

Jersey Jazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 38 • Issue 4

April 2010



Vince Giordano and Jon-Erik Kellso make some noise. Photo by Tony Mottola.

And Away We Went!

There is a certain Jackie Gleason-like arms akimbo jaunty pose that launches the Peabody, one of the many Jazz Era dances on display by the bevy of gaily-attired dancers at this year's Pee Wee Russell Memorial Stomp. They could have danced all day, and for all practical purposes they did, putting on a show with the Shag, Balboa, Charleston and good old-fashioned swing dancing as the music continued nearly uninterrupted for four hours.

Once again hot jazz fans filled all the available chairs in the glorious Birchwood Manor Ballroom as four top bands took to the stage and dancers swirled around the large hardwood dance floor.

After a mainstream jazz performance by this year's NJJS scholarship winners, the trad music portion of the day opened with the Mark Shane *continued on page 30*

By Tony Mottola
Jersey Jazz Editor



in this issue:

NEW JERSEY JAZZ SOCIETY
 Pres Sez/Bulletin Board 2
 NJJS Calendar 3
 Mail Bag 4
 Editor's Pick/Deadlines/NJJS Info 6
 Jazz Trivia 28
 Generations of Jazz — St. Pius X 52
 February Jazz Social 53
 New/Renewed Members 54
 Crow's Nest 55
 Change of Address/Support
 NJJS/Volunteer/**JOIN NJJS** 55

ARTICLES

Big Band in the Sky 8
 Dan's Den 12
 Jazz Journeys 14
 Watchung Arts Rio Clemente 15
 April is Jazz Appreciation Month 15
 Noteworthy 16
 Talking Jazz: Paquito D'Rivera 18
 Morgenstern's 8th Grammy 28
 2010 Scholarship Winners 32

REVIEWS

College Jazz 34
 Other Views 37
 JLCO: Jazz and Art/Basie 42
 Caught in the Act: T. Sutton/D. Sherman/
 Bipolar/Comstock-Fasano 44
 CD: Carol Sudhalter 48
 Book: S. Nestico 49
 Essentially Ellington 50

EVENTS

'Round Jersey: Morris, Ocean 56
 Institute of Jazz Studies/
 Jazz from Archives 57
 Somewhere There's Music 58
 The Name Dropper 59

ADVERTISERS

Riverboat Swing 2010 3
 Stan Kenton Alumni Band 4
 WBGO 5
 William Paterson U. Jazz Room Series 7
 RVCC 9
 Milt Gerver Playland Park Orchestra 9
 Skipper's 9
 Atlanta Jazz Party 11
 LauRio Jazz 12
 Shanghai Jazz 13
 Lisa Hearn 14
 Sidney Bechet Society 15
 Jazzdagen 17
 Arbors Records 19
 Hibiscus 21
 John Nobile Summerswing Orch 23
 Jazzfest at Sea 25
 PA Jazz Society 27
 Union County PAC 29
 Community Theatre 33
 Cape May Jazz Festival 34
 Lombardi's Restaurant at Adam Todd 35
 Swingadelic 36
 Marlene VerPlanck 37
 Judith Kramer 38
 Roseanna Vitro/Kevin Mahogany NJCU 39
 Great Connecticut Trad Jazz Festival 40
 Nancy Marano Quartet Feinstein's 41
 Songbirds Agency 44
 Arbors Statesmen of Jazz 45
 Watchung Arts Center 47
 Personal Business Solutions 48
 Jim Eigo Jazz Promo 51
 CTS Images 54
 WBGO PhotoBlog 60
 Shelly Productions Glen Rock Inn 60



"Music is a higher revelation than all wisdom
 — Ludwig van Beethoven

Prez Sez

By Laura Hull President, NJJS

It's been a whirlwind of jazz this last month. The 41st annual Pee Wee Memorial Stomp brought us out for some great music after a couple of weeks of tedious weather. Thanks to all the wonderful musicians and dancers that entertained us, we had a swell time. And thanks, too, to all the members who continue to support our events.

■ Last month presented so many opportunities to get out and hear some jazz. I hope that you check out "Somewhere There's Music" in the back of the magazine. You can find a listing of many venues offering jazz. Did we miss someone? Be sure to let us know of any venue that is regularly offering jazz and is not listed. We'll be sure to add them!

■ Another gaggle of NJJS Board members will be volunteering at **WBGO Radio's membership drive** in the coming weeks. We had a blast last time and look forward to participating again. During the drive, NJJS will offer memberships as a special incentive to callers.

■ Thanks to everyone who came out to the **March Jazz Social** with pianist-singer-composer Ronny Whyte. A great time was had by all who attended. As always, Shanghai Jazz was the perfect host. A tip of the hat to David Niu.

On **Sunday, April 18**, our **Jazz Social** will feature Dr. David Demsey, Coordinator of the Jazz Studies Program at William Paterson University who will present two exceptionally talented

groups of jazz students who will play for us. David, who is a master saxophonist with the New York Philharmonic and Metropolitan Opera, will discuss his jazz studies program and play a little with the students. An outstanding public speaker with a great sense of humor, he has authored two books on songwriter Alec Wilder and was recently named executor of the Wilder estate. Socials are hosted at Shanghai Jazz, 24 Main Street, Madison from 3–5:30 PM. Admission is free to members and \$10 for non-members, good toward a new membership. There is a \$5 minimum food/beverage charge. Next month will feature the multi-talented pianist Lenore Raphael.

■ Our **Jazz Film on April 28** is *Improvisation and Jammin' the Blues*, a film that includes footage from a session with Charlie Parker and Coleman Hawkins, and performance footage by several jazz giants, including Duke Ellington, Count Basie, Joe Pass, and Ella Fitzgerald. Also the classic 1944 short film featuring Lester Young. All films are shown at Library of the Chathams, 214 Main Street, Chatham and convene at 7 PM. Admission is free. Next month will feature *Lady Day: The Many Faces of Billie Holiday*.

■ Be sure to mark your calendar and get your tickets to the **Piano Spectacular** coming on **May 2 at Morristown Community Theatre**, 100 South Street. Tomoko Ohno, Jerry Vezza and Rio Clemente will be joined by master bassist Steve

NJJS Bulletin Board

BE A STAR for NJJS! Inspired? We always need help with our efforts. volunteer@njjs.org

FREE Jazz Socials Our series of Jazz Socials (formerly called Member Meetings) continues April 18 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 (and that \$10 can be applied to a new NJJS membership), 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 March 24 and another on April 28 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.

om and philosophy.”

WELCOME RECENT NEW ADVERTISERS!

NJJS is proud to welcome Lisa Hearn, Nancy Marano, LauRio Jazz, Milt Gerver Orchestra, Songbirds Agency, Barron Arts Center, David Martin, and John Nobile’s Summerswing Orchestra as recent new advertisers. Please see their ads in this and other issues. Advertisers help to support our work and mission while keeping their names in the minds of our readers. Please support them as well!

LaSpina. Tickets and information can be found at www.mayoarts.org.

■ And speaking of getting your tickets!

**JAZZFEST
PREVIEW**

Drew University in Madison is the place to be on Friday and Saturday, **June 4 and 5**, and we have an outstanding program of jazz to offer. **Jazzfest** will open on Friday with the festival’s free concert at the main stage under the tent.

Our Stars of Tomorrow concert begins at 7 PM with three exceptional youth bands who will knock your socks off. On Saturday, the festival convenes at noon and really packs a punch. The afternoon sessions at the tent include the George Gee Orchestra and his Tribute to Count Basie, honoring his induction into the New Jersey Hall of Fame, and Harry Allen’s Four Others — A Tribute to Woody Herman’s Four Brothers. In the concert hall will be Cecil Brooks III’s CBIII Band and the Aaron Weinstein & Joe Cohn Duo. The evening lineup kicks off with Madame Pat Tandy’s Jazz Ensemble, followed by Frank Vignola’s Hot Five Tribute to Django Reinhardt with an additional homage to Les Paul in honor of his induction into the New Jersey Hall of Fame. Topping off the evening are none other than John and Bucky Pizzarelli & the Statesmen of Jazz.

Our annual jazz barbecue picnic allows you to either bring your own picnic goodies or choose from our mouth-watering menu. Either way, you’ll enjoy a great day of non-stop music, lots of food and a variety of vendors. Jazzfest is not only one of the region’s most popular summer jazz festivals, but also the longest running. While enjoying your favorite music, take time to browse our expanded vendor tents, where you can purchase difficult to find jazz CDs and vinyl records, wearables, hand crafted jewelry, food treats and much more! Our food vendors will be open from 11 AM until 10 PM, serving up a scrumptious variety, from coffee and bagels in the morning to lunch, dinner and dessert throughout the day and evening.

Buy your tickets early to take advantage of the best prices. With free admission for kids 16 and under, free parking and easy access to public transportation, Jazzfest is without a doubt the music bargain of the summer. Complete information and tickets are available at our Web site.

WWW.NJJS.ORG: Learn more about all NJJS events at the NJJS website. And please be sure we have your email address. Maybe you’ve just added email, or changed your address recently. Whatever the case, drop us a line to be sure we have yours. Being on the member E-mail list affords you timely access to special discounts and announcements. Send it to me — pres@njjs.org — and I’ll make sure it gets into our database. □

Riverboat Swing 2010
Reserve the Date
August 22, 12NOON – 4PM
908-852-2926 for info



<p>Sunday March 21 2010 JAZZ SOCIAL <i>Intimate Portrait Series:</i> <i>Ronny Whyte</i> Shanghai Jazz, Madison 3 – 5:30 PM</p>	<p>Sunday April 18 2010 JAZZ SOCIAL <i>College band presentation.</i> Shanghai Jazz, Madison 3 – 5:30 PM</p>	<p>Sunday May 2 2010 Afternoon of Jazz: Piano Spectacular Morristown Community Theatre. <i>Rio Clemente,</i> <i>Jerry Vezza, Tomoko Ohno</i> 3 PM</p>	<p>Sunday May 16 2010 JAZZ SOCIAL <i>Lenore Raphael</i> Shanghai Jazz, Madison 3 – 5:30 PM</p>
<p>Wednesday March 24 2010 FREE FILM <i>The Sound of Jazz</i> at Library of the Chathams, Chatham 7 PM</p>	<p>Wednesday April 28 2010 FREE FILM <i>Improvisation and Jammin’ the Blues</i> at Library of the Chathams, Chatham 7 PM</p>	<p>Wednesday May 26 2010 FREE FILM <i>Lady Day</i> at Library of the Chathams, Chatham 7 PM</p>	<p>Friday & Saturday June 4 & 5 2010 JAZZFEST Drew University, Madison</p> <p>Saturday September 11 2010 JAZZFEAST Princeton</p>

NJJS Calendar



Dancing and dreaming...of the Pee Wee Stomp! For many more photos of the 2010 Stomp, see the center spread and njjs.org.

The Mail Bag

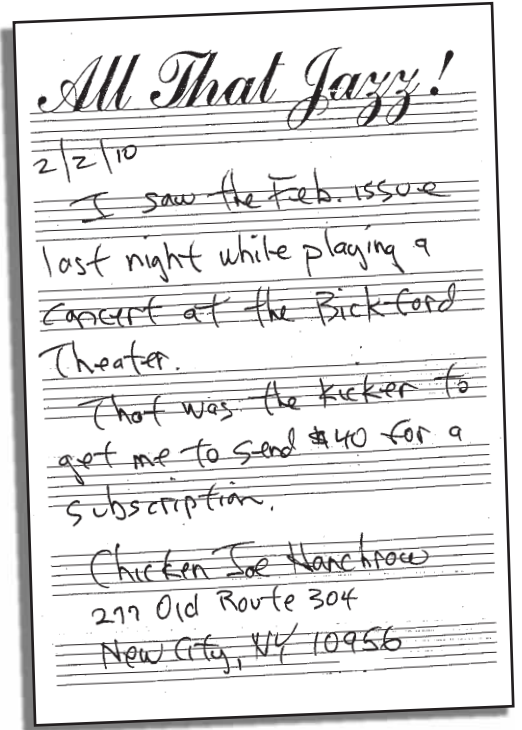
IT IS A REMARKABLE THING to be able to engage an audience of 400 fifth through sixth graders! The jazz and blues assembly you [NJJS's Generations of Jazz Program] provided for the children of Little Silver was such a joy. You had the entire group bopping its heads, clapping its hands, and listening attentively to your description of the lives of the artists whose works you played.

I understand the importance of music education. I have invited numerous arts organizations to present to students of all ages (I was an elementary and high school principal prior to coming to Little Silver). I have not seen so many children so effectively engaged in a music program like I saw on February 8, 2010 when your group visited Markham Place School.

Thank you for spreading your passion for jazz and the blues to our community. It is likely that many of the children in the audience have not been to a jazz club. You brought the "club" to them, by beautifully sharing your love for an art form that everyone should come to understand!

Dr. Scott Taylor
Supervisor of Curriculum, Instruction and Technology
Little Silver Public Schools

For more news about Generations of Jazz see page 52.



Friends of Big Band Jazz
and Summit Records
Present

A new CD by:

The Stan Kenton Alumni Band

Directed by Mike Vax

"Have Band Will Travel"

Visit

WWW.BIGBANDJAZZ.NET

to order your copy

Swing into Spring with WBGO!
Checkout what's happening in April at WBGO Jazz 88.3FM

On display in the
 WBGO Gallery
 April 5 through May 31
 The Photography of
 Tony Graves
 Gallery loated at
 54 Park Pl, Newark, NJ
 Open M-F, 9am - 5pm



New WBGO iPhone app now available

- The app includes
- 🎵 one touch streaming of WBGO
 - 🎵 WBGO podcasts
 - 🎵 alarm and background features
 - 🎵 link to WBGO on Facebook, so you can get the most up-to-date info from WBGO - The Jazz Source



visit www.wbgo.org/connect to download

photo by Francis Wolff © Mosaic Images



The WBGO Kids Jazz Concert Series

- | | |
|--|--|
| April 10, 12:30pm
Newark Symphony Hall
Ignacio Berroa | April 24, 12:30pm
SOPAC
Akua Dixon String Quartet |
| April 17, 12:30pm
Montclair Art Museum
The Vince Ector Ensemble | May 1, 12:30pm
NJPAC
Eldar |

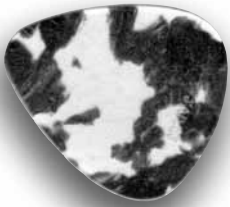
Visit www.wbgo.com/kids for details



WBGO Celebrates Jazz Appreciation Month
 with the **WBGO Next Generation Festival**.
 Tune in to *Afternoon Jazz* with Michael Bourne at 2PM
 during the month of April to hear the future of Jazz.

More information at www.wbgo.org/jam





The Editor's Pick

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

Johnny Mercer: The Life, Times and Song Lyrics of Our Huckleberry Friend

By Bob Bach and Ginger Mercer | Cherokee Publishing Company 2009

Johnny Mercer, that most American of contributors to the Great American Songbook, wrote more than 1,500 songs, including 385 used in films with four Academy Awards among his 18 nominations. He also had 13 top-ten hits as a singer, including four number one records. As if all that weren't enough he co-founded Capitol Records and the Songwriters Hall of Fame.

Think "Summer Wind." "Moon River." "Skylark." "One for My Baby." "Days of Wine and Roses." "On the Atchison, Topeka and the Santa Fe." And then keep thinking. The list would run for many pages of this issue.

Among the many acknowledgments attending last year's centennial celebration of Mercer's birth was the updating and re-publication of *Our Huckleberry Friend*, a compendium of lyrics, photographs, memorabilia and stories about this great artist originally written and compiled by the now-deceased Bob Bach and Ginger Mercer, the composer's wife.

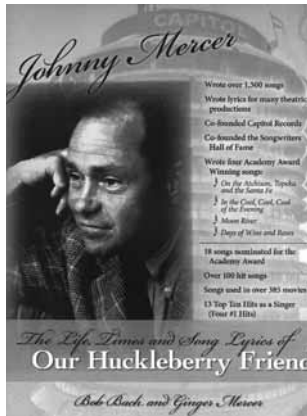
The book explores Mercer's personal highs, such as winning four Academy Awards, and his equally personal lows, including the devastating disappointment of several unsuccessful Broadway shows.

