall and there were square tables against the left wall. The left wall was covered in a wonderful mural of jazz musicians and photographs of jazz musicians. The tables were covered in laminated facsimiles of famous 78 records. Just as you passed the bar there was the bandstand, about in the middle of the room. Then the room widened out and there were tables all down to the back. The kitchen was situated in the furthest recesses of this long rectangle.

I worked there six nights a week from 9:30 at night to 3:00 in the morning, sort of half-hour on, half-hour off. I was really very young and had very little idea of what it was I was doing. I got on the bandstand and Red Balaban was the owner and the bass player, Jim Andrews was playing piano, I believe, I think Connie Kay was playing drums and the front line was Vic Dickenson, trombone, Herb Hall, clarinet and myself. The first night I'm trying to impress everybody. I played every note I know in the first eight bars, played it all again in the second eight and all again in the third. This went on until the last chorus and Vic Dickenson put the trombone bell about two inches from my ear and he played the melody. We finished the first set and my first reaction was to get a little annoyed. Then I think for a minute, "Well he is obviously trying to tell me something. I can find out or remain annoyed." So I walked over and said, "Hey Vic, what's going on?" He said, "Look I've got to do this. In a band like this if you're the trumpet player your job is to play the melody the first and last chorus and to phrase that melody so that Herb and I will be able to hear it and can play harmony with you. That way it sounds like a band. Comes time for your solo, you can play the shit out of the son of a bitch and nobody cares, but when it comes time to play with the band you've got to do your job." That was advice that you are not going to get in four years of college training. I spent the remaining time at Condon's trying to do exactly that — play for the band. Try to lead the band from the trumpet; try to phrase the melody in such a way that it is obvious how it's going to be played and try to listen to everybody around me so that I leave holes for people. It's the mechanics of making music under-

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ARBORS PARTY *continued from page 1*



top left: Trombonists Dan Barrett and John Allred exchange ideas as they perform at the Arbors Jazz Records event.

top right: Mat Domber and his pants of many colors welcomes attendees.

second row left: Clarinetists Antti Sarpila, left, Bob Wilber and Nik Payton, right, use a poolside guestroom as a rehearsal studio at the Sheraton Sand Key Resort as they prepare for an evening's performance at the Arbors Records jazz party in Clearwater Beach.

second row right: Legendary 93-year-old violinist Svend Asmussen shows he can hold his own with a "younger" crowd at the party. From left: Antti Sarpila, Asmussen, Nicki Parrott, Bucky Pizzarelli, Ed Metz and John Allred.

For people who wanted to get away from the ballroom, there were duo and solo sets in the Sheraton's Mainstay Tavern. Pianist Ehud Asherie and saxophonist Harry Allen entertain the cocktail crowd.



Dick Hyman, back, Bernd Lhotzky, middle and Chris Hopkins, foreground, engage in some piano madness at Matt and Rachel Domber's party.

Photos by Mitchell Seidel



Drummer Ed Metz is reflected in a nearby piano lid as he performs in Clearwater Beach, Florida.

While the March of Jazz used to provide a laundry list of musicians that Domber would mix and match into various 25-minute sets, his latest jazz parties use more formal groupings for stepping-off points. The results, happily, are pretty much the same. And because working groups are involved, listeners have more of an opportunity to catch their favorite collections together. This year featured the Harry Allen-Joe Cohn Quartet, BED — Rebecca Kilgore, Eddie Erickson, Dan Barrett and Joel Forbes and Chris Hopkins and Echoes of Swing. Rounding out the performers was a selection of musicians including Warren and Allan Vaché, John Allred, Dave Bennett, Bucky Pizzarelli, Nicki Parrott, Ed Metz, Antti Sarpila, Bob Wilber, Nik Payton, Ehud Asherie and Svend Asmussen.

Some of the surprises included hearing a still spry Asmussen still able to swing the violin at age 93. It may sound funny, but he doesn't seem a day over 75.

Attendees may have thought they were having a muggles flashback when they caught site of 25-year-old clarinetist Dave Bennett, who with his rimless glasses and two-toned wingtip shoes



seemed to be channelling a young Benny Goodman. Even more surprising was an impromptu performance Bennett gave on the upright piano in the hotel bar that was reserved for jamming jazzers when he broke into a Jerry Lee Lewis number (a peek at Bennett's Web site explains the obvious: he's an aficionado of both Swing and Rockabilly).

When listening to the German quartet Echoes of Swing one was taken as much by their enthusiasm for the material as the arrangements. Somehow the thought of just four people getting their arms around the small group arrangements à la John Kirby's groups and making them sound full and robust is simply amazing, but they did it. They truly are a "little big band."

There were, of course, the usual suspects: the cornet-playing Vaché brother making just about everything he played sound sublime; ditto for saxophonist Harry

Allen, particularly his intimate performances in the hotel bar; 24-year-old violinist Aaron Weinstein, who combines the talent of a swing era veteran with the soul of a Borscht Belt tumbler. And the usual cherry on top of the Domber Sundae was a raucous piano-go-round, with two sets of 88s and about six pairs of hands rotating up and down the keys.

As was the case with the March of Jazz, the sets, most lasting no more than 25 minutes, were too brief to fully enjoy some of the performances. But even if you felt one course of the Arbors musical buffet not enough, another was waiting to sate your appetite.



Benny Goodman clone Dave Bennett leaps out of the Swing Era and off the piano bench as he shows off his Rockabilly chops with a rendition of Jerry Lee Lewis's "Great Balls of Fire" during an idle moment at the Mainstay Tavern.

WARREN VACHÉ

continued from page 28

You've got to remember that I'm approaching sixty and it's pretty general for guys my age to get the cranky old man syndrome. So take what I say, divide it by two, remove the vitriol and maybe you've got a kernel of truth.

standable. It has very little to do with playing what you feel and expressing yourself. Yes there is self-expression, but this is the discipline that's involved. I learned that quickly, and I hope well, working with Herb and Vic.

There was a great deal to be learned working six days a week with the quality musicians that walked into Condon's. And not only the guys on the bandstand, I caught the tail end of the "Great Hang." You could look down the bar in the middle of the evening and 90 percent of the people at the bar were jazz musicians. So I met everybody from Truck Parham to Joe Venuti. Not only that, but two doors down the street was Jimmy Ryan's where Roy Eldridge worked. I learned very early that you didn't go to hear Roy before 11:00 because he was still warming up. He would get really mad if you walked in before he found his chops. So I'd wait until about 11:00 and, on my break I'd walk down to Ryan's, buy a beer and listen to Roy's set. And trust me; Roy had the whole room scoped out. He knew the minute I walked in the door. I'd watch the master at work and 10 minutes before my set, I'd go back. I'd look down the bar 10 minutes into my set and there would be Roy watching just to see what I'd do. Talk about an education! Every night the idea is for us to impress each other. He's watching me to see what I'm going to come up with and I'm doing the best I can to come up with it.

The great story I tell, and I've told this a lot, is: one night Condon's business was terrible and they sent the band home early — around two in the morning. I'm getting into my car and hear, "Hey Vaché, where you going?" I say, "They are not doing any business. They gave us the night off. I thought I'd go home." He says, "Oh man, you've gotta come help me out. I'm drunk and tired and I've got another set to play. Come play the last set with me." I said OK. Roy Eldridge is asking me to play; I'm going to say no? I must have had a neon sign on my head that said "SUCKER." So I go into the club and he bought me a beer. We get on the bandstand and play the first chorus and he motions for me to take the first solo. So I did and he looks at me with a twinkle in his eye and says, "Come to get me, huh?" He grabbed his trumpet in his left hand, played two choruses — no note under high C — and his right hand is in his jacket pocket swinging on two and four. So he brought me in, set me up, dug a hole, put me in, shoveled the dirt back in and stomped on it; all in two choruses. I was never happier to be had in my life. You hear about cutting contests and competitions and it is much more than that. Roy Eldridge did that to me and I was just thrilled.

JJ: That is a great story.

WV: Oh yeah. I've got a lot. Working with Benny Goodman almost every weekend with the likes of Zoot Sims, Urbie Green, Hank Jones, and Slam Stewart you'd have to be thick as a post not to learn something from these people. My entire life has just been one big learning experience and a ball. I've had a great time. I'm still having a great time.

JJ: I've heard so often about jazz fading here and being popular overseas. If jazz were to vanish from the U.S., do you see any other country where you think it might endure?

WV: Well I wish I could be more positive, but no is the answer. Any number of several hundred thousand reasons can be given for it. Our culture generally leads the way, unfortunately, in world culture. No matter what, they are generally 10 to 15 years behind us in a trend. So I think half the reason everybody says Europe has more interest in jazz is because they are exactly 10 to 15 years behind us in forgetting it. Popular culture in Europe has very little to do with jazz any more. The generation that grew up appreciating it is going to do nothing but die. The kids have no idea of what we do. Do I see any hope in the future? No. The more I look the less I see anybody interested in art or jazz. You've got to remember that I'm approaching 60 and it's pretty general for guys my age to get the cranky old man syndrome. So take

what I say, divide it by two, remove the vitriol and maybe you've got a kernel of truth.

JJ: A somber thought. Let's turn to what I hope is a happier topic. In 1975 George Wein picked you to play Bix's charts in a festival concert. Would you tell us about that?

WV: Well I don't think George had too much to do with that. Dick Hyman was the guy putting that together and Bucky Pizzarelli was doing it. I'm sure Bucky suggested me to Dick. The Bix thing was remarkable. Behind my bed I have a cut out cornet and it's signed by Joe Venuti, Doc Ryker, Chauncey Morehouse, Spiggle Wilcox and Bill Rank. These guys were in the Goldkette band with Bix and in their late 70s at the time we did this concert. They were all delightful. I remember rehearsing some of the small band stuff. I'm trying to be Bix. I have to read every note just the way Bix played it and I'm sitting alongside Bill Rank. It comes time for Bill Rank's trombone solo and he looks up with a disgusted look on his face at Dick Hyman and says, "Do I have to play this stuff the way I played it then? I've never been really happy with this solo." [Laughs] Dick relented. He said, "No it's your solo. If anybody can change it, it's you." So Bill Rank was the only guy that did not have to read the exact written arrangement.

JJ: That cut out sounds like quite a souvenir. Do you have others?