The 2009 edition includes newly released photographs as well as some fascinating stories written and illustrated by a nine-year-old John Herndon Mercer and some of his young friends. In addition, the lists of Mercer's songs, including songs he contributed to the movies, have been reviewed, updated, and expanded. Other sections in the book list the songs Mercer wrote for theatrical productions and the songs he wrote that are currently available on compact discs.

The oversize paperbound edition is not glossily printed and boasts a pedestrian graphic design, but it's a perfect book to browse and will provide for any fan of Mercer's several hours of nostalgic pleasure.

WIN THIS BOOK

Jersey Jazz has a free copy of *Johnny Mercer: The Life, Times and Song Lyrics of Our Huckleberry Friend* to give away to one lucky NJJS member. To enter the contest simply E-mail your name and mailing address to editor@njjs.org with the words "Book Contest" in the subject line. Or mail your name and address to *Jersey Jazz*, c/o Tony Mottola, 27 Upper Mountain Ave., Montclair, NJ 07042. Deadline for entries is April 26, 2010. The 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:

May: March 26 • June: April 26

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

JerseyJazz The Journal
of the New Jersey Jazz Society

Volume 38 • Issue 4
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.

All material in *Jersey Jazz*, except where another copyright holder is explicitly acknowledged, is copyright ©New Jersey Jazz Society 2010.
All rights reserved. Use of this material is strictly prohibited without the written consent of the NJJS.

Tony Mottola Editor

27 Upper Mountain Ave., Montclair, NJ 07042
E-mail: editor@njjs.org

Linda Lobdell Art Director/Co-Editor

352 Highland Ave., Newark, NJ 07104

201-306-2769

E-mail: art@njjs.org

Fradley Garner International Editor

E-mail: fradleygarner@gmail.com

Dan Morgenstern Contributing Editor

E-mail: dmorgens@andromeda.rutgers.edu

Mitchell Seidel Contributing Photo Editor

Photo@njjs.org

John Maimone Entertainment Contributor

908-753-6722

E-mail: jjm426@att.net

Fred McIntosh Entertainment Contributor

201-784-2182

E-mail: derfie_07675@yahoo.com

NEW JERSEY JAZZ SOCIETY OFFICERS 2010

Laura Hull President

PO Box 771 Morris Plains 07950

973-229-4275 | pres@njjs.org

Frank Mulvaney Vice President

908-233-4824

Mike Katz Treasurer

908-273-7827

Caryl Anne McBride Membership Chairperson

973-366-8818 | membership@njjs.org

Al Parmet Recording Secretary

908-522-1163

Jack Stine President Emeritus

908-658-3515

Andrea Tyson Immediate Past President

732-356-3626

Joe Lang Past President

973-635-2761

DIRECTORS

Steve Albin, Steve Alexander, Kate Casano, Carolyn Clemente, Joanne Day, Carrie Jackson, Sheilia Lenga, Stan Myers, Larissa Rozenfeld, Stewart Schiffer, Mitchell Seidel, Jack Sinkway, Marcia Steinberg, Elliott, Jackie Wetcher, Tony Mottola (Ex-officio)

ADVISORS

Jeff Atterton, Schaeen Fox, Amos Kaune, Bruce Lundvall, Bob Porter
Marketing/Public Relations Consultant: Don Jay Smith

Website: www.njjs.org

E-mail: info@njjs.org

Hotline: 1-800-303-NJJS (1-800-303-6557)

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

WILLIAM PATERSON UNIVERSITY WAYNE, NEW JERSEY

THE *Jazz* ROOM

The 32nd Year
of Exciting
Jazz Performances



Friday, 4/23, 8:00 p.m.

Maria Schneider,

**Guest Conductor with the William Paterson Jazz Orchestra
With Special Guest Saxophonist Rich Perry**

Funding for the Jazz Room Series has been made possible, in part, by the New Jersey State Council on the Arts/Department of State, a Partner Agency of the National Endowment for the Arts.



Shea Center for Performing Arts • 973.720.2371 www.wplive.org

Big Band in the Sky

By Tony Mottola *Jersey Jazz* Editor

■ **Art Van Damme, 89, accordionist, April 9, 1920, Norway MI – February 25, 2010, Sacramento, CA.** Art Van Damme is widely recognized as the greatest of all jazz accordionists. “He was my idol. He was number one. He was the best,” accordionist Carl Fortina, who played on all three *Godfather* soundtracks, told the *L.A. Times*. “He was the innovator for really bringing jazz accordion to the forefront.”

Van Damme took up the instrument at the age of nine and was performing in public three years later. His was classically trained in his teens growing up in Chicago but his ear turned to jazz when he heard the recordings of Benny Goodman. He taught himself to emulate Goodman’s smoothly swinging lines on the normally bellicose squeeze box and also developed a fluid and facile five-finger chord style. In 1941 he joined the Ben Bernie band and from 1945 until 1960 he worked at NBC, recording 130 episodes of the *The Art Van Damme Show* for NBC Radio and appearing on many shows on radio and TV, including the *Dinah Shore*, *Tonight*, and *Dave Garroway* shows.

Later Van Damme toured the world, including Europe, Russia, New Zealand and Japan, and for a time owned a music store.

Despite his stature on his instrument Van Damme believed it was his ensemble sound that was responsible for the great success his music enjoyed. “What I became well known for was not just the accordion but the sound that I played, which was accordion, guitar and vibes,” he told the Accordions Worldwide Website in 2005. “We are selling a sound — this is the difference. So when you are going to a concert and you are having one accordion player after the other, that is perfectly fine, but I developed something different, that wasn’t just the accordion, it was a combination. Any young player that has the talent now, don’t try to do it just on accordion. That is just for the accordion people.”

Van Damme recorded some 42 LPs, usually in a quintet format, and a number of reissues are available on CD, including 1962’s incomparable *A Perfect Match* where he was paired with guitarist Johnny Smith whose own combination of smooth playing and prodigious technique sublimely complements the accordionist’s unique style.



Art Van Damme

Special Service Package Shows where his fellow musicians included Wynton Kelly and Duke Pearson. A highlight of Nasser’s Army career was his orchestration of an overture for the 3rd Army presentation of *Southland Panorama* using a 100-member concert orchestra and a 19-piece dance band.

After the service Nasser joined BB King’s band as bassist and arranger and played electric bass for the first time. In 1956 he reunited with Newborn at New York’s Basin Street East and was featured in the pianist’s quartet until 1958. Nasser went on to work with many top players in the late 50s and toured Europe, Africa and the Middle East with pianist Oscar Dennard. In 1964 he joined the Ahmad Jamal Trio where he remained for 11 years, also serving as vice president of Ahmad Jamal Productions Corporation, Henna Music Inc., and Jamal Publishing Corp.

Nasser was also president of The King Music Series, an organization that presented all-star jazz groups in Japan, and produced jazz festivals in his native Memphis and Mt. Vernon, NY. He was a vice president of the Jazz Foundation of America (1990–95), CEO and founder of Global International Art, Inc., and director of jazz workshops at the State University of New York at Stonybrook.

■ **Jake Hanna, 78, drummer, April 4, 1931, Roxbury, MA – February. 12, 2010, Los Angeles, CA.** Remembering Jake Hanna on the blog *Jazz Lives* Michael Steinman wrote, “Jake was a master of

■ **Jamil Nasser, 78, bassist, educator, musical producer, June 21, 1932, Memphis TN – February 13, 2010, Englewood, NJ.** Born George Joyner, Jamil Nasser learned piano from his mother as a child, began playing the tuba at Memphis’s Booker T. Washington High School in 1948 and, encouraged by boyhood friend Phineas Newborn Jr., took up the double bass shortly after that, playing in the school dance band under Newborn’s direction in 1949. The pair later recorded together in Memphis for Peacock Records.

Nasser attended Arkansas A.M. & N. College on a musical scholarship and organized a band there called the State Collegians that went on to win a “Best College Dance Band, 1950–51” award from a *Pittsburgh Courier* poll. He was drafted into the U.S. Army after graduation and distinguished himself as a bassist and arranger for the 3rd Army

continued on page 10

THE THEATRE AT RVCC

Gabriel Alegria
Afro-Peruvian Sextet
Saturday, May 1 at 8PM
Tickets: \$23 & \$28



Alegria combines his experience playing jazz as it developed in the U.S. with a passionate interest and careful study of the music of coastal Peru. By incorporating and exploring the common African roots found in both styles, he has developed a uniquely Afro-Peruvian jazz music concept.

SPRING AT RVCCARTS

Farfalle • Seussical • The Gabriel Alegria Afro Peruvian Sextet • Ball in the House • Flight • The River City Brass Band • Charlotte's Web



The River City Brass Band • May 22 at 8 PM

RVCCARTS.ORG
theatre at rvcc • north branch, nj • box office 908-725-3420



"It's a GoodLife Productions" presents
An evening for



dancing and listening to the
15 piece swing/jazz music of

MILT GERVER and his
PLAYLAND PARK ORCHESTRA
With dynamic, vivacious vocalist Keaton Douglas
And Frank Sinatra song stylist Jerry Cardone
Dance Exhibition by Fred Astaire Studio of Montville

APRIL 24, 2010 8:30 P.M.

At the Pine Brook Jewish Center,
174 Changebridge Road, Montville, NJ 07045

Cost: \$25.00 pp includes dessert bar
Call for tickets now: 973-244-9800
or 973-271-8358

Come out and do your stuff!

Cash Bar

Free Parking

Skipper's

PLANE STREET PUB

Newark's Best Kept Live Music Secret!
Serving great food. NO cover. \$10 minimum.

Mondays	Live Jazz Jam (8PM-Midnight) hosted by Newark's own Eugene "Goldie" Goldston (Vocalist) Greg Bufford (Drums); Radam Schwartz (Keyboard)
Tuesdays	TBA Visit our website or call for information
Wednesdays	TBA Visit our website or call for information
Thursdays	Featured Live Jazz Artist (8PM-Midnight) Check calendar/call 973.733.9300
Fridays	Karaoke Night (8PM-Midnight) hosted by the talented Denise Hamilton
Saturdays	Available for Special Events
Sundays	Live Jazz Matinee Sessions 4:00-8:00PM with Radam Schwartz (Organ)

304 University Ave., Newark, NJ 07102
973.733.9300 skippersplanestreetpub.com

BIG BAND IN THE SKY

continued from page 8

the hi-hat, the Chinese cymbal, the snare drum, the wire brushes. And he delighted in playing for the band in the best Basie-inspired way. ‘If you’re not swinging from the beginning, what the hell are you up there for?’ he told me.” Swing and Jake Hanna were synonymous and he drove bands large and small with confident ease and superior technique.

Hanna began playing drums in a marching band in Dorchester, Massachusetts at the tender age of five and went on to play in and around Boston in his teens. By the late 1940s he was working in bands led by Tommy Reed and Ted Weems. In the 1950s he played with pianists Toshiko Akiyoshi and Marion McPartland, the big bands of Maynard Ferguson and Woody Herman (whom he re-joined for a two-year stint in 1962), and was house drummer at George Wein’s Boston Storyville Club. He called the Storyville gig “the best time” in his life for the opportunity to play in a band that included Wein, Buck Clayton, Bud Freeman, Pee Wee Russell and Vic Dickenson with Jimmy Rushing on vocals.

In 1964 Hanna joined Merv Griffin’s television show’s studio band. When Griffin moved the telecast from New York to Los Angeles Hanna relocated and remained with the show until its end in 1975. He went on to work in a number of bands, including Supersax and Count Basie, and occasionally led a small group with trombonist Carl



Jake Hanna performs at the 1985 Kool Jazz Festival in Saratoga Springs, N.Y. June 30, 1985. Photo by Mitchell Seidel.



Dick Johnson, left, plays clarinet with the Artie Shaw big band while Shaw himself conducts during a rare appearance at the Blue Note in New York, August 16, 1985. Photo by Mitchell Seidel.

Fontana with whom he recorded several albums for Concord Jazz in the 1970s. He also often worked as a sideman on Concord sessions.

■ **Dick Johnson, 84, clarinetist, bandleader, Brockton, MA, 1926 – January 10, 2010, Boston, MA.** Dick Johnson, the longtime leader of the revived Artie Shaw band, began his musical career in the U.S. Navy in 1942 where he served on the USS Pasadena and mastered clarinet, flute and saxophone. After the war he spent time touring in big bands, including with Charlie Spivak and Buddy Morrow. Returning to Brockton, Johnson formed a series of small jazz groups, including a sextet with boyhood friend Lou Columbo that had a 10-year run, and his own Swing Shift septet that was a fixture of the Boston jazz scene.

Over the years he performed or recorded with many music greats including Frank Sinatra, Tony Bennett, Charlie Parker, Dizzy Gillespie, Nat King Cole, Dave McKenna and Buddy Rich. He also recorded as a leader on the Emarcy, Riverside and Concord labels. The highlight of his musical career came in 1983 when he was hand-picked by Artie Shaw to lead a re-formed Artie Shaw Orchestra. Johnson headed the band until 2006, including at notable performances at Carnegie Hall, President George H.W. Bush’s Inauguration and the dedication of the National World War II Memorial.

“Nobody ever treated musicians better,” singer Tony Bennett wrote in an E-mail to the *Boston Globe*. “Artie Shaw called him the greatest clarinetist he ever heard. I’ll really miss him. He was the best. JJ

*Pualani & Philip Carroll would like you to come
celebrate the 21st Birthday of the*

ATLANTA JAZZ PARTY

APRIL 23-25, 2010
FRIDAY, SATURDAY & SUNDAY
THE WESTIN ATLANTA NORTH



CLASSIC JAZZ AT ITS FINEST



CORNET & TRUMPET

- ★ DUKE HEITGER
- ★ ED POLCER

REEDS

- ★ ALLAN VACHÉ
- ★ DAN BLOCK
- ★ TOM FISCHER

TROMBONE

- ★ DAN BARRETT
- ★ BOB HAVENS

PIANO & VIBES

- ★ JOHNNY VARRO
- ★ ROSSANO SPORTIELLO
- ★ JOHN COCUZZI

GUITAR

- ★ EDDIE ERICKSON
- ★ BUCKY PIZZARELLI

BASS

- ★ FRANK TATE
- ★ NICKI PARROTT
- ★ RICHARD SIMON
- ★ VINCE GIORDANO

DRUMS

- ★ ED METZ, JR.
- ★ JOE ASCIONE

VOCALS

- ★ JOHN COCUZZI
- ★ NICKI PARROTT
- ★ TOPSY CHAPMAN

in the Tradition of... Chicago ♦ New York ♦ Swing Groups

Special Hotel Rates
 **THE WESTIN**
 ATLANTA NORTH
\$103
1-888-733-7666
8 - 5 EST
 refer to
ATLANTA JAZZ PARTY!

COUNT ME IN! PLEASE RESERVE*:

- ___ PATRONS BADGE(S): \$225 per person, all days, all events, reserved preferred seating and your name listed in program. Includes SPECIAL Saturday Patrons Jazz Brunch (10:30 a.m. - 12:00 p.m.)
- ___ FRIDAY NIGHT ONLY: \$55 per person, 7:30 p.m. - midnight
- ___ SATURDAY AFTERNOON ONLY: \$50 per person, 1:00 p.m. - 5:00 p.m.
- ___ SATURDAY NIGHT ONLY: \$55, 7:30 p.m. - midnight
- ___ SUNDAY AFTERNOON ONLY: \$50, 11:00 a.m. - 3:00 p.m.

NAME _____
 ADDRESS _____
 CITY _____ STATE _____ ZIP _____

Order online with paypal at www.atlantajazzparty.com or make checks payable to ATLANTA JAZZ PARTY! and mail with reservation form (confirmations will be sent) to:

275 Jade Cove Circle, Roswell, GA 30075 (770) 645-6844

e-mail: pualani@atlantajazzparty.com www.atlantajazzparty.com

*NO REFUNDS OR CANCELLATIONS WITHIN 48 HOURS OF EVENT. IF YOU NEED TO CANCEL, PLEASE CALL.



Dan's Den Happy Birthday, Village Vanguard

By Dan Morgenstern

On February 22, the world's oldest and most famous jazz nightclub celebrated its 75th birthday with a happy party hosted by owner-manager Lorraine Gordon, who was 12 years old when her late husband, Max Gordon (1901–1991), opened the Greenwich Village basement venue in 1935.

"It's just a little wedge-shaped room," Lorraine, who turned 87 this year, remarked some years ago in an interview. "But the room talks to me. I understand what it's saying." You enter a red door and descend a steep stairway to get to the windowless space with black and white photos of musicians and other sacred objects on the walls.