WV: I've got a bunch of them. Buck Clayton's Jet Tone mouthpiece is sitting on my desk. Buck loved it. When he died, his lady gave it to me. David Berger asked me to put a trio together to play the opening of a photo exhibit by Milt Hinton. After the evening was over David said, "Pick any one of these photographs and I will make you a print." So I have this magnificent photograph, it's got to be 1 or 2:00 in the morning at Beefsteak Charlie's on Broadway. Danny Barker and Hot Lips Page are mugging for the camera and Barney Bigard is standing at the bar in a fedora and checkered overcoat. Behind him, you can see Willie the Lion Smith's derby and just the top of his face. It's a late night hangout circa 1953-54. Above that is a whole collage of pictures of Louis Armstrong that were taken by Ed Berger who very kindly had it all framed and gave it to me. They are all different views of Louis at one concert Ed went to. Alongside that, in a frame, is one of Louis's handkerchiefs that Jack Bradley gave me. This was a clean one. Jack offered me one that Louis had handled that hadn't been laundered. Jon Faddis took that one and didn't put it away when he got home. So his wife threw it in when she did the laundry. [Chuckles] I've got a lovely picture that

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WARREN VACHÉ

continued from page 32



Photo by Mitchell Seidel.

Ed Berger took of me and Benny Carter that is on the wall. I've got a great photograph of Annie Ross and myself and a Christmas card from Benny Goodman on the wall as well as a photograph Benny took of me at Schiphol airport in Amsterdam around 1976 with a note from him, "From your official photographer, Benny." I don't think it's Ansel Adams, but it was taken by Benny Goodman and I've got the paper to prove it.

JJ: Finally, would you tell us about your long running gig with Annie Ross.

WV: Oh well I've known Annie over 20 years. Every now and then I'd have a little trio gig somewhere in New York and Annie would show up. I'd always ask her to sit in and she would. Annie's

motivation to perform is so honestly musically driven. She's not interested in being a star. She's interested in singing the music because she loves it. She really is a jazz singer. When I play behind her and with her I can affect her phrasing by what I play, which is wonderful. Not only do I feel that I am being listened to, but I have the responsibility of being an equal. So you have that trust that goes on.

We'd never done any recording together until she decided she really wanted to sing again. Annie is one of those people that just have it in her blood and inactivity is a recipe for disaster. She has to keep singing. She decided she was going to do a recording and she asked me and I was very happy to do it. That inspired her to hunt for a weekly gig, which she's done for I guess the last seven or eight

These are people who make music because music is important. They don't use music to get attention. They do it because they were born to and if they don't they feel ill. So Tuesday nights that's where I go [the Metropolitan Room] to restore myself.

years. We started at Danny's Skylight Room and then we moved to the Manhattan Room about four years ago. Tuesday nights and the band is wonderful. Tardo Hammer is playing piano. He really believes in his music and he plays with conviction. He's got integrity. I go to work as much to hear Tardo as I do to hear Annie. Neal Miner is on bass and Tony Jefferson [on drums]. These are people who make music because music is important. They don't use music to get attention. They do it because they were born to and if they don't they feel ill. So Tuesday nights that's where I go to restore myself.

JJ: Wow that does sound special. Well thank you for your time and great stories.

WV: All right, Schaen. Have a ball. 



NEXT MONTH: Paquito!

Next month Schaen Fox talks with 2005 NEA Jazz Master Paquito D'Rivera. The clarinetist and composer will be honored by Purchase College School of the Arts with a 2010 Rockefeller Award at a gala in New York City on March 15. For more information about the event please visit www.purchase.edu/soagala.

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



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The Jazz Bridge Project By Schaen Fox



Collingswood Community Center. Photo by Vicki Fox.

The Jazz Bridge Project is a nonprofit organization established by a group of caring Philadelphia area jazz musicians and fans dedicated to assisting professional Delaware Valley jazz and blues musicians and vocalists in times of crisis by providing confidential and caring support in keeping with their personal dignity. Through donations, grants, and music bookings, Jazz Bridge assists those coping with emergencies involving health, legal, financial, personal and professional needs, while building an awareness of the local jazz sound and the community of musicians who make it.

One of the co-creators of Jazz Bridge is Suzanne Cloud, a lady with a varied and interesting background. She spent 15 years in nursing. She is a professional singer and also teaches American Studies at Rowan University. I spoke to her after attending one of the organization's signature events, a neighborhood concert, led by Michael Pedicin Jr., in Collingswood, NJ.

She explained that the Jazz Bridge Project resulted from a medical crisis suffered by pianist and composer Eddie Green in 2004. His was a sadly familiar story; he had no resources when he learned he had terminal pancreatic cancer. As he was both her mentor and friend, Suzanne worked to smooth his last days. In that process, she had an epiphany. "This had to stop. It was a crazy way to deal with this kind of need, just throwing a benefit; tops they would get was maybe \$4,000 and that would be it. So they needed an advocate and a place to go to get the resources they needed right away. Why not do it as an organization? The person I thought would be the best person to work with me was Wendy Simon, another singer. We had come up working together in the city through the '80s and '90s. I called her

and said this is what I want to do and she said 'Sure.' We got people involved, got our 501(c)3 with some help from Law Works at Temple University. They did the whole thing pro bono, and that was the beginning of it."

One way Jazz Bridge has attracted attention is through a series of neighborhood concerts. Suzanne was running these events already and folded them into the new organization. These aren't fundraising events where musicians donate their talents. They are extra venues. "We guarantee each member of the band at least \$100, even if no one shows up in the audience. Depending on the head count, their take home pay goes up." For instance, after a recent success, each artist got \$230. Success, however, was not immediate. "Eddie played the very first one. We had 25 people show up. [Laughs] I sang and Eddie played. I struggled through two dicey years. All of it was if I fell short it came out of my pocket. I thought I wasn't going to be able to keep it up because I couldn't keep paying. I went to the Collingswood Town Council and said, 'Look I want to do this. Can you support me in



Denis DiBlasio, Brian Betz, Steve Varner, Suzanne Cloud and Jim Miller. Photo by Richard Timbers.

room and paying the musicians. Jazz Bridge takes only 15% and that is when there is a good audience.

"We do real well. I don't have any problem getting people. People beg just to have a place

to play. It's a magical experience. Most musicians aren't used to people who just sit there listening and know jazz. We pick a musician from that area so it is like neighbors meeting neighbors and having a creative exchange. You can talk to the artist, they are approachable. There are an awful lot of international jazz stars who live in the greater Philadelphia metro area. Artists like Tyrone Brown, Denis DiBlasio, Bootsie Barnes and Duane Eubanks have all performed for Jazz Bridge."

"I just heard from Odean Pope. He wants to work one. I got a phone call from pianist Hal Galper who lives in New York. I said, 'Do you realize this is a neighborhood concert?' [Laughs] He said, 'I heard it's a great place to play. The audience is great.' In fact [after his recent gig] Mike Pedicin called me the very next day and said, 'Sue that was such an incredible experience. How can I help Jazz Bridge?' We are replicating this idea in other towns. We are doing it in Cheltenham now and I've been talking to people in Bryn Mawr and Wilmington. I just met with the person who is head of economic development in Swedesboro and they're trying to do the same thing."

There soon may be many more happy jazz fans in South Jersey. You can get more information at the Jazz Bridge web site: www.jazzbridge.org

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



Quartet featuring Brian Betz. Photo by Vicki Fox.

some way?' and Councilwoman Joan Leonard agreed to help. They were terrific. They said, 'We'll give you the room for nothing and you develop the audience.' The third year was the first I didn't have to take any money out of my own pocket. After that it has been running smoothly and we are paying for the room now." The money they take at the door goes to paying for the

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Jazz Goes to School The College Jazz Scene

By Frank Mulvaney

Princeton University: December 5 and 11 — Latin Music of Mike Mossman and Duke's Nutcracker

If you had been attending NJ college jazz concerts like me, the name Michael Phillip Mossman would not be unfamiliar. Mr. Mossman is one of the foremost, prolific young composer/arrangers and educators in jazz today. A major exponent of Latin jazz, he is currently the director of Jazz Studies at Queens College and Rutgers can proudly claim him as an alum. This night we would hear seven arrangements (five originals) out of the eight selections to be performed by the University Jazz Ensemble directed by the ebullient Professor Anthony Branker. The program opened with everyone's Latin favorite: "A Night in Tunisia." Mike Mossman, being a trumpeter himself, tends to focus more on the trumpet section in his charts and, of course, Latin music is often dominated by the trumpets. A sensational young trumpeter named Will Livengood would be heard from on this tune and often throughout the program. Trombonist Chris Kennedy and altoist Alex Bourque would also be shown to be pretty heavy hitters as well. At this juncture, Professor Branker gave us a short lecture on clave (pronounced kla:vei), the 2:3 and 3:2 rhythmic pattern at the heart of Latin jazz. My favorite composition of the evening, "Canto Luvumi," followed. This was a fairly long piece with an Afro-Cuban groove encompassing several phases. The percussion section was really cookin' in support of wonderful full ensemble harmonics as the trumpet section carried the load. Vibraphonist Jackson Greenberg and pianist Jason Weinrub amply distinguished themselves here. "Paz Profundo" was a complex arrangement of brassy, quick salsa. Tenorist Alex Kontorovich (PhD mathematician) and altoist Bourque provided some fine alternating solos before the tune abruptly concluded. This was followed by a sextet doing "Brother Ray" which was an homage to the great Ray Barretto. The group effort was very impressive with some satisfying harmonic effects and a marvelous trumpet improv from Mr. Livengood. "The Dance of Denials" had a slight Middle-Eastern flavor to it and some interesting layers of sound, featuring the usual suspects plus an excellent contribution from pianist Weinrub. Former PU student and Columbia grad Jacob Friedman then sat at the piano to lead the ensemble on his original composition "Spike Lee," an interesting piece with a moderate rock beat and clever harmonies. Coming into the home stretch was mambo called "Chachanita" that had me moving in my seat with yet more hot brass sound and a fine solo from Mr. Kontorovich. The familiar "Afro Blue" was a pleasurable concluding number for this exceptional evening of Latin Jazz. Guitarist Zack Weidner finally had his chance in the spotlight and he made the most of it, while trumpeter Livengood sparkled once again. I can't say enough about the terrific

CONGRATULATIONS CLARK TERRY AND WPU

Clark Terry, William Paterson permanent artist-in-residence, received a Lifetime Achievement Award at the 52nd Annual Grammy Awards on Sunday, January 31.

job that drummer/percussionists Kevin Laskey and Will Kain did in providing the essential clave ingredient.