My memories of the Vanguard are manifold and go back to my own and the club's younger days in the fall of 1947. Except for the wall decor, it has hardly changed at all since then, bless both Gordons for that.

The onetime speakeasy's history is well documented via autobiographies by both Max and Lorraine, and in a fine essay by the late Whitney Balliett that also celebrates Barney Josephson of Cafe Society and Cookery fame. Barney's widow now has her own book out. And coming soon is a documentary film created by Lorraine's daughter, Deborah. Party guests got a work-in-progress sneak preview.

One of the historic clips in that film shows the only guest at the party who could have been at the Vanguard's opening. The one and only Professor Irwin Corey, 95, was briefly heard from before Lorraine nipped him in the bud. At her book party, the only other Vanguard event I can recall at which food was served, the good professor's monologue was of epic proportions.

Other notables in attendance were festival producer George Wein, a Vanguard regular, especially in recent months—he's monitoring the current jazz scene with an ear cocked towards his first CareFusion Jazz Festival in New York, in June; Jimmy Heath and his wife and Joe Lovano with his wife, the singer Judy Silvano;

Deep within the Vanguard darkness?
Lovers enraptured by spirits?
"Vibes," they say?
Is that ghosts??

— Unattributed poem on the Vanguard kitchen wall

Paul Motian; Anat Cohen; Annie Ross; singer and sometime Vanguard waitress Marti Elkins, and Blue Note Records prexy Bruce Lundvall.

Also, Stanley Crouch and Diana Flanagan; record producer-writer-photographer-promoter Hank O'Neal; photographer Carol Friedman; writers Ashley Kahn, Russ Musto and Ted Panken; Todd Barkan of Jazz at Lincoln Center Jazz. And, ensconced at the tiny bar, a New Jersey contingent including WBGO's Thurston Briscoe, Dorthaan Kirk and Becca Pulliam.

Lorraine Gordon, looking glamorous, was the perfect hostess, and on this memorable occasion the taking of photographs was permitted!

Meanwhile at the Y

Jersey Jazz's Joe Lang was there and will no doubt write about it, so I'll just mention that Daryl Sherman, who needs no introduction to our readers, did a terrific job as artistic director and host as well as performer with "Misty," a tribute to lyricist Johnny Burke, in the 92nd Street Y's Lyrics & Lyricists series, currently in its 40th season.

That was about the time they discovered Daryl.

The cast included the charming team of Eric Comstock and Barbara Fasano — both sing and he also plays piano — vocalists Jeff Harnar, Terri White and Mary Burke (Johnny's widow), and instrumentalists Gene Bertoncini, Warren Vaché and Jay Leonhart. Warren and Jay also doubled as singers: a jazz highlight was Warren's rendition, in both roles, of "The Skeleton in the Closet," Louis Armstrong's feature in the film *Pennies From Heaven*, which I'd never heard done by anyone else. Just one of Daryl's great ideas for a great show. □

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

LauRio Jazz

Featuring
The swinging songs of Broadway

Laura Hull



Rio Clemente



Ed Wise



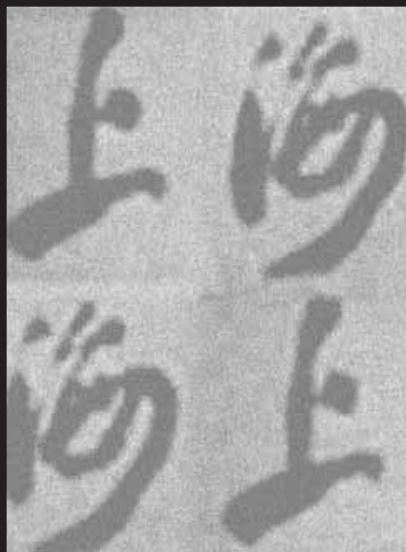
Brooks Tegler



For free artists information package with DVDs contact:

John & Virginia Bell *ARTIST ADVOCATES*

50 Palace Drive, Gettysburg, PA 17325
Phone: 717-334-6336 E-mail: vjbell50@comcast.net



SHANGHAI JAZZ

Restaurant
and bar

24 Main St. (Rt. 124), Madison, NJ 07940
973.822.2899 • info@shanghaijazz.com

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

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

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

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

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

Highlights, end of March, April 2010:

wed 3/24: WARREN VACHÉ

thu 3/25: TOMOKO OHNO

fri 3/26: RALPH DOUGLAS

wed 3/31: HARRY ALLEN

fri & sat 4/2 & 3: JUNIOR MANCE

wed 4/7: ROSSANO SPORTIELLO AND NICKI PARROTT

sat 4/10: CHRISTIAN SANDS

sun 4/11: MARLENE VERPLANCK

wed 4/14: HARRY ALLEN

sun 4/18: DICK HYMAN (BY RESERVATION ONLY)

wed 4/21: BUCKY PIZZARELLI

thu 4/22: MICHAEL MOORE

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

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

**for latest schedules and updates,
please visit www.shanghaijazz.com**

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

Jazz Journeys, near, far and in-between

Princeton Jazz Festival Featuring the Cherry Poppin' Daddies

Internationally renowned jazz orchestra, the Cherry Poppin' Daddies, will make their only New Jersey appearance at the Princeton Jazz Festival. The 3rd Annual Princeton Jazz Festival will be held Saturday, April 17 from 1 – 6 PM. The Festival will feature performances by 22 jazz bands from area middle and high schools. The highlight of the festival will be a concert by the Cherry Poppin' Daddies at 8 PM at the PHS Performing Arts Center. The Jazz Festival is a fund raiser for the Princeton High School band program. Proceeds from the festival will be used to offset the cost of travel and uniforms for students in need and to help fund additional musical education experiences. For more information and to purchase tickets visit www.princetonjazz.org.

Berklee College On-Line

Berkleemusic — the online continuing education arm of Berklee College of Music — has just announced Jazz Voice, a new online course for the April 5 term. It'll be taught by Jan Shapiro, the chair of the Voice department at Berklee College of Music. She has presented vocal clinics around the country and toured extensively, performing in jazz clubs, hotels, and supper clubs nationally. Her latest CD, *Back to Basics*, features jazz standards with her own unique arrangements.

Shapiro has also performed as a studio vocalist, recording advertising jingles, TV spots, and demos, including recording with Len Dressler of the "Singers Unlimited" for the Broadway musical *Copperfield*. In addition to singing, Shapiro plays flute, electric bass, piano and keyboards, as well as percussion.

More info on the course is available at: http://www.berkleemusic.com/school/course?course_item_id=16068974. More info on Berkleemusic at <http://berkleemusic.com> or <http://shorefire.com/clients/berklee> music.

Hudson River Meets Jazz in World Premiere by Westchester Jazz Orchestra



Artistic Director Mike Holober. Photo by Emily Tabin.

IRVINGTON, NY — The Westchester Jazz Orchestra will take a musical voyage down the Hudson River in April with the world premiere of a three-movement suite inspired by locations on the River. The concert, titled "Americana," takes place Saturday, April 10 at 8 PM at the Irvington Town Hall Theater, 85 Main Street in Irvington, just a few blocks east of the Hudson.

"Flow: In Celebration of the Hudson River," written by the group's artistic director and conductor, Mike Holober, begins with a passionate and dynamic tenor saxophone feature, "Tear of the Clouds," continues with a slow jazz waltz, "Opalescence," and ends with a bluesy Duke Ellington-inspired section, "Harlem."

Hosted by WBGO-FM's Music Director and Morning Show Host Gary Walker, the concert will also include premieres of arrangements by Ellen Rowe, Pete McGuinness and legendary composer Jim McNeely.

Mike Holober will elaborate on his inspiration as an outdoorsman and Hudson River adventurer in an informal pre-concert talk at 7:15. As WJO's artistic director since 2007, he has created 14 arrangements for the group. He has worked with leading jazz orchestras in Europe and the United States and as a pianist he appears on more than 50 recordings. He is a multiple MacDowell Fellow,

guest of Yaddo, and Ucross Foundation Resident. An associate professor at City College of New York, he is also associate director of the BMI Jazz Composers Workshop.

For tickets and information, visit www.westjazzorch.org, or call Irvington Theater box office, 914-591-6602.

Michael Arenella and His Dreamland Orchestra Present Jazz-Age Lawn Party and Festival on Governors Island

Mark your calendars for 2010: Saturday and Sunday, July 17 and 18 AND Saturday and Sunday, August 28 and 29, 11 AM TO 6 PM.

INFO: dreamlandorchestra.com

Watch for full details in upcoming issues!

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

Visit capemayjazz.com for details on the sizzling line-up and look for ads in *Jersey Jazz*, in this issue on page 34.

Atlanta Jazz Party April 23 – 25, 2010

Tickets, information? visit www.atlantajazzparty.com. See ad page 11.

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

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. See ad on page 40.

William Paterson University Spring Jazz Room Series through April 23

For tickets or information, call the Shea Center Box Office at 973-720-2371 or order online at www.wplive.org. See ad page 7.

...fresh music by a fresh voice!
- George Harris
ALL ABOUT JAZZ

I Got It Bad & That Ain't Good

April 9* Hibiscus (Morristown)
(Featuring Pianist Keith Ingham)

April 23* Lombardi's at The Adam Todd Inn
(Featuring John Hart - guitar & Kelly Friesen - bass)

*Showtimes are 7:00 to 10:00 PM

For Complete Schedule Visit www.LisaHearn.com


ImpresaRIO Jazz Concert Series Featuring Rio Clemente and Guests

WATCHUNG, NJ — The Watchung Arts Center is proud to welcome the Bishop of Jazz, Rio Clemente, as he presents ImpresaRIO Jazz Concert Series on April 16, May 7 and June 4. All performances take place on Fridays at 8 PM. Tickets are \$16 advance sale and \$20 (\$18 for WAC members) at the door.

When Rio Clemente hits the stage, he brings fire and passion, and with him talented musicians.

As a master pianist, educator, composer, arranger and recording artist, Clemente mixes a strong classical background with a rich knowledge of jazz history, then adds an amazing sense of creativity and interpretation. The result is a smorgasbord of music that is different from others, and nearly always produces a standing ovation and cries for “more.” The Bishop of Jazz will bring something very special and unequaled to the Arts Center in this new series.

Rio’s guest on April 16 is “Muzzy” Napadano, a world renowned saxophonist, comedian and recording artist. He has toured Europe and performed in Las Vegas with his own group as well as others. On May 7, the special guest will be Sandy Sasso, and June 4 brings Bucky Pizzarelli.

For more information visit our Web site at www.watchungarts.org. To make a reservation, call 908-753-0190 or E-mail wacenter@optonline.net. The Watchung Arts Center is located at 18 Stirling Road, Watchung, NJ 07069. 

April is Jazz Appreciation Month (Take a Jazz Musician to Lunch!)

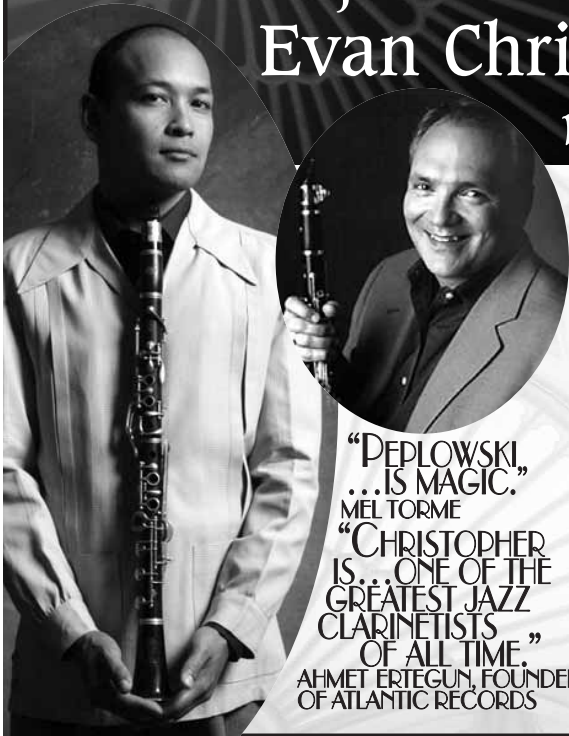
Visit www.smithsonianjazz.org/jam/ to get ideas for celebrating our unique American art form!

Among them:

- Join your local jazz society (hint, hint!)
- Get your 2010 Jazz Appreciation Month poster featuring Dave Brubeck — The National Museum of American History (NMAH) has printed 250,000 posters for free distribution to schools, libraries, music and jazz educators, music merchants and manufacturers, radio stations, arts presenters, and U.S. embassies worldwide. To request a copy, write jazz@si.edu. Or, you can download it in PDF format from the site. 



The Sidney Bechet Society presents Evan Christopher and Clarinet Road with special guest Ken Peplowski



Join Evan, Ken and an allstar rhythm section for another great celebration of New Orleans jazz!

Monday, May 17 at 7:15pm

THE LUCILLE LORTEL THEATRE
121 Christopher Street, New York, NY • www.lortel.org
Tickets are \$35, available at the box office, and from Ticket Central
(212) 279-4200 • www.ticketcentral.com

SPECIAL \$25 TICKETS FOR NJJS MEMBERS

Send a check to Sidney Bechet Society, 20 Joy Drive, New Hyde Park, NY 11040 (please note “NJJS” on check and include an email address, if possible. These tickets will be mailed out. Late orders can be held at box office.)

www.sidneybechet.org • info: (516) 209-1437

“PEPLOWSKI,
...IS MAGIC.”

MEL TORME

“CHRISTOPHER
IS... ONE OF THE
GREATEST JAZZ
CLARINETISTS
OF ALL TIME.”

AHMET ERTEGUN, FOUNDER
OF ATLANTIC RECORDS



Noteworthy

Fradley Garner International Editor *Jersey Jazz*

JAZZ CLASSES FOR CRAWLERS AND MINDERS...TONY BENNETT: PRIMA PAINTER ...NPR'S 'PIANO JAZZ' TURNS 30, MARIAN MCPARTLAND, 92...DOC FILM ON GENRE PIONEERS...WPIX TELECASTS BIG APPLE JAZZ TOUR—SEE IT ON WEB

JAZZ CLASSES FOR TODDLERS? You heard right. Segmented classes for crawlers to 5-year-olds and their parents at Jazz at Lincoln Center's "WeBop" school, at Frederick P. Rose Hall, Broadway and 60th Street, in Manhattan. "You and your child will explore your imagination, creativity, and musicality. Sing with **Louis Armstrong**, play the blues with **Charles Mingus**, bebop with **Dizzy Gillespie**, and meet many more new jazz friends!" reads the JALC announcement. **Dr. Lori Custodero** of Columbia University Teachers College consulted on the program. Tuesdays, Thursdays, Saturdays or Sundays, from March 16 to May 16. Tuition is \$300 for the full eight-week term (discounts for siblings). Find out more and register at jalc.org/webop, or call 212-258-9835.

YOU KNOW TONY BENNETT as a great jazz and pop singer, but did you know the 83-year-old, very active performer is also an accomplished visual artist? Three of his paintings are in the permanent collection of the Smithsonian Institution, in Washington, DC. And now Tony's portrait of trumpet and vocalist legend **Louis Prima** has been released on a Bennett-designed poster promoting the 2010 New Orleans Jazz and Heritage Festival. Prima (1910-1978) was "an exceptional performer and a dear friend" who "embodied the buoyant spirit" of the Crescent City, Bennett said. For the second year in a row, Tony Bennett highlights the vocal lineup at the April 22-May 2 jazz fest. Unsigned copies of this first in a



He sings, he paints: Anthony Benedetto (Tony Bennett) painted "The Chief of New Orleans" Louis Prima and designed poster for the 2010 New Orleans Jazz Festival.

planned series of musician-designed posters, can be ordered for \$69 at www.art4now.com. Bennett-signed prints range from \$295 to \$995.