Six days later the jazz ensemble was on stage with the huge University Orchestra (118 members) for a joint performance of "The Nutcracker." The ensemble did the eight pieces of the Ellington/Strayhorn adaptation written in 1960 and the orchestra alternately played the corresponding sections of the wonderful Tchaikovsky ballet masterpiece. This was the third time that I've seen the jazz Nutcracker performed and each was more memorable than the last. It is an excellent example of the brilliance of Duke and Billy and provides a fascinating contrast with the classical original. The familiar classical themes are obvious but the big difference is the swing and the numerous improv solos. This is a performance too difficult to review, but I would simply say that the ensemble did a magnificent job with very challenging material and the outstanding soloists demand mention: Alex Bourque (alto), Chris Kennedy (trombone), Will Livengood (trumpet) and Audrey Welber (tenor/clarinet). Ms. Welber is actually a faculty member who was recruited for the demanding clarinet parts and she delivered, big time. I feel so fortunate to have discovered the wonderful musical art to be experienced at Princeton nine years ago.

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COLLEGE JAZZ *continued from page 38*

**New Jersey City University:
December 7 — Vocal and Chamber Jazz Ensembles Recital**

It's great to be around young people who dig the music we love and who are going to carry it forward to future generations. I've gotten to know several of the students making it more exciting to see them perform. The first group that I saw, performing Brazilian music by composers who were new to me, was an unexpected treat. The quartet plus singer got into a great groove right out of the gate with "Aqueles Coisas Todas" (T. Horta) featuring fine solos by Robert Dudziak (guitar), Mike Preen (bass) and Andrei Koribanic (drums). But what really made it interesting was the marvelous, spirited nonverbal vocal of Rafaela Gurtuer, as if she were an instrument in the band. She would go on to similarly provide her zest on all four tunes in the set. The second tune was a slow bossa: "Doralice" (D. Caymmi) beautifully sung by Rafaela in Portuguese, as if it were her native language. The group continued with "Amazon River" (D. Caymmi), a progressively faster bossa on which pianist Hossam

Awad was most impressive. Wrapping up the set was "Chorinho pra Ele" (H. Paspal), a satisfying up-tempo bossa on which all the players distinguished themselves.

Rather than go down the hall to the other venue to hear the Clare Fischer Combo, I remained in Ingalls Recital Hall to hear individual singers accompanied by the wonderful pianist/ instructor, Alan Farnham. Vanessa Perea, a talented young lady whom I have had the pleasure of hearing for the last two years, did a wonderful job with "But Beautiful" like a veteran club performer who sings like a real musician. Kristen Dziuba selected "Like Someone in Love" which well suited her. She delivered confidently making it swing and included an impressive scat chorus. Kyo Eun Kim did a fine job with "Autumn Leaves" and Ema Mitrovic provided a very nice rendition of "The Very Thought of You." The final vocalist was the versatile Rafaela Gurtier who tackled the beautiful but difficult "When Sunny Gets Blue" and really sold it well.

The Lab Band was playing in the other venue and I proceeded to satisfy my appetite for large ensemble music. The current version of the Lab band has nine

2010 College Jazz Schedule

Montclair State University

WWW.MONTCLAIR.EDU

March 27: An Afternoon of Brazilian Jazz with pianist/composer Dr. Jeffrey Kunkel and faculty guest artists: Bill Mooring (bass), Sergio Gomes (drums) and other guests, 3 PM.

April 25: Trombonist/composer Alan Ferber and the MSU Jazz Band, 3 PM.

April 28: MSU Jazz Band II and Vocal Jazz Ensemble, 7:30 PM.

All performances are in the Leshowitz Recital Hall. Admission is \$15.

New Jersey City University

WEB.NJCU.EDU

April 5, Monday: Spring Jazz Ensembles Concert with guest vocalists Kevin Mahogany and Roseanna Vitro, 7:30 PM, Margaret Williams Theatre. *Admission is \$15/\$10 seniors and students.*

Princeton University

WWW.PRINCETON.EDU

February 24: NJ High School Combo Festival and PU Small ensemble Taplin Auditorium, 5:00 PM.

Rowan University

WWW.ROWAN.EDU

March 9: Small Jazz Ensembles, 8 PM Boyd Recital Hall

April 13: Small Jazz Ensemble, 8 PM Boyd Recital Hall

April 21: Lab Band and Jazz Band — Big Band Favorites — Pfleger Concert Hall, 8 PM, free admission.

Rutgers University — New Brunswick

MGSA.RUTGERS.EDU

February 23: RU Jazz Ensemble: A Tribute to Cannonball Adderly, featuring alto saxophonist Mike Smith, alumnus of the Adderly, Maynard Ferguson and Buddy Rich bands and Sinatra concert orchestra

March 1: Rutgers Jazz Ensemble Too, Nicholas Music Center 8 PM

April 13: Rutgers Jazz Ensemble. A Celebration of the Music of Duke Ellington. Nicholas Music Center. 8 PM

April 19: Rutgers Jazz Ensemble Too. Nicholas Music Center 8 PM

April 21: Rutgers Jazz Chamber Ensemble. Schare Recital Hall 8 PM

April 23: RU Jazz Ensemble: Duke's Praises, a celebration of the music of Duke Ellington, featuring Walter White, lead trumpet for the Lincoln Center Jazz orchestra and alumnus of the Maynard Ferguson and Charles Mingus bands.

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continued on page 42

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COLLEGE JAZZ *continued from page 40*

horns. That's enough for me and they managed to squeeze in six tunes in thirty-five minutes, all of them very palatable. They led off with "Low Down," by one of my favorite composer/arrangers, Mr. Thad Jones, and it really helped the band get loose. The band got into swing mode on Bill Holman's "Evil Eyes" with the sax section leading the way. This was followed by a Holman be bop arrangement of "Stompin at the Savoy" that had the band hitting on all cylinders and really sounding great. Then another delightful Thad Jones composition, "Walkin About," with the rhythm section providing a solid foundation. The very talented arranger/ instructor Pete McGuinness provided his bossa version of "Dancing in the Dark." The impressive set concluded with a very pleasant chart from Jim Martin called "Samba for Sonny," as all the players smiled with pride and satisfaction.

Next we heard the nine-voice Jazz Vocal Ensemble. I believe that human voices are capable of harmonies that can't be matched

by instruments. This ensemble provided strong evidence for that belief in their three selections. "Satin Doll" was simply wonderful with clear articulation and first-rate scatting. "We'll be Together Again" went down smoothly, treating us to sumptuous harmonies.

"A Quiet Place" was done a capella and reminded me so much of the incredible gospel group Take Six. This kind of beautiful music is so soul nourishing.

The final group that we would hear this evening was the Afro-Cuban Ensemble. It seems like Latin jazz is very popular this fall. The band is headed up by instructor and 2008 Jazz Society scholarship recipient Pablo Rodriquez (trombone) with a complement of eight including a singer. The first tune was the very traditional "Lagrimas Negras"

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featuring a fine trumpet solo by Daniel Osorio. This was followed by a spicy version of Thelonious Monk's "In Walked Bud" on which we had impressive scatting from Kristen Dziuba. The last tune of the evening was "Claudia" and while it was supposed to be a bolero, it was more than a little funky and was a lot of fun for the players and audience alike.

Three hours of eclectic jazz can be exhausting but it was so exciting that I could have easily done it again the next day. **JJ**

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Other Views

By Joe Lang
NJJS Board Member

Given all of the talk about the death of the compact disc, I am amazed at how many new CDs arrive in the mail for review each month. Here is info about those that appealed to me, but are not part of NJJS inventory.

■ For the second month in a row, Harry Allen has a new disc available, this one from Japan. It is titled **Swing Brothers (Swing Bros – 28005)** by the **HARRY ALLEN NEW YORK SEXTET featuring SCOTT HAMILTON**. The front line pairs a couple of cats who hail from Rhode Island, Allen and Hamilton, who was one of Allen's primary influences when he began to play the tenor sax. They do exactly what you would expect, swing through a program of 11 tunes including "My Lean Baby," "Flying Home," "Shiny Stockings," "One O'Clock Jump" and "Love Is Just Around the Corner." Along for the ride are a group of true all-stars, pianist John Bunch, guitarist Bucky Pizzarelli, bassist Jay

Leonhart and drummer Chuck Riggs. This is small group swing at its best. (www.harryallenjazz.com)

■ **RALPH LALAMA** is one of those jazz players who has carved out a nice career, but never seems to get the kind of recognition that he deserves. He is familiar to the fans of the Vanguard Jazz Orchestra, having been part of the band since it was the Thad Jones/Mel Lewis Orchestra. His new release, **The Audience (Mighty Quinn – 1118)** is a wonderfully listenable collection of 10 tunes that are engagingly eclectic. He has a superb rhythm section in John Hart on guitar, Rick Petrone on bass and Joe Corsello on drums. There are a few originals, selections by fine jazz composers like Wayne Shorter, "Marie Antoinette," and Duke Pearson, "Minor League," and some wonderful older pop tunes like "Love Thy Neighbor," "Portrait of Jennie," "Kiss & Run," and "I'm an Old Cowhand." Lalama comes out of the hard bop school with touches of post bop influences. He is a strong and fluent player who creates well-formed improvisations. His original tunes are accessible and interesting. The word that struck me as I listened to the disc is satisfying. (www.mighty-quinn.net)

■ This is the centennial year for Django Reinhardt, and there are sure to be many albums devoted to his music. It is unlikely that there will be many that are more appealing than **100 Years of Django (Azica – 72244)** by guitarist **FRANK VIGNOLA**. Vignola has explored much of the Reinhardt legacy during his career, and is among the best interpreters of Reinhardt's music. Along with fellow guitarist Vinny Raniolo, bassist Gary Mazzaroppi and accordionist Julien Labro, Vignola visits 10 Reinhardt compositions including a few lesser known tunes, and the always popular "Nuages" and "Swing 49," one of the tunes that resulted from Reinhardt's immersion in bebop. Vignola is a marvelously talented musician who is fluent in many jazz styles, but his affinity for

Reinhardt's music seems to bring him to a special place whenever he turns his eye and fingers to this genre. (www.azica.com)