"MARIAN MCPARTLAND'S PIANO JAZZ," National Public Radio's oldest cultural radio series, marked its 30th on-air year January 8. On March 20 its celebrated pianist hostess turned 92. **Marian McPartland** still turns up nearly every week to play a duet with every guest she interviews. Not all are piano players. "I was on the show with **Joe Morello** once," bassist **Bill Crow** told this column. "In December I recorded a show as guest host, using clips from that earlier appearance. I don't know when it will be aired." Crow and drummer Morello worked in the Marian McPartland Trio in the late 1950s. Other guests were her late husband **Jimmy McPartland** and **Dizzy Gillespie**, both trumpeters, though Dizzy also played piano. As did **Oscar Peterson**, **Mary Lou Williams**, **Teddy Wilson**, **Diana Krall** and hundreds of others who sit down at the second Steinway. In a two-part birthday show, singer-songwriter **Elvis Costello** interviewed the hostess, and you can hear them on www.NPR.org. Many older broadcasts have been issued on CD by Jazz Alliance.

TWO DOZEN JAZZ PACESETTERS of the last hundred years never lived to be 40. **Bix Beiderbecke**, **Bunny Berigan**, **Clifford Brown**, **Charlie Christian**, **Charlie Parker** and **Fats Waller** still live on Mt. Olympus. But how many remember **Booker**

Ervin, **King Curtis**, **Herschel Evans**, **Wardell Gray**, **Lil Green**—even **Eddie Lang**? All these, and more, may be portrayed in a \$130,000 documentary film planned by former New York attorney **Howard Fischer**. Fischer, 70, founded (1972) the defunct New York Jazz Museum and is a jazz collectibles dealer. "Over \$15,000 has been raised so far, and we're thinking about offering shares in the project," says the producer-director. Tel. 212-579-0689 or e-mail hfis646942@aol.com. **JJ**

WEB HIT-OF-THE-MONTH

GORDON POLATNIK IS A PORTRAIT



Duke's granddaughter: Mercedes Ellington, a choreographer, was interviewed at Lenox Lounge during a TV videotaped jazz tour of Harlem.

in enthusiasm. After his young wife and child, Gordon is most enthusiastic about jazz — in Gotham. He runs Big Apple Jazz Tours, taking visitors to the historic and current spots in Harlem and points south.

Recently, Gordon was on *Toni On! New York* — a WPIX channel 11 travel show that takes viewers on themed trips through the boroughs. "We taped the uptown segment in three Harlem clubs: Lenox Lounge, Showman's and Shrine — with a side trip to the site of **Billie Holiday's** prohibition era haunt, Pod's and Jerry's." At Lenox Lounge, he reports, "We even ran into Duke's beautiful (choreographer and teacher) granddaughter, **Mercedes Ellington**, and interviewed her." View telecast at www.BigAppleJazz.com.

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

Discover the world with *Jazzdagen Tours*

Jazzdagen & Arbors Records Present
JAZZ ALIVE 2010

On the Crystal Serenity
Dec. 11-21, 2010



11-day cruise round trip from Miami
 Visit St. Thomas, Antigua, St. Barts,
 St. Maarten, Grand Turk
 Rates: starting at \$3,575.-p.p.

**ONBOARD
 CREDIT
 \$500**
 Per Person

**Bill Allred's Classic Jazz Band
 20th Anniversary**
 WITH Bill & John Allred, Eddie Metz,
 Randy Morris, Jay Mueller,
 Terry Myers & Bobbie Pickwood

Also Performing: Rebecca Kilgore,
 Harry Allen, Antti Sarpila, Duke Heitger,
 Rossano Sportiello, John Cocuzzi,
 Jeff & Anne Barnhart, Russ Phillips,
 Nicki Parrott, Kristin Korb, Tom Hook,
 Yve Evans, Eddie Erickson, Danny Coots,
 Pieter Meijers.



Alaska Cruise

On the Oosterdam with Holland America
June 27 - July 4, 2010

8-day Alaska cruise round trip Seattle
 Ports: Glacier Bay, Juneau, Sitka, Ketchikan, Victoria

*The High Sierra Jazz Band,
 Titan Hot Seven,
 Tom Rigney & Flambeau*

Rates starting at \$989.-p.p.

Optional 3 night pre-cruise package - Olympia
 20th Annual America's Dixieland Jazz Festival
 June 24 - June 27th, 2010

Black Sea *On the Crystal Serenity* **Aug 24 - Sep 5, 2010**

**Pieter Meijers Quartet with John Cocuzzi,
 Randy Morris, Ray Templin,
 Clive Collins. Vocalist Brady McKay
 Trio Antti Sarpila with Ulf Johansson
 Werre and Nicki Parrott.**

**ONBOARD
 CREDIT
 \$1,000**
 Per Person

13-day Black Sea cruise from Venice to Istanbul
 Visit Venice, Katakolon, Navplion, Nesebur,
 Yalta, Sevastopol, Odessa, Istanbul

**Rates starting at \$5,270.-p.p.
 Call for Specials!!!**

Optional 2 night post-cruise package in Istanbul, Sept. 5-7, 2010



HOT FROM THE PRESS 2011

CANADA-NEW ENGLAND July 2-9, 2011

on the MAASDAM of Holland America Line. From Montreal to Boston
 Rates start at \$ 1,040.00 per person.
 Hotel packages available in Montreal and Boston

The HIGH SIERRA JAZZ BAND
 TOM HOOK, EDDIE METZ, TERRY
 MYERS, BOB LEARY, BOBBY DURHAM
 One more band to be announced

Tel: (800) 433-0078 • jazzdagen@aol.com • www.jazzdagen.com

Talking Jazz

A Jersey Jazz Interview with Paquito D’Rivera

By Schaen Fox

Purchase Collage was intended to be an institution that would attract students for the performing arts, liberal arts and sciences and “inspire an appreciation for both intellectual and artistic talents in all students.” Its jazz faculty boasts such luminaries as Jon Faddis and it is the repository for the James Moody archives. In 2007, the school began bestowing the Nelson A. Rockefeller Award to “people who have distinguished themselves through their contributions to the arts.” This year, NEA Jazz Master and artist beyond category, New Jersey’s own Paquito D’Rivera, received the award at a gala held on March 15. In preparation for the event, the people at Purchase arranged for the Maestro to do a phone interview on December 17 and I enjoyed the following conversation.

JJ: You’re going to be celebrated at the Purchase College gala. How did you begin your association with them?

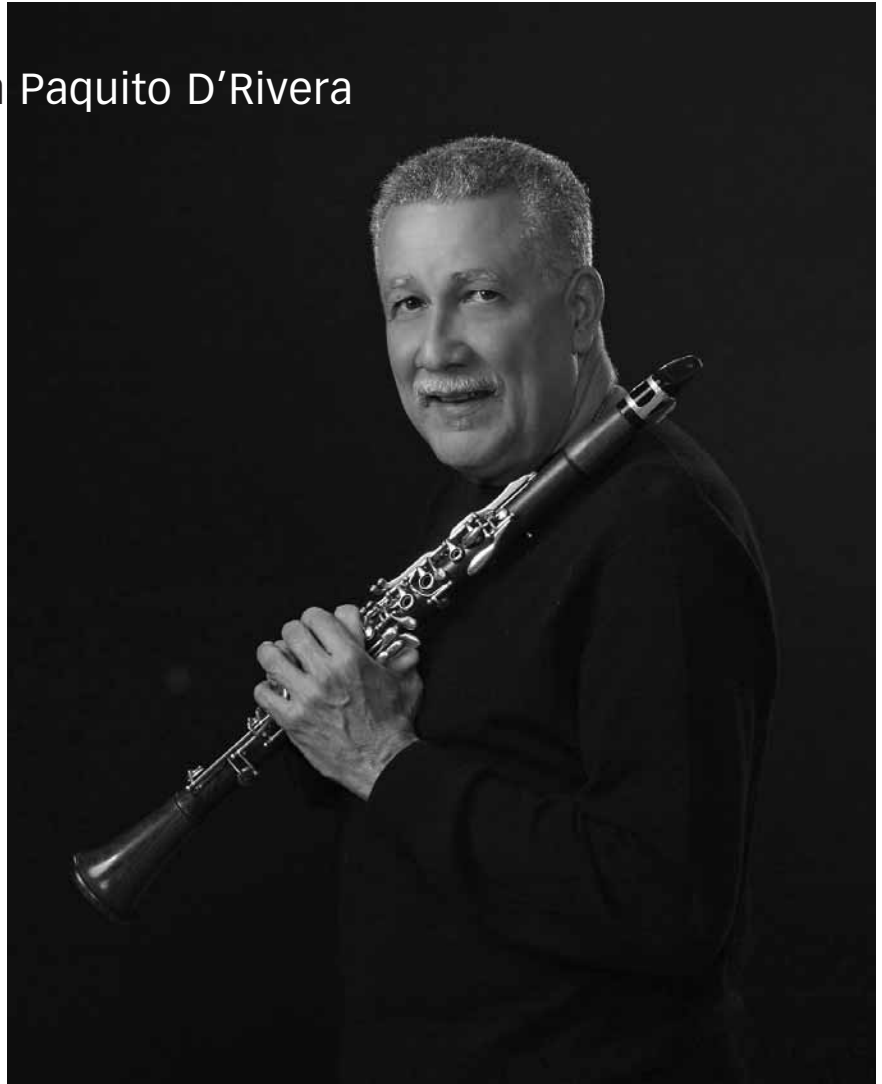
PDR: Well there is a great bassist, who is a friend of mine; he is called Todd Coolman and he has a high position there. I’ve played concerts at the school once in a while. We also do the James Moody gala every year at the BB King club in New York.

JJ: I read that you also have offered an evening at your home with a dinner as a prize for donors to the James Moody Scholarship there.

PDR: Yes and last year my wife offered a Cuban dinner at home for a group of students and we jammed here. We need to encourage young people to embrace this art form. The best way is to play with them to make the music accessible to them. And Moody is a great guy. Todd Coolman has been playing bass for him for many years and they are also very closely associated with Jon Faddis.

JJ: I’m curious about how you make the donors comfortable in your home. I assume you have many conversation pieces for ice breakers.

PDR: Oh, I have every type of conversation piece around here. I have a collection related to the Volkswagen Beetle; postcards, lighters, all those little



Paquito D’Rivera portrait by Alberto Romeu

motor cars, which is very attractive to kids. I have to be careful and watch out because some of them are very delicate [but] that’s my passion. I own a 1973 Super Beetle and a 1957 Chevrolet Bel Air. I have antique instruments. I also have a nice piano and downstairs I have a billiard/pool table and we go to see movies because I have a big screen. This house is like a museum and an amusement park. I like having kids here because they are fun, playing piano, playing pool and talking about music and antique cars. Life is about having fun.

We also do theme parties. This year we celebrated the centennial of Benny Goodman, so we had a clarinet party here. Every type of clarinet player was here; Jon Manasse from the ballet, Marian Adams from the Imani Winds Woodman Quintet and various jazz and classical piano players. When I wrote my flute concerto I had a flute party here with jazz flutists, classical flutists and typical Cuban flutists came together to celebrate music. My wife Brenda is an opera singer, lyrical soprano, so we had an opera party and got together to sing Rossini and Verdi and Cuban Zarzuelas and all that. We even had a *DownBeat* party and a WBGO party with members of the staff there. In the next party we will invite you!

continued on page 20

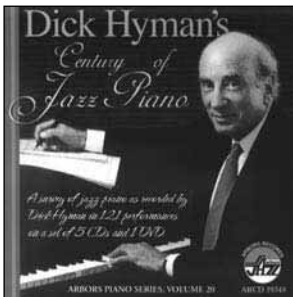
ARBORS RECORDS



WHERE CLASSIC
JAZZ LIVES ON



**Daryl Sherman
and Johnny Mercer:
A Centennial Tribute**
Daryl Sherman pays a Centennial
Tribute to the great lyricist Johnny
Mercer, illuminating the full
range of his legacy.
ARCD 19388



**Dick Hyman's
Century of Jazz Piano**
Now available, Dick Hyman's tour-de-
force survey of historic styles of jazz
piano in 121 performances on a set of
5 CDs with a DVD of instruction and
analysis, plus historical and personal
notes. Special retail price \$60
ARCD 19348



**Carol Sloane
We'll Meet Again**
Legendary songstress Carol Sloane
presents her 37th recording with
a special rendition of timeless
love songs.
ARCD 19400



**Svend Asmussen:
Makin' Whoopee!**
Sven Asmussen, 93 year old
statesmen of jazz violin, still makes
excellent music, recently
celebrating 75 years as a
professional jazz artist.
ARCD 19390

**"Buck" Pizzarelli
and the West Texas Tumbleweeds:
Diggin' Up Bones**
World famous jazz guitarist Bucky
Pizzarelli debuts his first western
swing recording backed by a
stellar group of both jazz and
country musicians.
ARCD 19394



**Randy Sandke's
Jazz for Juniors**
Targeting children of all ages, Randy
Sandke's Jazz for Juniors is a story
told in words, pictures and songs
about some lovable animals and their
love of jazz. A pure delight!
Special price \$15
ARCD 19385



**Nicki Parrott and
Rossano Sportiello:
Do It Again**
Nicki Parrott and Rossano Sportiello
showcase their enchanting musical
chemistry on bass and piano like
no other duo in jazz.
ARCD 19387



**Jim Turner's
Jelly Roll Blues**
A rare brilliant Jelly Roll Morton
solo piano retrospective by Jim Turner,
well known pianist from the
Jim Cullum Jazz Band.
ARCD 19392



Price for CD is \$17 postpaid. VISA, American Express, MasterCard, Discover accepted.

Free catalog: Arbors Records

2189 Cleveland Street, Suite 225, Clearwater, FL 33765

Phone: (800) 299-1930 Fax: (727) 466-0432

E-mail: mrd@gate.net

Internet: www.arborsrecords.com

PAQUITO D’RIVERA *continued from page 18*

JJ: That would be grand. Your house parties sound like those at the Pizzarelli’s place.

PDR: Who? Bucky? Oh yeah? That’s my favorite family. I love them. I hope someday they invite me. Italians know how to cook. [Chuckles]

JJ: I know your father was an important musician, but is there a long history of musicians in your family?

PDR: Just my father. My brother played saxophone in the Tropicana orchestra and my sister studied, I believe, but very little. The only musicians here are my father, my son, my wife Brenda and myself. My father had to start working at a very young age to support his mother. He used to work in a printing parlor. In those days they used lead to do the printing. So he decided he didn’t like hard work. He said, “This is too much weight for me. I better get myself a saxophone.” He learned how to play when he was 15 years old. [Chuckles]

JJ: Is it true that he learned to play the clarinet just to help teach it to you?

PDR: I regret that I never asked him how he learned to play the clarinet. Maybe he went to a friend to learn the fingering and all that; then he taught me. When he ran out of knowledge he brought me to a friend of his named Enrique Pardo, a very good symphonic musician, and he finished the work.

JJ: I was impressed that your father would play both Benny Goodman’s jazz and Mozart recordings for you. Such an accepting attitude for the value of both forms was very rare in America. Was it more common among Cuban musicians?

PDR: Some people used to do that, people like Cachao and Luis Escalante. Here not too many are prepared to do both styles. You need some talent, some

Gunther Schuller talks about a musical school, period. Not a classical school or a jazz school; a musical school. We should create the complete musician. Then later on you can decide what you want to do.

training, some dedication and some desire to do it also. People have a very definite, fixed way of thinking in terms of music. Jazz people, all they want to talk about is jazz, and classical people really don’t want to talk about other music. They will talk about Bach and Stravinsky, maybe. I think that is very boring.

Yes some people like me and Wynton Marsalis like different types of music; but I don’t think that is very common in the music business. I think that is a mistake of the music schools. Gunther Schuller talks about a musical school, period. Not a classical school or a jazz school; a musical school. We should create the complete musician. Then later on you can decide what you want to do. When you go to the university to study medicine, maybe you want to be a specialist in the throat or whatever, but you have to study the entire body. The same thing should be true with music.

Life is about having fun.

It is very interesting to know what happened before. Jazz is a young style of music. I read where they started to use the term jazz around 1913, so the name is not even a hundred years old. We are supposed to know some things that happened before us. Jazz people are missing centuries of history, discipline, composers and intonation, for example. Now it is fashionable to play out of tune. Wrong is right. Give me a break! Wrong is wrong. Before you break the rules you have to know them. It is important to go to the academy. You have to know what rules you are breaking or keeping.

JJ: Of course. Otherwise you might break them in the wrong way.

PDR: Yeah! [Chuckles] Or you might think you are inventing something that has been invented for centuries.

JJ: Did your father start you playing, or did he see that you had the gift and fostered it?