■ There are not too many lyricists around today who approach the wit, intelligence, subtlety and irresistibility of those crafted by **LORRAINE FEATHER**. **Ages (Jazzed Media – 1047)** is the latest gem from Feather. She uses a nice collection of composers to frame her engaging words, including Shelly Berg, Béla Fleck, Eddie Arkin, Russell Ferrante, and Dick Hyman, all of whom are among the impressive collection of musicians who contribute to the instrumental side of things on *Ages*, plus an older cat named Felix Mendelssohn. She focuses on age and relationships on this album, and has a lot of insightful observations to pass along. Another thing, this lady can sing. She has a clear and pleasant voice, and handles a lot of intricate lyrics and quirky tempos with aplomb. You will have a lot of fun listening to *Ages*. (www.JazzedMedia.com)

■ When **STEPHANIE NAKASIAN** was approached about doing an album of songs associated with Billie Holiday, and capture her sound, she was apprehensive. When label owner Irv Kratka suggested that Nakasian concentrate on selections from the 1935–36 sessions, ones that included the likes of Teddy Wilson, Roy Eldridge, Artie Shaw, Benny Goodman, Chu Berry and Ben Webster, she did a lot of listening to those tracks. Nakasian came to believe that she could successfully capture the essence of Holiday while maintaining her own individuality, and the results are on **Billie Remembered (Inner City – 1004)**. To help her negotiate this territory, she enlisted Hod O'Brien on piano, Randy Sandke on trumpet, Harry Allen on tenor sax, Dan Block on alto sax and clarinet, Marty Grosz on guitar, Chuck Riggs on drums and Neil Miner on bass. These players are well versed in the musical styles of the original session participants. The final result is tasty indeed. As was the case through much of Holiday's stay on the Brunswick and Columbia labels, the material that she was given during this period consisted of lesser than first rank songs, but from the start of her career, Holiday was able to make even the most mundane songs sound special. The lineup of songs on this album is, with a few exceptions, mostly remembered for recordings solely by Holiday. They are "No Regrets," "Did I Remember," "What a Night, What a Moon, What a Boy," "I Wished on the Moon," "I Cried for You," "These Foolish Things," "What a Little Moonlight Can Do," "Reaching for the Moon," "Too Hot for Words," "If You Were Mine," and "Miss Brown to You." Nakasian has done a fine job of giving these songs respectful readings, and her



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Spice of Life, 6 Moor St. @ Romilly, tel 0207 739 3025 e-mail info@spicejazz.co.uk

Thursday, March 25

Bonington Theatre, Arnold Leisure Centre, Box Office 0115 956 0733

Sunday, March 28

Colchester Arts Centre, Tel 01206 500 900

sound, while much richer than that of Holiday, achieves the original objective of the album. Her supporting cast is simply wonderful. This is a fresh take on classic material that stands up quite well on its own, thank you. It is another example of why Nakasian is consistently recognized as one of the elite vocalists on the scene today. (www.musicminusone.com)

■ Label owner Irv Kratka has revived his Inner City and Classic Jazz labels. He has been releasing most of his older catalog on CD, and has started adding new titles like the Stephanie Nakasian album covered above. The Inner City label has a broad cross section of jazz styles included in its releases. Vocalists like Nakasian, Paul Vann, **Dedicated to Bobby Darin (Inner City – 1127)**, Ann Burton, **New York State of Mind (Inner City – 1094)**, and Peter Dean, **Radio (Inner City – 1163)** are representative of the mainstream and nostalgic singers in this catalog. The instrumental jazz albums are even more diverse, encompassing reissues of classic recordings done in France by American jazz players on their Jazz Legacy series, marvelous piano albums by players like Al Haig, Tommy Flanagan and Dick Hyman, and discs by many other fine jazz

players. On the Classic Jazz albums you will find selections by players associated with the traditional jazz and ragtime genres. Examples of these albums are **New Orleans Classics (Classic Jazz – 25)** by Tim Laughlin, and Sidney Bechet and **Mezz Mezzrow (Classic Jazz – 28)**. These catalogs are rich and extensive. To check out the complete catalog, go to www.musicminusone.com.

■ **PEGGY LEE** fans have long awaited the release of **Two Shows Nightly (Collectors' Choice – 2070)**, a documentation of her appearance at New York City's Copacabana in 1968. Copies were pressed by Capitol Records, but Lee decided at the last minute to block the release, and only a few promo copies ever got out. The whole fascinating story is related in the extensive liner notes by Ivan Santiago contained in the booklet accompanying this CD release. The original 12 tracks have been augmented by an additional dozen selections. Lee opted to include some then current pop material with more classic material, mostly Broadway songs. She is in fine vocal form, but the arrangements are a bit inconsistent. In 1974, almost two years after her long association with Capitol ended, Lee released her first post-Capitol album on Atlantic.

Let's Love (Collectors' Choice – 2077) derived its title from a song written especially for Lee by Paul McCartney, a great admirer of her artistry. The collection of songs on this album, with the exception of Irving Berlin's "Alone," were contemporary songs, including the title song that she and David Grusin wrote for the 1968 film *The Heart Is a Lonely Hunter*. As on *Two Shows Nightly*, Lee sings wonderfully, but most of the material is not memorable. Lee, especially later in her career, was always seeking new songs, and had a real desire to connect with this material. While she did seem at ease with the songs, and often made them sound much better than they were, the results are less satisfying for fans who recall many of her outstanding earlier efforts. For the true Peggy Lee collector, these albums are must-haves, but for those with more selective tastes, they are probably non-essential. (www.collectorschoicemusic.com)

Remember that these albums 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.



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Harry Allen Quartet

Shanghai Jazz, Madison, NJ
January 20, 2010

There are certain times when I see a performance that I need to write about as soon as possible, while the excitement of the experience is still fresh. Such was the case on this evening following a trip to Shanghai Jazz in Madison to see the Harry Allen Trio. There was a delightful surprise awaiting those who made the scene.

Cornetist Warren Vaché happened to drop by with his axe, and sat in for the entire evening. Adding Vaché to the scheduled trio of Allen on tenor sax, Steve Ash on piano and Joel Forbes on bass was unplanned, but the results were spectacular. It was the musical equivalent of a Kobe strip steak.

Allen and Vaché are two of the most impressive improvisers in jazz. When they solo, it is like a musical faucet has opened, and out pours a flow of musical ideas that stuns with its scintillating combination of logic and creativity. One of the wonders of jazz is that simpatico players can make it sound like they play together regularly even when that is not the case. Allen and Vaché are not strangers, but do not have many opportunities to gig together. Allen, Ash and Forbes are relatively frequent collaborators, while Vaché and Ash have also worked together a lot, but this quartet was a fresh combination, although you could not discern that by the way they played on this evening.

For starters, they swung right into "Look for the Silver Lining," and what they gave us was two sets of silver linings. Allen, Ash and Vaché each took solo turns that let you know the kind of treat you were about to experience. The tempo leveled only a bit for a bouncy "What Am I Here For," that left no questions about what we were there for. They upped the tempo

stakes on "Will You Still Be Mine," before offering up a ballad treatment of "It's Easy to Remember," with Allen and Vaché effectively splitting the statement of the melody. They went next to the Basie bag for an up tempo blues, "Doggin' Around," and closed the set with a medium swing take on "I Can't Give You Anything but Love."

Following a break that allowed both the players and the listeners to catch their collective breath, and absorb the joyful impact of the first set, the band reassembled for a moderately paced "Jeepers Creepers." For "No Moon At All," the tempo slowed a bit, and the feeling darkened effectively as Vaché, Allen, Ash and Forbes each took solo turns that deepened the mood. "September Song" opened with Allen stating the verse and the first two choruses before Vaché took over to carry on with the bridge and closing chorus before Ash provided a lovely solo interlude.

Another surprise was in store for those gathered as vocalist Marlene VerPlanck was encouraged by the musicians to leave her seat in the audience to join in the musical festivities. She obliged with a snappy "I Hear Music," and a reflective "I Thought About You." The obbligatos of Allen and Vaché, the comping of Ash and the strong bass support of Forbes provided a perfect underpinning for VerPlanck's imaginative vocalizing.

Things came to a delightful close as Allen stated the verse to "Just One of Those Things," and the band took off from there, soaring through the melody before Allen, Vaché and Ash each got a final shot at highlighting their

impressive solo chops.

The entire evening proved to be just one of those things that the lucky listeners are not likely to soon forget.

Nicki Parrott Trio

Feinstein's, New York City
January 7, 2010

There are some performers who have what I would call star quality. It is a combination of talent and charisma that enables them to stand out from the pack, and simply wow an audience. Bassist/vocalist Nicki Parrott is one of those people so blessed. She is a superb bass player, sings with the seductive quality of Peggy Lee or Julie London, has a naturally engaging personality, and a sense of humor that pervades all aspects of her talent. In addition, she is one beautiful lady!

It was fitting that her performance at Feinstein's on January 7, where she was accompanied by pianist Rossano Sportiello and guitarist Bucky Pizzarelli, was dedicated to the two vocalists mentioned above.

Parrott got things off at a fever pitch by singing and playing, appropriately enough, Lee's huge hit, "Fever." She started off solely with her bass accompanying her vocal before Sportiello added his incredible pianism. Next was a nod in London's direction with "When I Fall in Love," normally sung as a languid ballad, but in Parrott's hands it became a lightly bouncing declaration of the need for commitment in romance.

Sportiello took the spotlight for an instrumental version of "If Dreams Come True," with Parrott offering strong support. Another favorite of Peggy Lee was "Let's Do It," a saucy Cole Porter song

that is perfect for freshly added verbiage. Parrott drew out each suggestive nuance from the existing lyrics, while adding a few new references of her own, and using a verse penned by Noel Coward. She then stepped back and allowed Sportiello to demonstrate his considerable chops with a far ranging and eclectic medley.

It was now time for Pizzarelli to join the fun, and he sat down to play a tender unaccompanied pairing of "It's Easy to Remember," and "This Nearly Was Mine." The trio next visited the lovely Django Reinhardt classic "Nuages."

Parrott returned to her vocalizing with a tune written by Lee and Dave Barbour, "I Don't Know Enough About You." Another nod in the direction of London was Parrott's sultry reading of "Go Slow." The Parrott family also includes Lisa, a wonderful reed player, and she came onstage to play baritone sax behind sister Nicki's laugh-inducing original, "I Like Big Instruments."

Nicki Parrott has recently been performing another song originally recorded by Lee, "I Love the Way You're Breaking My Heart." It has become a big favorite with her growing legion of fans, and was a natural for inclusion on this occasion. The many Pizzarelli admirers always expect him to play his iconic arrangement of "Honeysuckle Rose," and he did not disappoint, as Parrott, Sportiello and the guitar master gave the song a full ride to close the set.

Nicki Parrott simply sparkled in her debut as a leader at a major New York City music venue. The packed and enthusiastic room left no doubt that they loved her madly, and that she deserves an extended gig either here or at another club like Birdland, the Oak Room, Dizzy's Club Coca Cola or The Iridium.

Winter Jazz Notes

By Sandy Ingham

Here's what struck me about the New York City Winter Jazz Fest January 8-9 in Greenwich Village.

■ The definition of "jazz" is much broader than many in the NJJS would accept. As a worldwide music, jazz has incorporated rhythms and harmonies from all over, and lots of erstwhile rock 'n rollers are now playing their brands of jazz. There was plenty of captivating music over the two nights, but not a lot that swung in the way many older fans prefer. Nobody I heard played an Ellington tune, or even anything of Monk's, and I only caught one genuine blues, by Mike Reed's quartet, a brawny two-saxophone band from Chicago.

■ If jazz is dead, as a *Wall Street Journal* analysis of audience statistics concluded recently, nobody told the couple of thousand fans who stood shoulder to shoulder for hours on end in five music clubs, listening intently to and cheering 55 performances. The festival is in conjunction with the Association of Performing Arts Presenters convention in the city, giving it a built-in audience, but there were lots of others who gladly paid the \$25-a-night price for a night of club-hopping. Lots of stamina required; the crowd was at least a generation younger on average than the typical NJJS turnout.

Now to the music:

Gretchen Parlato's seductive voice and adventurous originals — as well as inventive re-workings of less-familiar compositions by the likes of Herbie Hancock and Wayne Shorter — made her set a highlight. Her wordless duet with drummer Kendrick Scott on an unidentified bossa nova was tantalizing.

Chamber jazz of a high order by violinist Jenny Scheinman and pianist Jason Moran thrilled a capacity crowd at Le Poisson Rouge, the old Village Gate, the largest venue, which served as festival central. Both players drew on their classical training, Scheinman's precise melodies soaring over often-playful accompaniment from Moran. The sinuous original, "The Crab Leaned Back His Head and Laughed," lingered in the mind long after the last note.

Lionel Loueke's trio set ended as the guitarist reverted to his roots, singing a lilting African melody on which he used a voice-splitting device to self-harmonize, and tapping every corner of his guitar body for unusual percussive effects.

Pianist Vijay Iyer's trio played originals from its award-winning CD *Historicity* and drew on composers from Julius Hemphill to Stevie Wonder in a set that reinforced the belief that he is one of the most imaginative of today's next generation of jazz players.



Jazz fans had reason to brave the cold weather in Manhattan in January with the downtown club-based jazz festival in Greenwich Village and the Association of Performing Arts Presenters convention at the New York Hilton in Midtown. APAP attendees were allowed free access to the downtown festival while a host of jazz artists also played for free at the Hilton. Here vocalist Allan Harris jams with pianist Monty Alexander and trumpeter Wallace Roney at the Hilton. Photo by Mitchell Seidel.

The Occidental Brothers Jazz Band International was one of several world-music

groups at the festival. The quintet — two guitars, saxophone, drums and bass — was joined by a singer-dancer from Nairobi for 40 minutes of exhilarating sound. Too bad the listeners had only a square foot apiece to dance in.

Pianist Eric Lewis, who dazzled a few years ago as pianist with the Lincoln Center Jazz Orchestra, has reinvented himself as "Elew," playing what he calls "rock jazz." Tunes by the Stones, Coldplay and Kurt Cobain are fodder for his piledriver style, with the right hand churning out wave after wave of dense chords over the rolling thunder from the left.

The only disappointment — other than being unable to catch everything going on simultaneously in the different clubs — was hearing Nicholas Payton, the talented trumpeter, continuing to move away from his jazz roots and toward a "lite jazz"/r&b blend. This was pallid stuff, with Payton spending as much time crooning in a subdued tenor as he did blowing his horn. Percussionist Daniel Sadownick did liven things up with a long solo introduction to one piece, keeping three distinct rhythms going at once. And drummer Marcus Gilmore had his moments. Vocalist Johnaye Kendrick is a good singer who has had better material to work with; her presence helps explain the band's puzzling name, the Nicholas Payton SeXXXtet. **JJ**

Sandy Ingham is Jersey Jazz's roving reporter.



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Benny Goodman Tribute Flourishes Under New Direction

Story and photos by Bruce M. Gast



Through Jazz in Bridgewater, and before that the Watchung Arts Center, I have presented Benny Goodman tributes at the anniversary of his famed 1938 Carnegie Hall concert ever since the 60th anniversary of that landmark event. After a decade of the Goodman theme, I passed the baton to Joni Krieg and Jim Bourke this year, and they quickly grasped the essentials and organized every detail of the 2010 edition. I merely offered some free advice — which was worth every penny. Things flowed without a

hitch, as a near-capacity crowd can attest.

The Midiri Brothers Orchestra did the honors this time, with Joe Midiri in the Goodman role on clarinet. Much of the two set program involved the full Big Band, but some selected hot pieces were done with a smaller combo, wherein Paul Midiri left the trombone section to play vibes. Brooks Tegner, who leads his own bands in the DC area, came up to New Jersey to play drums. He brought two drum sets in fact, using

different equipment appropriate for the large and small groupings. The orchestra was seeded with several familiar faces, such as Randy Reinhart and Dan Tobias in the trumpet section.

They opened with “Let’s Dance” and played a variety of Goodman favorites and less known selections, culminating in a rousing “Sing, Sing, Sing” and then a mournful “Good-bye.” Among the surprises was the Goodman version of Henry Mancini’s “Pink Panther” theme, with Joe retreating to the lower register, supported by Ed Wise’s string bass and Anita Thomas’s baritone saxophone.

The New Jersey Jazz Society was again co-sponsor of this event, which benefited the programs of the Somerset County Vocational and Technical Schools Education Foundation. The audience that rose to its feet while applauding at the end was thus doing a good turn, yet having a great time at it. Plans are already being discussed to continue this tradition next year in Bridgewater. JJ

Bruce M. Gast is most familiar to area jazz fans as the frequent presenter of jazz concerts in Bridgewater, Morristown and Toms River. A member of NJJS for over 30 years, he started doing concerts at the Watchung Arts Center nearly 20 years ago. He is a former NJJS Board member and served as Treasurer. He also cares for the NJJS sound equipment.

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BOOK REVIEW

Thelonious Monk: The Life and Times of an American Original

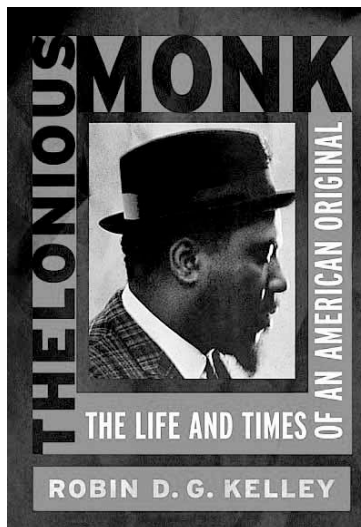
By Robin D. G. Kelley | Free Press, New York
588 Pages, 2009, \$30.00

By **Joe Lang** NJJS Board Member

Thelonious Monk: *The Life and Times of an American Original* by Robin D. G. Kelley is exactly the kind of biography that this iconic jazz pianist, composer and bandleader deserves. It is well researched, highly readable, fair, objective and written by a man who has a background in music and history that enables him to provide informed discussion of Monk's music and the circumstances of his life.

Much mystery and mythology has surrounded Monk, both during his life, and in the period since his death in 1982. Kelley has dug deeply to unearth the real Thelonious Monk. He was aided in this project, one that took 14 years to reach fruition, by the cooperation of the Monk family, especially his wife Nellie and son Thelonious, known to the family as Toot, and professionally as T.S., as well as friends and peers. Kelley had access to private papers and recordings that helped him to form a more complete picture of his subject.

The popular image of Thelonious Sphere Monk was that of a talented, but strange character who was unpredictable, unreliable and unstable. Critical opinions of his playing and compositions were widely divergent, particularly during the earlier portion of his career. Kelley dismantles much of this image, revealing a musician who was extremely disciplined and focused, but who definitely thought outside of the box, and a man of high intelligence who was burdened with bipolar disorder that intruded upon his life with increasing regularity as he grew older. This emotional instability was a major contributor to his unpredictably strange behavior. It was the manifestation of his bipolar disorder in public situations, combined with frequent use of alcohol and drugs, mostly marijuana, and later in life



medical drugs prescribed to battle his mental and emotional problems, which garnered for Monk his tarnished reputation.

Monk was born in North Carolina in 1917, but his mother moved to New York City with Thelonious and his siblings, Marion and Thomas in 1922. They settled in the San Juan Hill section of Manhattan, a mostly African-American area with a considerable population of people with Caribbean roots. He started studying piano at the age of 11. He was a natural. It was his musical excellence that earned him admission to one of the city's premier high schools, Stuyvesant. While he had a high level of intelligence, he was not an ardent student, and never finished high school. At the age of 16, he signed on as a pianist with an itinerant evangelist and for the better part of the next three years traveled around the country playing church music.

When he returned to New York, he began working his way into the local jazz scene. It was not an easy path. He spent much time listening to the great Harlem stride players, and was influenced greatly by these experiences. Stride, though in his inimitable interpretation, remained an element of his style throughout his career. His breakthrough came in 1941 when he landed a gig as the house pianist at Minton's, the legendary Harlem club that has as many myths surrounding it as does Monk. Kelley expounds upon the legend and the reality of what took place at Minton's during its three-year run. Monk eventually lost his gig there, but did

return in 1943 for an extended stay that ended with the outbreak of race riots in August.

On a personal level, 1943 also proved to be a momentous year for Monk, as this was the year that he became romantically with Nellie Smith, the woman who would become his wife. He had known her for many years, but suddenly the younger sister of his best friend was a woman instead of a little sister.