PDR: He used to practice 26 hours a day. I never saw that tenor in the case. So I had a plastic saxophone and I used to play next to him to imitate what he was doing. Then, when I was five years old, this small Selmer curved soprano arrived in the mail from France. Then he taught me how to play and presented ideas to me. That was the beginning of the end. I am still trying to learn to play that thing.

JJ: Did you have to be pushed to practice?

PDR: Yes, yes. Still today I love playing but I hate practicing. So my father was a little dictatorial, but he was right because I was a very crazy kid. I was talented but I didn’t like to practice. So he forced me to practice four or five hours night and day; and if I practiced three he’d say, “OK, you owe me two hours tomorrow.”

JJ: Well, it was clearly time well spent. I read that you listed Paul Desmond, Jackie McLane and Al Gallodoro as your three greatest saxophone influences. Is that accurate?

PDR: Yeah, in different times of my life. Of course, my first influence was and is Benny Goodman. I used to copy his playing with the soprano when I was a kid. Then Charlie Parker came into my life. Well, before that, Marcel Mule and Al Gallodoro, the great classical virtuosi, influenced me a lot.

Gallodoro was the lead alto for NBC for many years. He played wonderful alto sax and clarinet, as well as bass clarinet. Then Charlie Parker, Dizzy, Jackie McLane and the very beautiful Paul Desmond; which is a contradiction you know to like Paul Desmond and Jackie McLane. They are so different that I love them both. Then Buddy DeFranco, also, I like very much, Stan Getz and Lester Young; everybody who plays good, like Ron Carter says.

JJ: I also read that you credit Chucho Valdes as a great influence.

PDR: After my father and Benny Goodman; Chucho was the first jazz player I saw play. He used to play exactly like Oscar Peterson when he was young. The first time I recorded with a band it was with Chucho Valdes and his combo. Then we went to work in the musical theater of Havana in the orchestra. Yeah, Chucho is probably one of the strongest influences in my career. We don’t agree on many things musically and politically, but that’s the way it is. He was

continued on page 22



HIBISCUS

AMERICAN & CARIBBEAN CUISINE



THE NEW SPOT FOR LIVE JAZZ IN MORRISTOWN

Come join us for a memorable night of dining and live jazz!

Bring the island flavor home with delicious Caribbean food and catering services from our authentic Caribbean restaurant. The only name you need to know for a delicious combination of Caribbean and American cuisines your whole family will enjoy.

Piano Jazz Tuesdays 6-9PM

- April 6: Donna Antonow
- April 13: Bob DeBenedette
- April 20: Steve Myerson
- April 27: Tomoko Ohno

Live Jazz Every Friday 7-10PM

- April 2: Dee Cannizzaro
- April 9: Lisa Hearn
- April 16: Lou Watson
- April 23: Champian Fulton
- April 30: BD Lenz



NJJS members enjoy a 10% discount!

Located in the Best Western Morristown Inn
270 South Street, Morristown NJ 07960
(973) 359-0200
www.hibiscuscuisine.com
Walk-ins welcome/Reservations recommended
Call us for more info and music updates

Mon..... 5:30PM-9:30PM
Tue-Thu.. 11:30AM-9:30PM
Fri..... 11:30AM-10PM
Sat..... 2-10PM
Sun..... 2-8PM
Hours may vary; please call.

PAQUITO D’RIVERA *continued from page 20*



In rehearsal at WBGO Champions of Jazz Gala at Rose Theatre November 3, 2009. Photo by Fran Kaufman.

very helpful to me, also, when I was at home doing nothing. They put me in “solitary confinement” so to speak at home. I could not work or anything. I was the conductor of the Orquesta Cubana de Musica Moderna. They took me down from the podium and said, “Go home and rest. We will pay your salary, but you do nothing.” Chucho created Irakere and invited me to be part of the group. So I am very grateful for that because nobody likes to be paid for doing nothing.

JJ: Was your treatment typical of the attitude toward jazz under the Castro dictatorship?

PDR: I don’t know if you are aware of a book by Fred Starr called *Red and Hot*. It is the saga of jazz in the Soviet Union. I sent that book to a friend of mine who is a writer and saxophone player in Cuba. He told me, “Paquito, this is like reading our own history, only with a little more snow.” Jazz is also a four letter word. Now they have a jazz festival blah, blah, blah, but it is always “imperialistic music.” The great writer Milan Kundera in some of his novels, like *Life in Another Place*, talks about the repression of jazz musicians in Czechoslovakia. It is the same thing in all totalitarian countries because it happened in Hitler’s Germany also. Jazz people are dangerous for them. Maybe they are right. Who knows? [Chuckles]

JJ: Well they do tend to think for themselves.

PDR: [Laughs] Yeah that’s the thing. Also jazz people have their own world and we can speak our own language and that is not comfortable for dictators that want all the attention. “Individual freedom” are words they don’t trust and I don’t blame them. [Chuckles] If they want to control everything, jazz people are the wrong people to control. It’s like having a herd of cats. You can have a herd of sheep, but not cats, and jazz cats are dangerous. I know.

JJ: I’m interested in learning more about the time Dizzy came to your house but you weren’t home. That was in 1977. How did he know about you then?

PDR: Arturo Sandoval happened to be around the port when this enormous American ship [arrived.] He saw Americans coming

down. That was very unusual. They didn’t say anything in the newspapers and we don’t have CNN or anything like that there. [Then] he saw Dizzy Gillespie and he approached him. I don’t know what he said to him, but in those days my house was like the center of jazz in Havana. All the musicians liked to go there because I had a fairly large house and a huge collection of LPs. My mother was already here and I had friends abroad and they sent me records. So he said, “Let’s go to Paquito’s house.” Then he knocked on my door and left that sign, “Paquito we have been looking for you. Donde estabas?” Later on we had a closed jam session with Stan Getz, Dizzy and all those guys. That was the beginning of a very beautiful relationship, Dizzy and myself.

JJ: Oh, I misunderstood. I thought you didn’t get together with Dizzy until much later.

PDR: No, no, no, later on a couple of guys from the political police knocked on my door. I said, “Oh shit, I did nothing this time.” [Chuckles] I thought they were going to put me in jail or something. “No, no, no nothing is wrong. Just pick up your saxo-

phone and come with us.” They took me to the former Hilton Hotel called Havana Libre and they had all these American musicians, Stan Getz, Dizzy, David Amran, Earl “Fatha” Hines, and also Arturo Sandoval and Chucho Valdes. It was like being in paradise, fantastic. They put together the people that knew the music and they had been repressed for so many years. But that’s life. It’s called propaganda; that’s the way it works.

JJ: Would you tell us about the significance of Willis Conover and his broadcasts behind the Iron Curtain?

PDR: Oh Willis was the best! He helped us to be informed about the new players and the new releases and all that. I had the honor and the pleasure to be able to do

I used to live in Manhattan but I didn’t have enough space, so I moved to New Jersey and now I live in North Bergen and I love it because I have a wonderful view of New York. The best view of New York is not from New York, it’s from “New Joy-zee” and I am pleased to be part of the music community here.

continued on page 24

John Nobile's



APPEARING AT

**DOOLAN'S SHORE CLUB
700 STATE HIGHWAY # 71
SPRING LAKE, NJ**

GALA BALLROOM DANCE

**SATURDAY APRIL 17TH
7:00 PM TO 11:00 PM**

RESERVATIONS: CALL (732) 449-3666

PAQUITO D'RIVERA

continued from page 22

a radio show with him once. I broadcast to Cuba and said, "Here is Willis Conover speaking, this is the jazz hour." He was very important for us. Until his last day I maintained his friendship and I am very proud of it. He was a symbol of America and here very few people knew him. Here we didn't need him. We have all the CDs and all the music and musicians are here. But in the entire Communist block he was very important.

Do you know the story about his landing in Poland? They had this thousand people waiting for him. The security didn't know what happened; there was no rock star announced or head of state. "Who is this Willis Conover? The guy from Voice of America; so what? He just plays music on the radio." All the Polish musicians loved him so much. Actually, I met him in Warsaw in an event called "The Jazz Jamboree" in 1970, I believe. He had that deep voice and always you felt that imposing presence. He was a man with a great personality; a very sweet, very paternal person. He was really beautiful and easy going. It was very easy to be his friend. The only defect was he smoked too much. To smoke too much is like being a little bit pregnant. He smoked very much and that was what killed him. God is learning a lot about jazz from him.

JJ: There are so many adventure stories of people enduring great dangers in defecting. Was your escape anything like that?

PDR: When you live for 21 years like me in a Communist country, you really think that Big Brother is watching you constantly. Sometimes that is true, but not all the time. The paranoia is tremendous. You are convinced that someone is watching you every step of your life. So I had to escape and ask for political asylum in Spain. I was running and didn't have any reason to run. Nobody was behind me. They didn't expect me [to defect] but I was running terrorized. The whole story and much more is written in my book *My Sax Life* (Northwestern University Press.)

JJ: What drew you to settle in New Jersey?

PDR: Well, my mother, father and sister had lived in this state since 1968. Ever since my father played that Benny Goodman LP recorded in 1938 I dreamed to be a musician in New York. I asked my father, "What is that?" He told me, "That is Benny Goodman in Carnegie Hall." I understood "carne y frijol" which means "meat and beans." "What does it have to do with what my mother cooks every day?" Then he explained it to me and I fell in love with the city. I used to live in Manhattan but I didn't

have enough space, so I moved to New Jersey and now I live in North Bergen and I love it because I have a wonderful view of New York. The best view of New York is not from New York, it's from "New Joy-zee" and I am pleased to be part of the music community here.

JJ: You have had a wonderfully successful career. Your number of Grammy awards reminds me of the tongue-in-cheek suggestion someone made when Ella reigned supreme among female singers: There should be an award for "Best Female Vocalist After Ella Fitzgerald." Perhaps it is time for an award: "Best After Paquito D'Rivera."

PDR: [Laughs] Well, I am very humble about that because on many occasions great musicians don't receive awards. Carmen McRae, for example, never had a Grammy award and Carmen was one of the real divas of American music. Ravel never received the composition or the orchestration awards from the Paris Conservatory. Now all they study in the orchestration class is Ravel. So I receive the awards with respect and I am very thankful, but I don't let it go to my head too much. My best award is my chance to be able to work with wonderful musicians, some of them more famous some of them less known, but all of them great and I am very thankful.

JJ: I am pleased that you work with the New York Voices as they are favorites of mine. How did you join together?

PDR: I love them. They are so good that sometimes I forget to play when they are singing. I have known them for many years. They were in Ithaca University or something around that area. I remember when they formed the quartet. So the Ashby brothers, Jay and Marty, secretly put together this

Paquito at Regina Carter's recording session for her CD, *I'll Be Seeing You: A Sentimental Journey*, at Avatar Studios in NYC, January 7, 2006. Photo by Fran Kaufman.

Benny (Goodman) said something that doesn't make any sense at all. He said, "I like Paquito's playing because he's not trying to imitate me." Wrong! I was trying to imitate him all my life, but I never got my act together.



continued on page 26



JazzFest at Sea

THE ULTIMATE JAZZ CRUISE
November 28 - December 5, 2010

Roundtrip from Ft. Lauderdale, Florida aboard the MSC Poesia

featuring

The JazzFest at Sea All-Stars

Allan Vaché – clarinet

Warren Vaché – cornet Bill Allred – trombone

Jeff Phillips – piano Bob Leary – guitar

Charlie Silva – bass Joe Ascione – drums

Terry Blaine – vocals

Johnny Varro's Swing 7

Johnny Varro – piano

Randy Reinhart – cornet John Allred – trombone

Terry Myers – tenor sax John Orsini – alto sax & clarinet

Paul Keller – bass Ed Metz Jr. – drums

Plus Special Guests

Houston Person - tenor sax John Sheridan - piano

Banu Gibson - vocals Matt Hoffmann - vibes

Ports include St. Maarten, St. Thomas and Nassau.

Prices starting from only \$999*

FOR MORE INFORMATION, VISIT

CALL US AT

www.JazzFestatSea.com

1-800-654-8090

*Pricing is per person, cruise-only based on double occupancy and includes all taxes and fees. Must book with Cruise & Vacation Depot to attend jazz performances all of which are private. Fares and performers are subject to change. Please be advised the performance venue is non-smoking for all guests.



PAQUITO D’RIVERA

continued from page 24

project. They are specialists in Brazilian music. They called me and said, “Do you want to do a CD of Brazilian music with the New York Voices?” I love American vocal quartets and Brazilian music so I almost shit in my pants. [Laughs] I said, “We have to do a lot of work for that.” They said, “No, everything is organized. All you have to do is read the music and play.” That is what happened and we even got a Grammy for that CD, *Brazilian Dreams*.

We are playing at Dizzy’s Club Coca Cola at the end of the year. Every year I bring something different for New Year’s Eve there. They call me the Guy Lombardo of Lincoln Center. [Laughs]

JJ: Would you tell us about your visits to the White House?

PDR: Yeah, the last time was so much fun because they put together a bunch of music schools and there was music all over the place. The entire main floor was packed with kids with instruments and uniforms and all that. It was wonderful. Michelle (Obama) was there with their two girls in the front row. I was playing with some of the advanced students and I invited Wynton and Ellis Marsalis to play with us and we closed with a jam session with the entire Marsalis family. It was a great experience.

JJ: Was your 2005 visit to receive the National Medal of the Arts from President Bush your first time there?

PDR: No, I was there before on a very sad occasion, when the Cuban dictatorship shot down those planes from Brothers to the Rescue. It is a group of pilots that have private planes in Miami. They go to rescue people in rafts mainly Cubans and Haitians. So Clinton was signing a document condemning that. He did nothing, but at least he signed something. That was very sad. I gave Clinton a booklet and a CD I wrote called *Music Minus Me* which is something to play along with any instrument.

JJ: Is it difficult getting in the White House?

I have been in this business for 55 years and every day I am learning something new. I am very proud of my profession and I have no intention to retire.

PDR: Oh, it is a pain. I don’t blame them for the security. They don’t treat you with disrespect or anything but they are very military. It is a wonderful building and it is great to be in the White House.

JJ: Have you met many other heads of state?

PDR: Not many; Vaclav Havel, the president of Czechoslovakia. Now I’m looking at a picture of myself, Vaclav and Dizzy. Castro never liked the music but he was in the audience once. The King of Thailand was supposed to come to our concert when we were there with Dizzy’s band, but he was sick. You know he is a saxophone player? Moody knows him very well. They played together a few times. Benny Goodman called him “Pops.” “So you play the saxophone Pops, huh?” He was very irreverent. He was the King of Thailand but Benny was the king of swing.

JJ: Do you have any personal stories about meeting Benny?

PDR: I never met Benny Goodman. I used to work with Peter Levinson, a publicist for Levinson Communications. He used to do some work for Dave Brubeck, Benny Goodman and Dr. Billy Taylor. I was at the Blue Note when he said, “Benny is coming tonight with Anita O’Day.” That night it was raining cats and dogs and Peter called and said, “Benny has the flu and cannot make it tonight.” So maybe a month later he died.

Benny said something that doesn’t make any sense at all. He said, “I like Paquito’s playing because he’s not trying to imitate me.” Wrong! I was trying to imitate him all my life, but I never got my act together.

JJ: Speaking of your imitating someone, I love your publicity photo as Einstein.

PDR: [Laughs] You like that picture? That was the last day I had long hair. That was seven or eight o’clock in the morning and I asked Brenda to take a picture because I was going to the barber at nine; my last picture with long hair, Paquito Einstein.

JJ: I thought that was a professional publicity shot, but your wife did it at home?

PDR: Yeah, in my kitchen. [Laughs] That is another person I admire very much. I like his personality and all the things he said [like] “I know there are two things that are infinite: human stupidity and the universe; and about the universe I have doubts.” [Laughs] Isn’t that great? He was a character.



In rehearsal at WBGO
Champions of Jazz Gala at
Rose Theatre November 3,
2009. Photo by Fran Kaufman.

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.

JJ: About how much time each year do you spend traveling?

PDR: Oh, I never make those numbers. I don't know. Sometimes I block dates for writing music. When I have to write a commission, for example, I block one or two months and then I finish early and I'm bored.

JJ: Well, why not write two?

PDR: Yeah, yeah, sometimes I do that or, re-orchestrate something. Now I am re-orchestrating my *Cape Cod Files*, a sonata for clarinet and piano. Then I have some dates at home so I am going to orchestrate the *Cape Cod Concerto* for piano, clarinet and orchestra. The first movement is called "Benny at 100" because it is dedicated to the centenary of Benny.