Musically, Monk was scuffling for work, but he kept busy composing and working out new ideas on the piano. His unique individualism worked against him in many situations, as he was unwilling to compromise his musical concepts, and most musicians were not comfortable playing with a cat who was so different. In 1944 he became the pianist with Coleman Hawkins. Hawkins was one of the musicians who came from a swing background, but was open to the new ideas that were cropping up in the world of jazz. Charlie Parker and Dizzy Gillespie were the face of the new music, but Monk, was also a groundbreaker, although not strictly speaking a bebopper. He remained an influential but often controversial figure in the world of jazz for most of his career. There was only one Monk. His job with Hawkins lasted eight months, but ended when Hawkins got an offer for a gig in Los Angeles, and Monk decided that he wanted to stay in New York. This decision set him up for many more years of scuffling for work.

His next opportunity to get exposure for his own music came in 1947 when he was signed by Blue Note as one of the first modern players on the label. While his records never sold well, and most of the reviews were dismissive, they did get his name out into a wider public. Things were starting to look up, but fate can be cruel, and Monk ended up getting convicted for being busted with a small amount of marijuana in his possession, ended up with a 30-day jail sentence, and, most unfortunately of all, as a result of his conviction, lost his cabaret card. A musician was required to have a cabaret card in order to work in any venue in New York City that served alcohol. Thus, at just the time when Monk was starting to make a significant name for himself, he was unable to work in the clubs

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THELONIOUS MONK

continued from page 49

that were an important link in a jazz player achieving success.

Another run-in with the law that revolved around drugs resulted in another short stay in jail beginning in August of 1951. The 1950s started as a real down time for Monk, but he did sign with a new record label, Prestige, and got work where he could. In June of 1954, he made his first trip abroad to France for concerts in Paris. Artistically, the trip was a great disappointment, as his performances were not well received by the French audiences. The trip was significant in another way, as it was during this visit to Paris that Monk became acquainted with a lady who was to become an important presence in his life, Baroness Pannonica de Koenigswarter, known to friends as Nica. During the next few years, he also became acquainted with others who would become important in his life, pianist/arranger Hall Overton, who was to become a creative partner with Monk by arranging big band versions of Monk tunes for several concerts, and Harry Colomby, who was to become Monk's first manager, and who led the effort to eventually get Monk's cabaret card reinstated. Although this took years, with his efforts not reaching fruition until 1957, it was an important achievement, as it led to Monk finally being able to find work in clubs in New York City. Relying on occasional concert appearances in New York, and infrequent club dates in other cities had made Monk's financial situation difficult. He had a wife and two children to support, but it was the income that Nellie was able to earn

plus the generosity of family and friends, particularly Nica, that kept him afloat financially. His regaining of the cabaret card led to an extended stay at the Five Spot in the East Village where New York jazz fans were finally able to experience Monk's genius and personal quirks on a regular basis.

Nineteen fifty-five was the year that Monk once again changed record labels, this time beginning an association with Riverside Records, one that resulted in a series of important albums, and lasted until 1962. This proved to be a productive association, especially in getting Monk's music much broader exposure. As more of Monk's recordings were released, critics, most of whom had been less than enthusiastic about Monk's music, were finally coming around to becoming appreciators and advocates of his output.

Throughout the 1950s, Monks band personnel underwent constant change. His music was demanding, and so was he, so it took very special players to adapt to playing with him. In addition, his lack of steady gigs made it difficult for him to retain personnel, even those who fit into his musical concepts. Among the important players who passed through various incarnations of his groups, usually quartets with sax, piano bass and drums, were Johnny Griffin, John Coltrane, Ernie Henry, Sonny Rollins, and a stream of bassists and drummers.

By 1958, things were really starting to look up. He continued to play frequently at the Five Spot, worked at the Village Vanguard, appeared at many major festivals, including those at Newport and Randall's Island, and topped the *Downbeat* critic's poll in the piano category. He became the subject of more articles and interviews, and was asked by French film director Roger Vadim to provide the score

for his film *Le liaisons dangereuses*. It was also late in 1958 that Charlie Rouse joined the Monk group on tenor sax, beginning an association that was to last for 11 years. In October, however, things came crashing down when Monk was arrested in an incident in Delaware with Nica and Rouse. The details are too involved for this review, but the bottom line is that Monk once again lost his cabaret card and was unable to perform in clubs for about one and a half years.

During his enforced hiatus, Monk kept busy with concert work, most notably a February 28, 1959 concert at Town Hall where he performed with his quartet, and a 10-piece band playing charts of Monk tunes written by Hall Overton. He also made several club dates in several cities across the country. By the time that he returned to the club scene in May of 1960, the Five Spot had closed, and the owners had opened a new venue called the Jazz Gallery. With Steve Lacy on soprano sax added to his basic quartet, Monk was greeted by an enthusiastic crowd at the Jazz Gallery, and kept the club packed for his stay there.

Nineteen sixty-one found Monk returning to Europe for an extend tour of the continent and England under the aegis of George Wein. Upon returning, he went back into the Jazz Gallery, but the stay was short-lived, as a dispute with drummer Philly Joe Jones led to a heated argument that resulted in both leaders and their bands being fired. Work became scarce, and the deteriorating relationship with Riverside records led Monk and his manager, Colomby, to pursue a new label, a search that led to a year-long negotiation culminating in Monk signing with Columbia on June, 1962. This was to prove to be Monk's final long-term association with a recording label, one that lasted until 1970.

The 1960s proved to be Monk's peak period in terms of income and fame. He toured extensively, was the subject of a celebrated 1964 cover story in *Time* magazine, and was heavily promoted by Columbia, selling many more records than he ever had previously. Unfortunately, this was also the

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time when Monk's mental and emotional problems became more frequent and extensive. His 1967 European tour became the subject of two documentaries for a television station in Cologne, Germany filmed by Christian and Michael Blackwood who worked for the station. This footage also became the basis for the well received 1988 documentary *Straight, No Chaser*.

Essentially, Monk's performing career was over by 1973. The highlights of his last performing years were the 1971 recordings that he did for the Black Lion label in London, and his association with the All-Star group formed by George Wein called the Giants of Jazz. It was comprised of Monk on piano, Dizzy Gillespie on trumpet, Kai Winding on trombone, Sonny Stitt on alto sax, Art Blakey on drums and Al McKibbon on bass. They toured in 1971 and again in 1972. While the group never quite jelled, they were quite popular with concert attendees, and there were moments of musical magic, many of them provided by Monk.

The last decade of Monk's life was mostly spent at the Weehawken home of Nica. Nellie had been the rock in Monk's life attending to much of the personal and professional details of his life, but during these last years, she had to cope as best as she could with her life's circumstances, and had to support Monk with frequent visits to Nica's home. She had given him two wonderful children, supported him financially during his lowest times, handled the finances and many of the business matters, did her best to get him to where he was supposed to be for gigs, and sacrificed her personal health to answer his every need.

Monk's last years were painful for those around him to observe. He lived in rooms provided by Nica. She had a piano available to him, but he never touched it. He spent most of his days fully dressed, but laying in his bed watching television. He communicated only intermittently with those around him. Nellie visited less and less frequently, although she was there at the end to hold him as he succumbed to a stroke complicated by the effects of hepatitis on February 17, 1982.

Monk was a brilliant musician who was plagued with mental instability that went undiagnosed for most of his life, and even when he was diagnosed, treatments were inconsistent and of varying effectiveness. His problems were manifested in many ways, including extreme mood swings that are typical of bipolar disorder. Despite all of his problems, he often demonstrated an acute mind that thought deeply about life, politics and race. While he was never an overt civil rights activist, his personal experiences led him to

understand the inequities in racial relations in our nation. He frequently participated in concerts that benefitted various civil rights causes. Many of the people who were interviewed by Kelley as he researched this book give testimony to the Monk that they knew as kind, witty, generous, a devoted and loving father, and knowledgeable about a wide range of subjects.

The picture of Thelonious Monk that evolves from this biography is much deeper an understanding of this complex man than had previously been drawn. I have often expressed the belief that it is difficult to truly judge Monk's playing if you have never witnessed it in person or on some visual medium. The contents of this volume amplify and augment what you learn by listening to Monk's music, and observing him in performance. It is a valuable addition to jazz literature, and should enhance the standing of Monk as one of the true giants of this music. J



California based singer Charmaine Clamor, a rising star in her native Philippines who headlined the Asian American Jazz Festival in Los Angeles last November, came east early this year for shows at NYC's Iridium and at Trumpets Jazz Club in Montclair. Ms. Clamor, who possesses a beautiful voice and a winning smile, combines standards with Filipino folk music in a style she calls Jazzapina. The singer was well received during her earnest sets at Trumpets.

JAZZ TRIVIA ANSWERS

questions on page 9

- | | | | | |
|---|-----------------------------------|-----------------------------|---|---|
| 1. Artie Shaw (b. May 23) and Jack Jenney (b. May 12) | 2. Jimmy Crawford (b. January 14) | 3. Milt Hinton (b. June 23) | 4. Raymond Scott (b. Sept. 10) as Harry Warnow. His older brother was Mark Warnow director of music for CBS Radio in the 1930s. | 5. Cootie Williams (b. July 24). Raymond Scott wrote "When Cootie Left the Duke" to commemorate it. |
|---|-----------------------------------|-----------------------------|---|---|





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Tern Swings Fundraiser a Smash

Photos by Tony Mottola



Here are some scenes from our January 30 event with The Folk Project, proceeds of which will benefit the scholarship program of NJJS. The Reeds, Rhythm and all That Brass orchestra provided the toe-tapping tunes, and Jim King fulfilled the emcee duties. Dancers of all stripes filled the floor, and listeners appreciated the whole scene. Tallies were not yet available at press time, but we thank The Folk Project for initiating this co-production, and we look forward to future endeavors.



January Jazz Social with Birthday Boys Jerry and Bucky

By Linda Lobdell *Jersey Jazz* Co-Editor

Our January 24 social at Shanghai Jazz in Madison turned into a birthday party for the two featured gents when it was revealed that Jerry Bruno had celebrated his 90th during the prior week and Bucky's on January 9 meant he's a vibrant 84. This Social was really Jerry's gig, but he could think of no one he'd rather share the stage with than his old friend Bucky, whom he first met 62 years earlier when they both played with Vaughn Monroe. "And frankly," deadpanned Jerry, "I'm getting sick of it!"

Launching into tunes they've worked at for so many years they feel like favorite flannel pajamas, they still bring freshness and affection to "Do Nothing 'Til You Hear from Me," "Easy to Remember," "Three Little Words," "Darn That Dream." From the audience, singer Pam Purvis calls to Bucky: "I heard you play 36 years ago!" "Oh, that was my father!" he responds. He tells tales of his earlier life, going to school with Allen Ginsberg in Paterson. Asked about the 7th string on his guitar by a young player in the room, Bucky demonstrates what he can do with it. (Jerry grumbles, "That A string... I'm gonna get a pair of plyers and...")

NJJS member Elsa Blum said she'd been listening to WBGO on the way to today's event and she'd heard something called "Swing with Strings," an Arbors Records release with fiddlers Aaron Weinstein and Sarah Caswell. "How DO you swing with strings?" she asks, and Bucky tells how he used to jam with violin virtuoso Al Duffy in Freehold, and that the real jazz guys always sat in the back. He says there are only a few violinists who can really swing, like Stephane Grappelli and Joe Venuti, along with those young Arbors players.

A voice pipes up: "Bucky, tell us about your big hit with Dion and the Belmonts." "All the jazz guys were on those records." He also played for Ray Charles, and so many others "I can't remember them all." He recalls playing with Editor Tony Mottola's dad Tony Sr. at the White House, with Frank Sinatra and Perry Como, for the President of Italy.



Jerry Bruno and Bucky Pizzarelli, and the brownies. Photo by Tony Mottola

Someone asks Jerry if he remembers his first paying gig. "I was 16. My brother had a job in a saloon in Rochester. He got sick one night, and I sat in for him. 'Sweet Sue' was the first song I played, and I got paid \$1.50."

Bucky says his two uncles taught him to play guitar in Paterson. Uncle Peter was also a fine mandolin player, which helped nicely in Bucky's learning banjo. His other uncle was a great banjo and rhythm guitar player who worked with Buddy Rogers and with Frank Daley at the Meadowbrook.

Jerry, when asked who taught him, replied, "I haven't learned yet!" He says he played the same three chords for three years (prompting an audience wisecracker to shout "They call that rock and roll!"), and that he got by on the basics, naming "Sweet Sue," "Lush Life," and "Happy Birthday" as some of those essential tunes.

Jerry reveals he's in love with Bucky's daughter-in-law, singer Jessica Molaskey, married to John P. "Stand in line!" growls Bucky.

Talking about the new CD *Pizzarelli Party*, Bucky says, "I'm in the middle with my short pants on."

NJJS President and emcee Laura Hull rises to sing a tune. And she asks who were the musicians' favorite singers to work with?

Bucky names Jo Stafford, Julie London, Rosemary Clooney. And Kate Smith, who, he adds, was also an excellent tap dancer. Jerry's pick is Peggy Lee.

Favorite composers? Bucky names David Raksin and plays "Laura." It's a cold, cloudy winter day and this man with a guitar envelops us in a mellow mood. Even Jerry muses in repose on his bass.

During the breaks between three sets, some lucky attendees win tickets to see Frank Vignola at Ramapo College (Bucky in fact is going to Ramapo right after the Social because son John is playing there), Houston Person and Howard Alden at Highlights in Jazz, and to Preservation Hall Jazz Band at the Community Theatre.

More music ensues, and Jerry fans Bucky's guitar as he burns up "Honeysuckle Rose." It's our turn to sing — we croon "Happy Birthday" to the both of them as their delectable-looking Shanghai special gourmet brownies with candles are delivered to a table in front of the stage.

Bucky succinctly sums up his partnership with Jerry. "We're always on the same page. I start playing, he starts following. I can't get rid of him!"

An afternoon that time forgot, with good friends.



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.)

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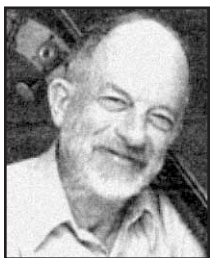


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From the Crow's Nest

By Bill Crow

When multi-instrumentalist Scott Robinson performs, he usually wears shirts made by his wife. The shirt materials he favors are loaded with stars, planets, galaxies, etc. While Scott was appearing with the Maria Schneider Orchestra at the Jazz Standard, a conversation took place in the dressing room between Ryan Keberle and Greg Gisbert. Ryan asserted that a brass player's chops can get fatigued due to a buildup of lactic acid. Greg pointed to Scott's shirt and said, "...or in his case, galactic acid."

■ Scott also reported a Gisbert quip during a European tour with Maria's band. Their bus driver in Barcelona got lost, took a road that climbed a hill and got so narrow that they couldn't go on, and couldn't turn around. The driver found a slightly wider spot, and indicated that he was going to turn the bus around. The musicians got off and watched, amazed, as the driver inched back and forth between the cliff behind and the precipice ahead. When he was finally successful, Greg Gisbert declared: "This driver has incredible chops...he just doesn't know any tunes!"

■ A while ago I played a Sunday brunch with Al Astone and his lovely wife Lucia. She told me about a gig they did with Jerry Bruno and Bucky Pizzarelli in New Jersey. Jerry called to give them directions and said, "The gig is in Closter, New Jersey." Lucia replied, "Close to New Jersey? Come on, just tell me where it is!"

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.

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About NJJS

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

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

Founded in 1972, the Society is run by a board of directors who meet monthly to conduct the business of staging our music 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, e-mail 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 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 Jazz Socials** — See www.njjs.org and *Jersey Jazz* for updates.
- **FREE Film Series** — See www.njjs.org and *Jersey Jazz* for updates.
- **Musical Events** — NJJS sponsors and co-produces a number of jazz events each year, ranging from intimate concerts to large dance parties and picnics. Members receive discounts on ticket prices for the Pee Wee Russell Memorial Stomp 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 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 \$20:** NEW! Members in good standing may purchase one or more gift memberships at any time for only \$20 each. Please supply the name and address of giftee. Good for new memberships only.
 - **Supporter (\$75 - \$99/family)**
 - **Patron (\$100 - \$249/family)**
 - **Benefactor (\$250 - \$499/family)**
 - **Angel \$500+/family)**
 - **Corporate Membership (\$100)**
- } 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
OR visit 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



Jon-Erik Kellso



Randy Sandke

Bix Beiderbecke takes second place only to Benny Goodman in terms of current popularity, as gauged by turnouts at tribute concerts. By that measure he beats out Satchmo, King Oliver, Duke Ellington, Count Basie, Earl Hines and the rest of the royalty of classic jazz. No wonder he was in the first batch of inductees to the American Jazz Hall of Fame.

The Bickford Theatre has, in recent years, hosted the **Big Bix Beiderbecke Birthday Bash**, filling the room each time. The 2010 edition will be on WEDNESDAY, March 10 — Bix's actual birthday — and will be the largest celebration ever mounted by the Jazz Showcase there. In the front line will be TWO formidable horn players, **Randy Sandke** and **Jon-Erik Kellso**. Either one would be sufficient, since both have been featured in past tributes. Randy, in fact, has recorded two CDs with Bix as the title subject.

Sweetening the deal, they've recruited sidemen who themselves are worthy of a listen, even without the Bix theme. **Dan Levinson** will play clarinet, while **Scott Robinson** will play assorted saxophones, probably including a bass sax. Completing the front line is West Point trombonist **Harvey Tibbs**. The stellar rhythm section includes **Mark Shane** (piano), **Rob Garcia** (drums) and **Joel Forbes** (bass). No weak links in that chain. Advance purchase of tickets is strongly suggested.

That would be quite enough for one month, but guitarist **Frank Vignola** was in the area with his new **Hot Club** quintet, so a second date was authorized for Monday, March 22. After all, this

is Django Reinhardt's centennial year, and who can do Gypsy Jazz with more style than Frank? "Vignola dominated the night," attests *Down Beat*, "with unbelievable speed and a liquid, ringing tone in the Reinhardt style. When speed and clarity were demanded, Vignola stunned." Django single-handedly popularized this uniquely European jazz style and changed perceptions about the guitar's role in hot music.

Frank has filled out the "string section" with **Vinny Raniolo** on a second (rhythm) guitar, **Zach Brock** on violin and **Gary Mazzaroppi** with the "bull fiddle" (string bass). For a still fuller (yet authentic) sound, he's added **Julian Labro** to play the accordion. The band is spending the year on a world tour, which will take it throughout the USA, Canada, England, Europe, Singapore and more. This live performance can be supplemented by their new CD, with 10 of Frank's favorite Django compositions on it.

THREE concerts here for *Jazz Appreciation Month*. **Bucky Pizzarelli** leads things off on April 12, surrounded by **Aaron Weinstein** on violin (and mandolin?) and **Jerry Bruno** playing string bass. That's followed on April 20 (yes, a Tuesday) by **John Gill's** loving tribute to Frisco Jazz, a lively style that has kept traditional jazz popular enough west of the Rockies to support 30 weekend festivals each year! His all-star crew includes **Dan Levinson**, **Jon-Erik Kellso**, **Brian Nalepka**, **Kevin Dorn**,

Conal Fowkes...

The third JAM attraction is the **Ivory & Gold Trio**, which appears at many of those aforementioned festivals plus some cruises as well. That's **Jeff Barnhart** at the piano, **Anne Barnhart** on the golden flute and an amazing drummer,

Danny Coots, who (regretfully) doesn't appear in this area very often. Hold April 26 for them.

May has the **Midiri Brothers** returning, this time to mark Artie Shaw's centennial. The **Beacon Hill Octet** will also appear later in the month. The Bickford's Jazz SummerFest begins in June, with almost-weekly concerts that will feature **Jim Fryer** and his **Unusual Suspects** (including some New England stars), the delightful **Gelber & Manning** vaudeville-type show, boogie woogie ace **Bob Seeley**, the **String of Pearls** trio, the **Jazz Lobsters Big Band**, stride pianist **Neville Dickie**, **Paris Washboard** (East Coast exclusive!), ragtime pianist **Bob Milne** and the **Palomar Quartet**. Yet the prices remain so low!

Jazz For Shore

NOTE temporary venue change!