JJ: Have you seen any film or read any book that you feel really gives a true idea of what a musician's life is like?

PDR: Oh, well, I don't know what to tell you. I remember Herbie Hancock was asked, "What is jazz?" Herbie said, "Jazz down to this point is something impossible to define and very easy to recognize." I think that's the way to describe the life of a musician too. [Chuckles] I love it. I have been in this business for 55 years and every day I am learning something new. I am very proud of my profession and I have no intention to retire. Celia Cruz was asked, "Doña Celia, when are you going to retire?" She said, "Retire from what? You don't sing in the shower? OK, I sing on the stage and they pay me for it. So retire from what? Are you going to retire from the shower?"

JJ: Good answer. When did you become an American citizen?

PDR: Oh, in 1988 I believe.

JJ: Is it too late to offer my congratulations?

PDR: [Laughs] It is never too late. I am a black bean gringo and very proud of it. This is the only country in the world where I can have an American passport in my hand and not touch American coffee. I don't drink that. [Chuckles] It is incredible how here you can keep your own customs and style of life and as long as you pay your taxes you are safe.

JJ: Well, I'd say that is so in New Jersey, but I'm not sure it is true everywhere.

PDR: Yes, you are right also. Sad enough still in the southern states still they have extremists and all that. Well, that happened also in Germany and places like that. In general here I feel safe and respected. I can make a decent life, play the music I want, eat black beans and rice every day and nobody complains about that.

JJ: And that is a good thought to end on. Thank you for all the wonderful music and your time today. It was fun talking to you.

PDR: My pleasure. Bye-bye.

JJ

There are more than 400 video clips with Paquito on You Tube. Some connect with material in this interview:

"Paquito D'Rivera's flute party" and "Paquito D'Rivera entre amigos" both seem to be from parties held at Paquito's home.

"Gentle Rain" is from a concert with the New York Voices.

"The First Lady Introduces the White House Jazz Studio" shows some of the events during Paquito's recent visit.

"Mozart Adagio" and "Homenaje A Cachao I, II, and III" illustrate his great versatility, compositional skills and ability to swing.

Pennsylvania Jazz Society



P.O. Box 995 • Easton, PA 18044-0995

Presents

**The President's Men
Jazz Band**

*Memorable Hot Jazz
And Swing Music*

Mike Kuehn leader, banjo, guitar; **Randy Reinhart** cornet, trombone; **Dan Block** clarinet; **Drew Nugent** piano, cornet, vocals; **Johnathan Steenstra** bass sax; **Gary Cattley** tuba, string bass; **Jason Shiptoski** drums

**Sunday
April 11, 2010**

**2:00 PM to 5:00 PM
Easton Moose Lodge
Easton PA**



PJS MEMBERS \$18
OTHERS \$20 / STUDENTS FREE
\$10 Special Price for Swing Dancers
Food and Drink Available

For tickets & directions send SASE to:
PENNSYLVANIA JAZZ SOCIETY, PO BOX 995 EASTON, PA 18044

Info: 610-625-4640

**More info: www.PaJazzSociety.org
or e-mail: PAJazzsociety@aol.com**

COMING UP **June 13** – New York Stompers
Easton Moose Lodge

July 11 – PJS JAZZFEST with Midiri Brothers
and Dan Levinson's Palomar Quartet

Dan Morgenstern Sets a Record With 8th Grammy for Album Notes

By **Fradley Garner** Jersey Jazz International Editor

“What makes good liner notes is great music and musicians to write about, and my Grammys, spread over nearly 40 years, reflect that,” says Dan Morgenstern, who recently won his eighth Grammy Award for an essay with a record package, thereby setting a record in the prize category.

Morgenstern, the dean of jazz historians and longtime director of the Institute of Jazz Studies at Rutgers University, Newark, won his trophy for a lengthy album essay with the seven-CD *The Complete Louis Armstrong Decca Sessions (1935-1946)*, on Mosaic Records.

The word “Grammy” is a blend of gramophone and Emmy, and the trophies given annually by the American National Academy of Recording Arts and Sciences is shaped like an antique phonograph with attached horn. Morgenstern’s new one goes on the shelf with seven almost lookalikes. “This one was truly a labor of love,” Dan told me via e-mail, “since all the Louis Deccas were among my own 78s, and since Mosaic’s boxed sets are reissues done the way they should be done. I’ve had nominations for Mosaic notes, but this is the first bullseye.”

Dan’s first Grammy, in 1973, was for an Art Tatum LP album. Then came others — for Coleman Hawkins; Erroll Garner; an anthology, *The Changing Face of Harlem*, with a starry lineup including Hot Lips Page, Stuff Smith and Don Byas. And four more, for Clifford Brown, Fats Waller, “and my man Louis, who has been good to me twice, first in 1994, and now again in 2010.”



Eight-time winner: Dan Morgenstern with three of his Grammys. Photo by Ed Berger.

Putting the liner notes award into broader perspective, Dan points out that there are more than 100 Grammy categories. He did not go to Los Angeles to pick up a dummy trophy at the annual Grammy Night show, nor did he watch the telecast on a jumbo screen at Hard Rock Café in New York. His real trophy came in the mail.

For further enlightenment and a delightful nine minutes, watch the winner talk about the icon while you listen to outtakes from the album tracks and see pictures of Armstrong’s bands, in a video posted at www.youtube.com/watch?v=t97UhlU5TVY. As one blogger comments on the site, “Dan Morgenstern always loved Louis. Great clip. Thank you for posting.”



“They opened [in Paris, fall of 1934] to great acclaim (Louis recalled that he had to take so many curtain calls that he was in his bathrobe by the last) in the Salle Pleyel. He also recorded in early November for French Brunswick, some 19 months after the last U.S. session for RCA Victor in Chicago on April 26, 1933. This ended the longest dry spell in the Armstrong recording career, which had begun a decade before, on April 6, 1923. The Parisian recordings and concerts were followed by performances in France, Belgium, Holland, Switzerland, and finally Italy, where Louis performed in Torino (unlike Nazi Germany, Fascist Italy did not at this stage ban black artists) on January 15th and 16th. On the 24th, he left for home on board the liner Champlain.”

—From the album notes for *The Complete Louis Armstrong Decca Sessions (1935-1946)*

Jazz Trivia

By **O. Howie Ponder II**
Questions

A NIGHT AT THE MOVIES

Hollywood hasn’t paid much attention to jazz over the years and generally makes a mess of things when they do. However through diligent research, O. Howie has found a few memorable examples of cooperation between the arts.



- 1.** Kirk Douglas starred as the *Young Man With a Horn*. Who actually played those Bix-like trumpet solos on the movie’s soundtrack?
- 2.** This handsome bandleader made two feature films, *Irene & Mary* and *Love & Hisses* between the first and second editions of his band. Who was he?
- 3.** Sean Penn played the role a jazz guitarist very realistically in the movie *Sweet and Lowdown*. Who taught him those moves—and also played on the soundtrack?
- 4.** Clint Eastwood, who loves jazz, cast this Hall of Fame saxophonist in a small non-musical part in his movie *Midnight in the Garden of Good and Evil*. Who was he and, for extra credit, what part did he play?
- 5.** In the movie *Second Chorus* Fred Astaire and Burgess Meredith portrayed trumpet players in Artie Shaw’s band. Which two famous jazz trumpeters played for them on the soundtrack?
- 6.** This still-active drummer has also appeared as an actor or musician in movies, starting at age seven in a Tarzan movie, then in *The Pirate*, *The Sweet Smell of Success* and *You’ll Never Get Rich*.

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

answers on page 49



UNION COUNTY PERFORMING ARTS CENTER AT RAHWAY

Arts Guild New Jersey presents

DOWNFRONT JAZZ SERIES

All performances will be held in the down front orchestra section at the UCPAC.

SARAH PARTRIDGE & HARRY ALLEN

Friday • April 9 • 8PM



STRYKER/ SLAGLE BAND

Friday • May 14 • 8PM



NEARBY RESTAURANTS

Beana's Mexican Restaurant
Cubanu Restaurant & Lounge
El Bodegon Restaurant
Flynn's Irish Pub & Steak House
Galaxy Diner
Gino's Pizzeria & Restaurant
In The Mix

Luciano's Italian Restaurant
Michelino's Restaurant
Valley Mill Grill at Crowne Plaza
The Waiting Room

Visit www.ucpac.org
for more information.

PARKING

Parking is available for approximately four dollars at the Rahway Parking Garage four blocks from the Arts Center. A free shuttle is available for main stage shows.

Metered parking is also available. There are 500 neighborhood spaces located within a few blocks.

Visit www.ucpac.org for more information.



Programming at the UCPAC is made possible in part by funds from the New Jersey State Council on the Arts/Department of State, a Partner Agency of the National Endowment for the Arts and by funds from the National Endowment for the Arts.

(732) 499-8226

www.ucpac.org





left, Terry Blaine, photo by Tony Mottola, with Mark Shane, photo by Lynn Redmile.

below left, J. Walter Hawkes on trombone and Simon Wettenhall, trumpet with Kevin Dorn's Big 72. Photo by Tony Mottola.

right: Ehud Asherie, piano with the Big 72. Photo by Lynn Redmile.

continued from page 1

Trio with Shane at the keyboard, Brian Nalepka on bass, Kevin Dorn at the drums and Terry Blaine adding vocals. They got things started with "Shoe Shine Boy," a staple of Count Basie and Lester Young followed by Fats Waller's "Ain't You Glad" and we were off to the races.

Jon-Erik Kellso's EarRegulars Plus were up next, with Jon on cornet, joined by Matt Munisteri (guitar), John Allred (trombone), Ehud Asherie (piano), Pat O'Leary (bass), and Marion Felder (drums). Chipping in the likes of "Some of these Days," and "I Surrender Dear" the sextet kept the dance floor filled and Munisteri eliminated any remaining inhibitions in the crowd with his vocal on his own "Get Over Yourself."



Batting third was the newly renamed Kevin Dorn and the Big 72, took their turn with Kevin on drums and Michael Hashim (sax), Pete Martinez (clarinet), Simon Wettenhall (trumpet), J. Walter Hawkes (trombone), Jesse Gelber (piano) and Doug Largent (bass). "More horns that we usually have so we'll just see how it goes," said Dorn. It went swingingly as a matter of fact with



left, Peter Yarin, piano; Ken Salvo banjo and guitar, with Vince Giordano on the bass sax. Photo by Tony Mottola.

right: Heidi and Joe, go, go, GO! Photo by Lynn Redmile.

And on the next page, a young lad is thoroughly inspired. Photo by Tony Mottola.



THE 41ST ANNUAL PeeWee Russell Memorial STOMP

SUNDAY, MARCH 7, 2010



left, Matt Munisteri, guitar and Pat O'Leary, bass, part of Jon-Erik Kellso's EarRegulars Plus. right: An overflow crowd listens and watches. Photos by Tony Mottola.



below: Kevin Dorn, drums, leads The Big 72; Michael Hashim, sax. Photos by Lynn Redmile.



© 2010 by Lynn Redmile



© 2010 by Lynn Redmile



Bruce Gast and Al Parmet oversee the great sound. Or maybe they overHEAR it. Photo by Tony Mottola.

along with bass sax and tuba, Jon-Erik Kellso (trumpet), Mike Ponella (trumpet), Harvey Tibbs (trombone), Dan Levinson (reeds), Andy Farber (reeds), Mark Lopeman (reeds), Andy Stein (violin), Peter Yarin (piano), Ken Salvo (guitar and banjo) and Arnie Kinsella (drums).

The as-always tuxedo-clad outfit kicked off with "Radio Rhythm" and never looked back, filling the last hour with authentic vintage jazz impeccably performed as only the Nighthawks can, bringing the 41st Stomp to a satisfying close. **JJ**

Unfortunately due to unavoidable circumstances neither Musician of the Year Marty Grosz nor Non-musician of the Year Frank Driggs were able to attend the Stomp. NJJS Music Chair Joe Lang acknowledged their accomplishments from the stage and their awards will be presented at a later date.

all four horns contributing hot stuff on the likes of "As Long as I Live," "Fidgety Feet" and "How Come You Do me Like You Do," The inimitable trombonist Hawkes also stepped in for a vocal on "All By Myself."

Three hours in the dancers were still on their feet and the jazz fans glued to their seats as the main attraction, Vince Giordano and his Nighthawks, took the stage with Vince on his distinctive metal bass,



left, Jesse Gelber on piano with The Big 72. Photo by Lynn Redmile.

left to right, the reeds section: Andy Farber, Mark Lopeman, Dan Levinson, take a breather and watch the crowd enjoy the Nighthawks. Photo by Tony Mottola.





2010 Scholarship Winners

The New Jersey Jazz Society was proud to present the following scholarships to outstanding jazz students at the March 7 Pee Wee Stomp.

Jeremy Fratti, tenor saxophonist, New Jersey City University

Don Robertson Scholarship

A graduate student from Bayonne by way of West Palm Beach FL, Jeremy started music study at age 9 on alto sax and now plays all the woodwinds. His favorite musicians are Rollins, Coltrane and Shorter and Duke and Mingus are two favorite composers. Meeting and getting a nod from Mulgrew Miller at a wedding gig is among his most memorable musical experiences. Jeremy writes and arranges for his nine-piece band, the "Jazz Conceptions Orchestra," which has played the Iridium a few times. Their first CD was released last spring.

Chris Simonini, pianist, Rowan University

Bill Walters Scholarship

A freshman from Vineland NJ, Chris began studying guitar at 14. His favorite musicians are Bill Evans and Coltrane, and favorite composers are Debussy, Bach and Shorter. He draws his inspiration from the treasury of great jazz music and legendary musicians, past and present. He's been writing music and improvising from the age of 15, and his most memorable musical experience was his first paying gig. Two of his outside hobbies are snowboarding and the beach.



Adrian Mooring, bassist, William Paterson University

Jack Stine Scholarship

Adrian is a sophomore from Brooklyn following in the footsteps of his father, noted bassist and educator Bill Mooring. He has been studying and writing music from an early age and also plays, piano, drums and guitar. He counts Keith Jarrett and Elvin Jones among his favorite musicians. His current favorite tune is "In the Red" by Abbey Lincoln. When he started to improvise a few years ago, it was then that he decided on a career as a jazz musician. Possessing an intellectual bent, he is spending a lot of time lately writing music for his band.



Ark Ovrutski, bassist, Rutgers University

Pee Wee Russell Scholarship

Ark is a grad student from Kiev, Ukraine with a BA in Music and a BS in Mathematics. He began to study music at 10 years of age on the violin. Musicians Oscar Pettiford and Ray Brown and composers Golson, Mingus and Stravinski are favorites. Ark has been improvising and writing music from age 20 and his favorite tune is the next one he writes. He has a busy career freelancing with many of the top professionals in the business, and he's been involved in several CD projects including two as leader.



Drummer Jon DeFiore, a student at NJCU, took charge of the drums for the scholarship performance at the Stomp.



Photos: Tony Mottola

New Jersey Jazz Society presents:
**A New Jersey
Jazz Piano Spectacular**

Sunday, May 2 at 3 pm
with Tomoko Ohno, Rio Clemente
and Jerry Vezza.

ALL SEATS \$15



15TH ANNIVERSARY
COMMUNITY
Theatre
at Mayo Center for the Performing Arts

**FOR TICKETS:
(973)539-8008
MAYOARTS.ORG**

100 SOUTH STREET
MORRISTOWN, NJ 07960



Jazz Goes to School The College Jazz Scene

By Frank Mulvaney

Rowan University, Feb. 12 Duke Ellington Tribute

Duke Ellington is sometimes referred to as the Mozart of the 20th century. He is credited with authoring over 1700 musical compositions during his long career. Many of his melodies are some of the most well known in the American culture and throughout the advanced world.

This night we would be treated to 16 immortal Ellington tunes by the Lab Band, Big Band and Jazz Choir. The renowned Rowan Lab Band opened the concert, fittingly, with Duke's signature tune: "Take the A Train." This was an arrangement, along with five others, by the brilliant and prolific Rowan alum Nick Fernandez. All the arrangements the Lab Band would play were definitely unconventional. The first few bars had rather dissonant brass only followed by a nonverbal vocal and more brass dissonance and then the swinging rhythm trio only — very different but entertaining. Pianist Joel Todd contributed an excellent solo as did Matt Martin (alto) over full ensemble chords. To complete the early capture of the large and enthusiastic audience the band went with "Caravan" in a challenging cha cha-based arrangement by grad student Brian Height. Here we had another nonverbal vocal, a fine flute solo by Owen Cunningham and impressive drum work from Gavin McCauley. Kathleen Deffley delivered a delightful vocal on a more traditional version of "Mood Indigo" as Professor Doug Mapp sat in with a boss bass solo. "Perdido" had an atypical intro of piano, marimba and nonverbal vocal followed by the trombones. Three soloists nailed their assignments on this one: Josh Freysinger (tenor), Jason Thomashefsky (bari) and John Demko (guitar). Noted jazz French horn player Jim Rattigan was pretty much the whole show with a bravura performance of "Come Sunday." Siiyara Nelson gave us a marvelous vocal on "It Don't Mean a Thing," demonstrating impressive scatting skill. A fine arrangement of "In a Sentimental Mood" by grad student Earl Phillips had a tempo shift from ballad to slow swing and back to ballad as Siiyara did an outstanding job with the wonderful lyrics. Going for a big first half finish we had "C Jam Blues," a tune that only uses two notes, but which is great to improvise on. Pianist Todd chipped in with another fine solo and guitarist Jeff Ralston made the most of his turn in the spotlight. But what really brought the house down was the scatting trio of Professors Denis DiBlasio and George Rabbai with Siiyara. It was some pretty hot stuff — and the audience loved it so much — they were rewarded with a standing ovation.

The Big Band, with special guests, was rolled out for the second half, and I do mean "big" — 11 brass. A trio of top pros was out front for this entire set: trombonist Jim McFalls, clarinetist Professor Robert Rawlins and trumpeter Professor Rabbai. Their playing was nothing short of sensational on "Harlem Airshaft" with

the band providing huge sound on this hard swing of a tune. Brian Height put together a terrific arrangement for "The Plunge," which of course featured the plungered trombone of Mr. McFalls. The other two guys of the pro trio had their say too, before the false ending and in an extended cadenza. I would say my favorite part of the concert was the wonderful Jazz Choir which did a medley of six tunes including "Satin Doll" and "In My Solitude." The eight-voice ensemble blended tones beautifully in a harmonic feast. The band really roared in the finale, "Rockin in Rhythm," and along with the hot pro trio, burned down the house to the delight of the audience, which went home with very pleasant memories and high opinion of the excellent jazz studies program at Rowan.

William Paterson University, Feb. 14 Nancy Marano's Valentine's Day Gift

This was the first of the five Spring Jazz Room concerts in the beautiful Shea Center for Performing Arts on the Wayne campus. In keeping with the romantic theme of the day the student Jobim Ensemble (one of 23 ensembles in the Jazz Studies Program) opened the program playing the music of one of the most romantic composers of any age. The quartet of Nate Giroux (tenor), Nick Indalecio (guitar), Jacob Webb (bass) and John Czolacz (drums) selected the familiar "Triste" to kick off the set. This is one of those great bossa nova melodies that everyone recognizes but few know the name of, perhaps because its English lyric is obscure. The boys quickly found the groove on this catchy tune to the delight of the audience with Nick leading the way and a gorgeous tenor solo from

continued on page 36

33rd Cape May JAZZ Festival

April 16-18, 2010
CELEBRATING OUR 17th YEAR

Voted #1
Music
Festival in
New Jersey!

Spyro Gyra
Shemekia Copeland Blues
Tim Warfield
Chuchito Valdes
Juanita Williams with Fred Hughes
Amy Shook
B. D. Lenz
Monnette Sudler
with Bootsie Barnes & Steve Turre
Mississippi Heat and many more
plus Jam Sessions, Workshops,
CD Signing Party

Presented By:
New Jersey
visitnj.org

Bank of America

NEW JERSEY
STATE COUNCIL
ON THE ARTS

JazzTimes.com
...more than a magazine

Reserve Seating Available. For more info/tickets visit:
www.capemayjazz.org or 877-7-CMJAZZ

Lombardi's Restaurant at

The Adam Todd
At Cranberry Lake

The Newest Night Spot for Jazz

Starting in January 2010

2nd and 4th Friday of the Month | 7-10 PM | Doors open at 6 PM

Join our email list – Visit AdamTodd.com

Great Food - Great Service - And All That Jazz!

JAZZ NIGHTS SCHEDULE



**Friday
April 9**
Lou Watson
Trio



**Friday
April 23**
Lisa Hearn
Trio



**Friday
May 14**
Jane Stuart
Trio



**Friday
May 28**
Dee Cannizzaro
Trio

Sunday Brunch Every Week from 10:30 – 2 PM

Over 150 Items Served

\$25.95 | Children 6-12 \$9.95 | Under 6 Free

- 3 Private Ballrooms for Weddings, Banquets and Special Events
- Off Premise Catering
- Since 1977

263 Route 206 Andover (Byram), NJ

Exit 25 off Route 80

Minutes from Hwys 10-46-23-94-287

973-347-4004 | adamtodd.com

COLLEGE JAZZ *continued from page 34*

Nate. Next up was the infectious and complex “If You Never Come to Me,” which featured some astounding bowing by Jacob (a 2009 NJJS scholarship recipient). Completing the set was “No More Blues.” This quick samba makes you want to get up and dance. The arrangement had just guitar and tenor for the opening chorus and then bass and drums cut in. This group had been playing together only a short time but I thought they were exceptionally complementary. Throughout the set I was impressed by the tasteful and controlled drumming of Mr. Czolacz. I could have listened to these kids playing Jobim for hours.

Nancy Marano is not particularly well-known among casual jazz fans; she should be. Her *You're Nearer* album was voted “Best Vocal Jazz Album of the Decade” by *DownBeat* magazine. Let me tell you, this lady is a genuine jazz singer/musician. With her was a stellar trio of top pros: John DiMartino on piano, Steve La Spina on bass and Joel Frahm on tenor. Both Nancy and Steve teach at William Paterson. In Nancy’s Valentine’s gift package were nine tunes that all lovers of American popular music would know. She opened the set with Bob Dorough’s “Devil May Care.” Nancy grabbed the audience from the git-go on this marvelous marriage of music and lyrics as she did a hot scatting duet with Joel. “Nice Work If You Can Get It” had a long verse which I’d never heard before and I was proud

that I guessed the title. Steve La Spina had an amazing solo on this one and Nancy did some more great scatting with Joel. On Ray Noble’s “The Very Thought of You” Nancy demonstrated a beautiful emotional feel for the music and exquisite phrasing with just the wonderful accompaniment of John’s piano. Tadd Dameron’s “If You Could See Me now” is a fabulous tune that only an accomplished jazz singer could handle and Nancy just knocked this one out of the park (with some help from Joel). Steve was the only accompaniment on the verse of “Lover Come Back to Me” (Romberg/Hammerstein II) as Nancy successfully changed the pace. Ms. Marano then sat down at the piano to play her fantastic medley arrangement of “You’ve Changed” and “And So is Love” on which she impeccably mixes the lyrics of the two songs. (If I were a singer, I would definitely steal this one.) Drummer Rich DeRosa joined the cast for a swinging good time on Alec Wilder’s “While We’re Young.” What would a concert of great standards be without something from Jerome Kern, so we had a marvelous swinging version of “Nobody Else But Me” with a fantastic solo from Mr. DiMartino. The comment I have in my notes is “Oh John.” Nancy tied the ribbon on her gift to us with, of course “My Funny Valentine” to conclude an absolutely splendid late afternoon concert of romantic jazz. We all gave her a big hug of a standing ovation.



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.*

Rowan University

WWW.ROWAN.EDU

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

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

Rutgers University — New Brunswick

MGSA.RUTGERS.EDU

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.

Tell them you saw it in Jersey Jazz!

SWINGADELIC
JAZZ STANDARDS

4/12/10. 4/26/10:
Maxwell's 9:00 pm - 11:00 pm

download tracks on and

<http://www.swingadelic.com>
<http://www.myspace.com/swingadelic>



Other Views

By Joe Lang
NJJS Board Member

There is a lot to cover this month as I was really inundated with new releases. These are discs that will not be found in the NJJS inventory.

■ Many NJJS members attended at least one of the concerts by **THE STAN KENTON ALUMNI BAND**, under the direction of Mike Vax, when they toured the area during late April and early May of 2009. Now that tour is documented on **Have Band Will Travel Live (Summit – 535)**, with five of the 15 selections recorded at New Jersey high schools. If you were at the concerts at Roxbury High School or J.P. Stevens High School, your applause is probably on this disc, as the titles “Softly As I Leave You” and “Swing House” are taken from the Roxbury date, and “Tonight,” “Joint Tenancy” and “Invitation” were recorded at J.P. Stevens. This band is dedicated to keeping the memory and spirit of Stan Kenton alive. They combine original Kenton charts, sometimes updated, and new arrangements designed to capture the flavor of the Kenton aggregations. Under the leadership of trumpeter Vax, who spent time in the early 1970s occupying the first trumpet chair on the Kenton band, they achieve their objective with aplomb. The bulk of the selections on this album are new charts that are interesting and full of excitement. The old and the new are combined on the opening number, “The New Intermission Riff,” where Kim Richmond, who is a member of the band’s reed section, took a solo by trombonist Carl Fontana from a studio recording by Kenton of “Intermission Riff,” and voiced that solo for the whole band. It gives a new feeling and sound to a classic Kenton chart. With an album comprised of nothing but highlights, it is difficult to single out particular tracks for attention. The two selections with vocals by Scott Whitfield and Ginger Berglund, “This Could Be the Start of Something Big” and “Our Garden” are nice interludes on a program filled with rather intense instrumentals. The aforementioned “Joint Tenancy” is a clever reworking of “Alone Together” by

trumpeter Steve Huffsteter that features a two-trumpet front line of him and Don Rader. The closer, “Crescent City Stomp” takes the CD out with a joyful romp. As a bonus track, there is a radio edit of this piece. If you were at any of the concerts from this tour, you will certainly want to have this disc in your collection to recall the magic of those gigs. If you missed the band live, then this is your chance to get hold of some first rate contemporary big band jazz. (www.summitrecords.com)

■ One of the pleasures that can be expected each year is a new release from vocalist/guitarist **JOHN PIZZARELLI**. This time out, he has decided to pay tribute to the legacy of Duke Ellington with **Rockin’ in Rhythm (Telarc – 31921)**. His regular group that includes Larry Fuller on piano, Martin Pizzarelli on bass and Tony Tedesco on drums is supplemented on seven of the 12 tracks by a horn section comprised of Tony Kadleck on trumpet, John Mosca on trombone, Andy Fusco on alto sax and clarinet, and Kenny Berger on baritone sax and bass clarinet. Guitarist Bucky Pizzarelli, tenor saxophonist Harry Allen and violinist Aaron Weinstein also appear on occasional selections. John Pizzarelli supplies vocals on 10 tracks, sharing the vocals on “Perdido” with Jessica Molaskey and Kurt Elling. The

arrangements for the larger band are by Don Sebesky. The setting of the melody for “East St. Louis Toodle-oo” behind the words for “Don’t Get Around Much Anymore” is clever and effective, giving the latter the darker mood that Pizzarelli desired. The instrumental take on “C Jam Blues” has Allen and Weinstein filling solo spots with the full band, and it proves to be one hard swinging track. John Pizzarelli goes it alone on “Just Squeeze Me,” playing and singing this whimsical ditty. It is nice to hear Pizzarelli singing “Love Scene,” a hip song previously recorded only by Ellington and Tony Bennett. By the time things come to a close with an instrumental medley of “Cottontail” and “Rockin’ in Rhythm,” there is no doubt that the combination of Ellington and Pizzarelli is as natural and logical as that of beer and pretzels. (www.telarc.com)

■ **KEN PEPOWSKI** never disappoints. He is consistently among the most accessible and creative jazz players active today. Whether playing clarinet or tenor sax, he is in complete control of his instrument, and gets a tone that is singular and gorgeous. His latest release, **Noir Blue (Capri – 74098)**, is an interesting collection of 10 tunes that finds him playing clarinet on half of them, and tenor sax on the remaining five. Joining him in this adventure are

Shelly Berg on piano, Jay Leonhart on bass and Joe La Barbara on drums. The title song by Billy Strayhorn is one of three obscure pieces from the land of Ellingtonia, the other two being “Bourbon Street Jingly Jollies,” a selection from Duke Ellington’s New Orleans Suite, and another Strayhorn composition, “Multi-Colored Blue.” These are all addressed by Peplowski on his clarinet, as are a perky interpretation of Irving Berlin’s “The Best Thing for You,” and a lovely original ballad by Berg, “Home with You.” The first tenor sax selection is a rather unique take on Hoagy Carmichael’s “Riverboat Shuffle,” normally a tune favored by bands with a traditional jazz flavor, but in this instance, Peplowski states the melody rather straightforwardly, and then takes it to places where it has probably not been before. In his liner notes, Peplowski speaks highly of the compositions of Ray Noble, and he plays one of the best of them, “Love Locked Out.” La Barbara penned “If Not for You,” a bouncy tune that should have some words written for it down the road. The most up selection is a great Jerome Kern melody,

continued on page 38



Hope I'm somewhere near you!

for complete details visit
www.marleneverplanck.com

<p>Friday, April 9 Jazz Cafe at So. Bruns. Muni. Complex, Herb Eckert Aud. 240 Rt. 523. 7:30 PM. Res: 732-821-8741. Donation \$6.</p> <p>Sunday, April 11 Return to Shanghai Jazz, NJ's #1 jazz spot with food to match. Music 6-9 PM. Always a sellout; no cover. Book early, 973-822-2899.</p> <p>Monday, April 12 7 PM Memorial concert St. Peter's Church, 54th & Lex, for one of the great "cats," Jack Burns. Lovely guy who left WAY too soon. EVERYONE will be there so don't miss it!</p> <p>Tuesday, April 13 St. Peter's Jazz series, 1 PM. \$7. Bring lunch. 54th & Lex;</p>	<p>perf. space downstairs on 54th St. side. 5-hour \$15 parking at Icon, 53rd St., bet. 3rd. & Lex, dwn tw n side. Have ticket stamped at St. Peter's.</p> <p>Thursday, April 15 Crown Plaza Hotel, 5985 W. Century Blvd., Los Angeles, 310-642-7500.</p> <p>Sunday, April 18 I'll be special guest on Jerry Sharrell's Society of Singers Radio Show, KGIL (1260) in Los Angeles 7 PM.</p> <p>Monday, April 19 Catalina Jazz Club, Marlene with Ed Vodicka Big Band. Very special engagement! 6725 W. Sunset Blvd, Hollywood. 323-466-2210; 8 PM.</p> <p>Tuesday, April 20 Rancho Mirage Library, 7 PM.</p>	<p>71-100 Hwy 111, Rancho Mirage, CA. 760-341-7323. My first time in this elegant room. Please join me.</p> <p>Wednesday, April 21 Sangria, 68 Pier Ave, Hermosa Beach Calif. Intimate venue created by dear friend jazz producer Ozzie Cadena. 6:30 PM. Res: 310-376-4412.</p> <p>Thursday, April 22 Jazz @ The Merc. 7:30 PM. Hosted by singer Sherry Williams. Another first and I can't wait. 42051 Main St. in Old Town, Temecula, CA 866-653-8696.</p> <p>Sunday, April 25, 2 PM Marlene returns to Jericho Public Library, Jericho, NY. FREE! 516-935-6790. info@jericholib.org.</p>
--	--	---

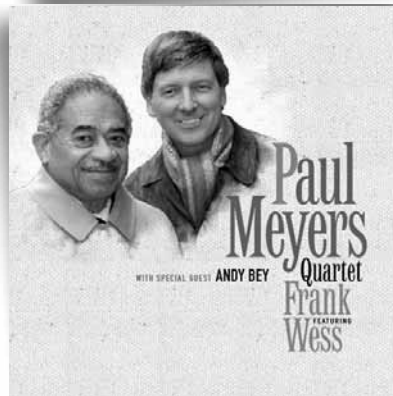
OTHER VIEWS

continued from page 37

"Nobody Else but Me." The closer, composed by Peplowski, is what he describes as his "personal 'take' on one of my inspirations, Ornette Coleman." This was a surprising revelation by Peplowski, for one would be hard pressed to find a jazz fan who would associate Peplowski in any way with free jazz. His "Little Dogs" does, however, take him along musical paths that are unexpected, and free. The contributions of Berg, Leonhart and La Barbara are immense and impressive. Hearing Berg play is always a revelation. He is one of those players who deserves a lot more recognition than he receives. This is probably due to the fact that he has spent considerable time teaching on a college level, for years at the University of Southern California, and currently serving as the Dean of the music department at the University of Miami in Florida. Leonhart and La Barbara have lists of credits miles long, and they consistently demonstrate here why that is so. It is early in the year, but I will not be surprised if this album makes some Top 10 lists this year. (www.caprerecords.com)