**Mancini Hall, Ocean County Library
Toms River, NJ 08753**

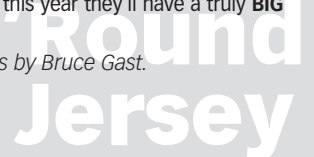
Tickets/Information: 732-255-0500

The popularity of the Bix Beiderbecke theme has resulted in a number of March concerts at MidWeek Jazz, but the move to temporary quarters at the Toms River Library meant that they had to be scaled down due to the intimacy of the room. But this year they'll have a truly **BIG**



Vinny Raniolo, Gary Mazzaroppi, Frank Vignola. Photo courtesy of the artists.

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






Dan Levinson and
Scott Robinson

Bix Blast on Wednesday, March 17 (yes, St. Patrick's Day), when the entire eight-piece ensemble from the Bickford will reassemble in Mancini Hall to play for the downstate crowd. Please take a look at the Morris Jazz column to whet your appetite for this major musical event.

Having eight top players in relatively small chambers is a financial challenge, if nothing else. Rather than see the organizers raise their prices, Bix aficionado Doug LaPasta has stepped forward to absorb the excess cost. His whack in the wallet will be eased if you tell friends about both concerts, so that every seat is filled. You'll be doing them a favor too, because the show will be memorable.

Only marginally smaller will be the seven-piece **Atlantic City Jazz Band**, which follows on April 14. Their visit is in celebration of *Jazz Appreciation Month*, appropriate since this popular band plays all the tunes of the traditional jazz repertoire. Yes, this is one of those "tuba and banjo" bands without big name stars in the roster. Instead, their ensemble is made up of skillful, veteran players who love the music and work hard to present it in lively yet authentic manner.

Popular songstress **Nancy Nelson** comes by for the first time on May 12, with Grammy nominee **Keith Ingham** at the piano, providing accompaniment as well as some exciting solos. **Bucky Pizzarelli**, with **Aaron Weinstein** and **Jerry Bruno**, follow on June 16, with **Dan Levinson's** new Gypsy Jazz group **Fête Manouche** and ragtime/stride/boogie pianist **Bob Milne** finishing out the summer season. 



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

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

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. Financial support for the Roundtable is provided by the Rosalind & Alfred Berger Foundation.

- **March 24, 2010:** Larry Ridley: The Bassist/Educator Looks Back on His Career
- **April 21, 2010:** Jeff Sultanof: Birth of the Cool — Lost and Found

free
roundtables

CONCERTS/PERFORMANCE

Jazz Dialogues: Intimate Improvisations

2 – 3:30 PM, Dana Room, Dana Library, Rutgers-Newark (free admission)
973-353-5595

This series is designed to bring to campus leading jazz soloists in duo and trio settings. Each concert will include an interview/Q&A segment. IJS will again partner with local schools to give students an opportunity to meet and interact with these noted artists. Funded by a grant from the Rutgers-Newark Cultural Programming Committee.

- **March 24, 2010: ANAT COHEN**

free
concerts

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.

- **February 21** — Steak Face — The Genius of Sid Catlett. Being Louis Armstrong's favorite drummer was only one of Catlett's many accomplishments. Host Loren Schoenberg invites you to hear this remarkable drummer in rare recordings with Lester Young, Coleman Hawkins, Charlie Parker, Dizzy Gillespie, Duke Ellington and others.
- **February 28** — Happy Birthday Svend Asmussen! The Brilliant Danish violinist turns 94 today and happily is still active. Hosted by Dan Morgenstern.
- **March 7** — Long Lost Blues: Popular Blues in America, 1850-1920 is author/pianist Peter Muir's latest work. Host Vincent Pelote interviews Muir, who will also perform and play recordings to illustrate his topic.
- **March 14** — Faith and Begorrah! It's St. Patrick's Day Again: Host Annie Kuebler plays jazz with a wee bit o' Irish flavor.
- **March 21** — Tuba or Not Tuba: Bill Kirchner examines the music of Howard Johnson, who besides being one of jazz's premier tuba players is also a talented baritone saxophonist, composer-arranger, and bandleader.
- **March 28** — Different Strokes: Interpretations of the Great American Songbook standards "I Surrender Dear" and "I Can't Believe That You're In Love With Me" by Louis Armstrong, Billie Holiday, Coleman Hawkins, Duke Ellington, Artie Shaw, Benny Carter and others — hosted by Dan Morgenstern.
- **April 4** — Princess Noire: The Music of Nina Simone: Tad Hershorn hosts Nadine Cahodas, author of a newly-published biography of the singer-pianist, as well as books about Dinah Washington and Chess Records.

on
WBGO radio

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 if you know of other venues that ought to be here.

Allendale

NINETY SIX WEST CAFÉ
96 West Allendale Avenue
201-785-9940
www.ninety-sixwest.com
Jazz Night Out Wednesdays 8 PM

Asbury Park

CHICO'S HOUSE OF JAZZ
631 Lake Ave.
732-455-5448
chicoshouseofjazz.com
Jazz 6 nights a week

Tim McLoone's Supper Club

1200 Ocean Ave.
732-744-1400
timmcloonessupperclub.com

Bayonne

THE BOILER ROOM
280 Avenue E
201-436-6700
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
Monday – Saturday 6:30 PM
Piano Bar

Bloomfield

PIANOS BAR AND GRILL
36 Broad Street
Bloomfield NJ 07003
(973) 743-7209 Reservations
www.pianosbarandgrill.com
Jazz Thursdays, Piano Bar
Fridays/Saturdays, Cabaret
Wednesdays/Fridays

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
Some Sundays 2:00 pm

Buena Vista

VILLA FAZZOLARI
821 Harding Highway
Atlantic City Jazz Band
Third Wednesday of the month
and some Sundays

Byram

The Restaurant at Adam Todd
263 Highway 206
www.adamtodd.com
973-347-4004

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

MAD BATTER

19 Jackson St.
609-884-5970
Jazz at the Batter
Wednesdays 7:30 – 10:30 PM

Boiler Room, Congress Hall

251 Beach Ave
888-944-1816
Blues and Latin Jazz Saturdays
July 18 – Sept. 19
8:30 PM – 12:30 AM

Merion Inn

106 Decatur St.
609-884-8363
Jazz Piano daily 5:30 – 9:30 PM

Cherry Hill

ST. ANDREWS UNITED METHODIST CHURCH
327 Marlton Pike
Tri-State Jazz Society venue
www.tristatejazz.org

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
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.arthurtopillow.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

Fairfield

BRUSCHETTA RESTAURANT
292 Passaic Avenue
973-227-6164
www.bruschettarestaurant.com
Live piano bar every night

Garwood

CROSSROADS
78 North Ave.
908-232-5666
www.xrroads.com
Jam Session Tuesday 8:30 PM

Glen Rock

GLEN ROCK INN
222 Rock Road
201-445-2362
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
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
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
Fridays 7:30 PM Bossa Brazil
No cover

Lyndhurst

WHISKEY CAFÉ
1050 Wall St. West, 07071
201-939-4889
www.whiskeycafe.com
One Sunday/month James Dean
Orchestras
swing dance + lesson

Madison

SHANGHAI JAZZ
24 Main St.
973-822-2899
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

Maplewood

BURGDORF CULTURAL CENTER
10 Durand St.
973-378-2133
www.artsmplewood.org

Manville

RHYTHMS OF THE NIGHT
729 S. Main Street
908-707-8757
rhythmsofthenight.net
Open jam session
Wednesdays 7–10 PM

Mendham

KC'S CHIFFAFA HOUSE
5 Hilltop Road
973-543-4726
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
Monthly Jazz Night,
call for schedule

Trumpets

6 Depot Square
973-744-2600
www.trumpetsjazz.com
Tuesday/Thursday/
Sunday 7:30 PM
Friday/Saturday 8:30 PM

Moorestown

SAINT MATTHEW LUTHERAN CHURCH
318 Chester Avenue
Tri-State Jazz Society venue
www.tristatejazz.org

Morristown

THE BICKFORD THEATRE AT THE MORRIS MUSEUM
5 Normandy Heights Road
973-971-3706
www.morriismuseum.org
Some Mondays 8:00 PM

The Community Theatre

100 South St.
973-539-8008
www.mayoarts.org

Hibiscus Restaurant

At Best Western Morristown Inn
270 South St.
866-497-3638
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

St. Peter's Episcopal Church

70 Maple Avenue
973-455-0708

Sushi Lounge

12 Schuyler Place
973-539-1135
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

Bethany Baptist Church

275 Market Street
973-623-8161
www.bethany-newark.org

Newark Museum

49 Washington St.
973-596-6550
www.newarkmuseum.org
Summer Thursday afternoons

NJPAC

1 Center St.
888-466-5722
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

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

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

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.

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.bularestaurant.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

UNION COUNTY PERFORMING ARTS CENTER

1601 Irving Street
www.ucpac.org
732-499-0441
(Call for schedule)

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://terranovalrestaurantbar.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@sbtjn.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

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

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

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.vangoghsearchcafe.com
Sundays 8:00 PM
\$3 cover

Watchung

WATCHUNG ARTS CENTER

18 Stirling Road
908-753-0190
wacenter@optonline.net
www.watchungarts.org
Jazz programming;
check for details

Wayne

WILLIAM PATERSON UNIVERSITY

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

West Orange

CECIL'S

20 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

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Recommendations may be sent to editor@njjs.org.

James L. Dean Band 3/21 at Whiskey Café, Lyndhurst.

Cecil's in West Orange has **Dave Stryker's** CD release party 3/12; **Bob Ackerman's** 70th birthday with **Pam Purvis** and guests 3/19, followed by singer **Kate Baker** on 3/20.

The Priory has a big line-up all month:

3/5 **Karen Francis & The Family Band**;
3/12 **Janet Van Kline**; 3/19 **Bradford Hayes**;
3/26 **Carrie Jackson & Jazzin Allstars**. 233 W.
Market St, Newark.

Cat Russell & Chinese New Year, 2/26-27, Shanghai Jazz, Madison.

Swingadelic 3/15 and 3/29 at Maxwell's, Hoboken.

Tri-State Jazz Society features the **Midiri Brothers Septet** 3/21 at St. Matthew Lutheran Church in Moorestown.



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Fran Kaufman photo

Brazilian vocal legend Leny Andrade backstage, preparing for her performance with Trio Da Paz at the Litchfield Jazz Festival, 2009. Andrade stops putting on her makeup to talk with vocalist Pamela Driggs and guitarist Romero Lubambo.

**Fran Kaufman photographs the world of jazz
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(make reservations when possible)

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