■ Trombonist Carl Fontana is one of those cats who brings a smile to the face of almost any living jazz trombonist. Two of the best of them **SCOTT WHITFIELD** and **ANDY MARTIN**, both prominent on the Los Angeles scene, got together with the stellar rhythm section of pianist Christian Jacob, bassist Trey Henry and drummer Ray Brinker at The Lighthouse Café in Hermosa Beach during September of 2007 to record **A Tribute to Carl Fontana, Sets 1 and 2 (Woofy Productions – 169/171)**. Whitfield and Martin consider Fontana to be among their strongest influences, but each of them has developed their own distinctive styles. Whitfield is the more adventurous of the two, regularly exploring the sonic limits of his horn,

while Martin favors the middle register. Both are imaginative improvisers, who have marvelous control of their instruments, and are equally impressive at any tempo, from lush ballads to bebop blowing. Having this rhythm section in support is a blessing for anyone, and their contributions are an important part of the excitement that is generated throughout the two sets. Jacob has several solo moments that are simply magnificent, while Henry is also at the top of his game when put into the spotlight. Brinker is a drummer of enormous sensitivity and is equally adept at driving the band and providing just the right accents. They have chosen a program of songs that were particular favorites of Fontana. The first set is comprised of "Carl" a Bill Holman original that was a feature for Fontana when he was on the Stan Kenton Orchestra, "Caravan," "If You Could See Me Now," "Poinciana," "I Thought About You" and "A Beautiful Friendship." During the second set, they explore "Straight, No Chaser," "Soon," "Polka Dots and Moonbeams," "Dolores," "Time After Time" and "Centerpiece." In addition, Whitfield and Martin each provide a brief spoken remembrance of Fontana. These discs provide about two hours of inspired playing by five superb musicians. (www.scottwhitfield.com)



call players in bassist Martin Wind and drummer Tony Jefferson to join in the festivities. He has chosen a perfect blend of standards, originals by him and Wess, and added the magic touch of Billy Strayhorn's composing genius to the mix for a program that is consistently entertaining. The Strayhorn pieces, "Snibor," get things off to a pleasantly bouncing start. It is a catchy tune that cries out for a lyric. The two originals from Meyers, "Blue Lantern: and "One for Miss D," are ones that are sure to be picked up by other players, as they have an appealing presence. "Ménage à Bleu" is the bluesy contribution from Wess. The standards include "In the Wee Small Hours of the Morning," "Just One of Those Things," "My One and Only Love," "Who Cares," "I Cover the Waterfront," and "Lazy Afternoon," the latter with

some nice vocalizing from Andy Bey, and are all tunes that are popular with jazz players. Meyers, Wess and company have created an album that is full of music that should appeal not only to jazz fans, but also to music fans of all stripes with discriminating tastes. (www.mileshighrecords.com)

■ Pianist **TERRY TROTTER**, bassist **CHUCK BERGHOFER**, and drummer **PETER ERSKINE**, three busy West Coast players, have been playing a regular monthly gig at Charlie O's, a popular Los Angeles area jazz club. Their superior musicianship has been captured on **The Trio "Live" @ Charlie O's (Fuzzy Music – 016)**. They dig deep into the past for a tune by Larry Spier, "Put Your Little Foot Right Out," and they take it at a medium swing tempo. The boppish "Afternoon in Paris," a gem from John Lewis, is up next with Berghofer demonstrating his remarkable facility on bass. Victor Young's "Ghost of a Chance" takes them into ballad territory, very slowly at first, but the pace then quickens before returning eventually to a peaceful ending. "How Deep Is the Ocean" is an Irving Berlin classic that is comfortable at many tempos, and here it is a medium bounce performance with a bit of a speed up in the middle. Haunting is a good description of their approach to Billy Strayhorn's "Blood Count," a melody that Strayhorn wrote

■ **Paul Meyers Quartet Featuring Frank Wess (Miles High – 535)** is one of those albums that makes you sit up and take notice from the first notes. Wess had just celebrated his 85th birthday a few weeks before this disc was recorded in January of 2007. He is now 88, and still going strong. Meyers, a virtuoso jazz guitarist, also called upon two first

Free Consultations Check Our Rates

JUDITH KRAMER
ATTORNEY AT LAW

29 ESSEX STREET MILLBURN, NJ 07041
973.921.9190

email: judith.kramer@verizon.net website: www.judithkrameresq.com

TICKETS & MUNICIPAL COURT • MIS-DIAGNOSIS: CANCER
ADULT & JUVENILE CRIMINAL MATTERS • ACCIDENTS - SHOPLIFTING OFFENSES

when he was suffering from the cancer that took his life. "Charlie's Blues" is familiar to many as a selection from Vince Guaraldi's *A Charlie Brown Christmas*, and is a fitting choice as the album is dedicated in part to Charlie Ottaviano, the late founder of the club where the album was recorded. J.J. Johnson's "Lament" is an equally suitable selection as it solemnly says goodbye to Ottaviano and the other dedicatee, Edemund Demirdjian, the artist whose artwork graces the cover of the disc. These three musicians are definitely simpatico, and have produced an invigorating album guaranteed to please the ears of any listener with good taste and sensitivity to fine songs well played. (www.fuzzymusic.com)

■ There are so many wonderful jazz players around that it is impossible to keep up with all of them. When I receive an album by a musician who is unfamiliar to me, I can usually tell pretty quickly whether or not I will be moved by the music. **Lagos Blues (Motema – 32)** is released under the name of pianist **ANTONIO CIACCA**. It was my first exposure to his artistry, but I will make sure that it is not my last. He is accompanied by the regular members of his quartet, saxophonist Stacy Dillard, bassist Kengo Nakamura and drummer Ulysses Owens, and has added saxophonist Steve Grossman as a special guest. Grossman had served as a mentor to Ciacca when he turned from his studies of classical piano to jazz. In reading the press release that accompanied the disc, it indicated that Ciacca "gravitated toward the post-bop school." When I read that, I am usually wary of what I will be hearing from the musicians, but *Lagos Blues* was a delight from start to finish. The program includes two originals each from Ciacca and Grossman plus "Body and Soul," "Whims of Chambers" by Paul Chambers, and a medley of two Duke Ellington tunes, "Reflections in D" and "In a Sentimental Mood," this medley being played by the piano and rhythm only. The double tenor saxes of Grossman and Dillard complement each other perfectly, but it is the outstanding pianism of Ciacca that dominates the album. (Motema.com)

■ Soulful, exciting, sensitive, outgoing, and on and on, that is what happens when you start to find words that apply to the pianistic art of **GENE HARRIS**. All of his varied qualities are evident throughout ***Another Night in London* (Resonance – 2006)**, a six-track bundle of joy that was recorded at Pizza Express in 1996. Harris had guitarist Jim Mullen, bassist Andrew Cleyndert and drummer Martin Drew for company as he mesmerized the audience with "Sweet Georgia Brown," "Meditation," "That's All," "Lady Be Good," "This Masquerade" and "Georgia on My Mind." This is a collection of smile-inducing music that touches

many musical styles and emotions, but always has those soul/gospel underpinnings that are so much a part of the Harris ethos. At times, Harris seems to have more than two hands. His partners in music also display a lot of chops, especially Mullen who is fluid and imaginative. *Another Night in London* is a fine example of what makes jazz so appealing to its acolytes, it is music that touches you aesthetically, emotionally and intellectually. (www.ResonanceRecords.org)


■ There is a fine complement of musicians in Europe who dedicate their careers to playing in the swing-based mainstream of jazz. **ENGELBERT WROBEL'S SWING SOCIETY** is a fine example of this phenomenon, as you will find on **20 Years (Click – 2009)**. Wrobel, who plays clarinet, tenor sax and soprano sax has Chris Hopkins, originally from Princeton, New Jersey, on piano, Rolf Marx on guitar, Ingmar Heller on bass and Oliver Mewes on drums. For this recording, trombonist/trumpeter Dan Barrett is on hand adding his scintillating playing to five of the 14 tracks. In addition, Barrett provided string arrangements for three selections. Wrobel is an accomplished player on all of his instruments who knows what it means to swing, for swing he does, wonderfully so. The rhythm section is outstanding. They find and hold a consistent groove at any tempo, with Hopkins full of fresh ideas and Mewes providing a wondrous variety of perfect accents. "Wang Wang Blues" sets the pace for an eclectic program. Barrett's arrangement on the medley of "Take Me in Your Arms" and "And the Angels Swing" is masterful. The most surprising inclusion is Oscar Pettiford's "Tricotism," a tune that gives all of the quintet's members a chance to shine, particularly Marx and Heller. By the time they get to "Danny Boy," the final number, there is no doubt these cats would have been right at home playing on 52nd Street during the heyday of that fabled jazz block. (www.hopkins.de)

■ ***Bach to the Blues (Big Bang – 9584)*** is the latest album from pianist

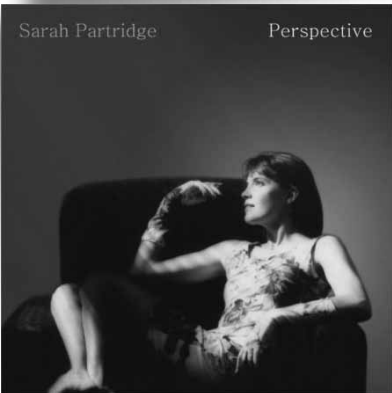
DAVID LEONHARDT. It contains his jazz interpretations of 11 pieces by classical composers Johann Sebastian Bach, Claude Debussy, Franz Schubert, Erik Satie, Ludwig von Beethoven, Aaron Copeland, Frédéric Chopin and Johann Pachelbel. Leonhardt, with bassist Matthew Parrish and drummer Alvester Garnett, explores classical themes that are among those more familiar with a general music audience, like Debussy's "Claire De Lune," Schubert's "Ave Maria," Beethoven's "Adagio from Pathetique" and Pachelbel's "Canon in D." Unlike the relatively rigid approach to the classical canon in modern times, there was a time that the composers and performers in the classical field did include some improvisation in their playing. It was certainly more contained and less explorative than what one finds in a jazz performance, but the potential for improvisation on classical themes has attracted many jazz players over the years. Leonhardt has achieved a wonderful synthesis of jazz and classical music on this disc. He displays great respect for the source material, and adds his insightful creative perspective to using these pieces as springboards for jazz style improvisations. I really enjoyed what Leonhardt and his trio have accomplished on *Bach to the Blues*, and urge the open minded among you to obtain a copy. (www.davidleonhardt.com)

continued on page 40

April 5, 2010
JAZZ VOCALISTS
KEVIN MAHOGANY
and ROSEANNA VITRO



New Jersey City University
at the Margaret Williams Theatre
[web.njcu.edu/sites/mdt/
 Content/calendar_highlights.asp](http://web.njcu.edu/sites/mdt/Content/calendar_highlights.asp)
7:30 PM
 \$15.00; \$10.00 students, senior citizens, and groups
 Edward Joffe, D.M.A., Coordinator



Sarah Partridge Perspective

OTHER VIEWS

continued from page 39

■ **CLAUDIO RODITI** is a master on trumpet and flugelhorn. With the release of **Simpatico (Resonance – 2008)**, he should be receiving accolades for his talent as a composer. The dozen selections on this album are originals by Roditi, and they are an impressive collection of melodies. To execute the tunes, Roditi has gathered three fellow Brazilian-born musicians, pianist Helio Alves, guitarist Romero Lubambo and drummer Duduka da Fonseca plus bassist John Lee, like Roditi, a resident of South Orange. Guesting on three tracks is trombonist Michael Dease. This is a well-chosen group, as each of them brings unique talents to the mix. Roditi plays trumpet and flugelhorn, with a diversion to a muted piccolo trumpet for the hard bop sounding “Piccolo Blues.” He is a marvelous improviser, and among the most lyrical players in jazz. Alves adds greatly to the team with superb ensemble playing and several scintillating solos. Lubambo is one of those players whose name brings a quick smile to the face of his peers, and the reasons why are amply on display throughout the album. Lee is one of the best at

finding a groove for a band to ride upon, no matter the tempo of the music. This is my first exposure to Dease, and his limited contributions make me confident that I will be hearing a lot more of him in the future. Two lively pieces serve as bookends for the program. The effervescent “Summer Samba” gets things off to a bright start, and “Winter Dreams” is a perfect number to lift your spirits when you look out the window to contemplate how you will be able to cope with the snow accumulating on your driveway. In between there is an eclectic range of songs, among which the beautiful “Alfitude,” a tribute to Brazilian composer Johnny Alf, “How Intensive,” Roditi’s nod toward Jobim, featuring some fine Lubambo guitar, and “Slammin’,” an up-tempo romp that gets all of the players intensely involved, are the most memorable for me. *Simpatico* is well named, and should call attention to a cross section of Roditi compositions that deserve to be added to the repertoire of many other jazz players. (www.ResonanceRecords.org)

■ In his liner notes to **Out Front (Motema – 36)**, bassist/leader **RUFUS REID** mentions the special feeling that was present while working with pianist Steve Allee and drummer Duduka da Fonseca

The Great Connecticut Traditional Jazz Festival

Call 1-800-Hot-Event (800-468-3836)

www.greatctjazz.org

July 30 - August 1, 2010

Sheraton Four Points Hotel

275 Research Parkway, Meriden, CT

for hotel reservations call 203-238-2380



(Festival Sponsors Horns For Kids - www.hornsforkids.org)

Continuous Music in 4 venues indoors and outside
Fun for the Family including the hotel pool
Dance Lessons and Dancing in all 4 venues

A Stellar Line-up Featuring:

- Louis Ford and his New Orleans Jazz Flairs (LA)
- Blue Street Jazz Band (CA)
- Cornet Chop Suey (MO)
- Midiri Brothers Sextet (NJ)
- Galvanized Jazz Band (CT)
with Jane Campedelli
- String of Pearls (NY & NJ)
an all-girl trio from metro New York

- Dan Levinson & Molly Ryan
With band to be announced
- Fryer-Barnhart International All-Stars (UK)
- Festival All-Stars (CT & MA)
- Triple Play (CT)
- Heartbeat Jazz Band (CT)
- Sugarfoot Jazz Band (TGCTJF's Youth Band)

More to come....

Order tickets now and take advantage of Advance Ticket Prices (must be received by July 23, 2010)

Name _____	_____ 3-Day Passes @ \$90	= _____
Address _____	_____ Single Session @ \$40	= _____
City/State/Zip _____	_____ All-Day Saturday @ \$50	= _____
Phone _____	_____ Children @ \$6 / session	= _____
e-mail _____	_____ Jazz Angels @ \$160	= _____
	Total	= _____

Credit Card: _____
 MC/VISA Number _____ Exp _____ Signature _____

Send to TGCTJF, c/o Ken Chant, Secretary, 123 West St., #127, Cromwell, CT 06416-2458

during the recording of this album. It was a feeling that they experienced on the few prior occasions that they had worked together, and one that carried into the recording studio. The results, as heard on this disc, are special indeed. One of the pleasures of jazz is to hear the empathy that develops among musicians when the chemistry between them is just right. The joy of achieving this level of comfort, and the artistic freedom and accomplishment that it produces, is immediately evident to any discerning listener. Listening to *Out Front* gives exactly that kind of experience. They assay nine selections, six originals, three by Reid, two by Allee and one by da Fonseca, plus "Dry Land" by Marcos Silva, "If You Could See Me Now" by Tadd Dameron and "The Crying Blues" by Eddie Harris. Reid is one monster of a bassist. When he solos, he often seems to be thinking like a horn player. He is a master at finding the right time for each number, and making sure that he never wavers. Allee engages a listener immediately, and is right at home in any of the eclectic settings that come his way during this program. Duduka da Fonseca has been primarily associated with Brazilian style jazz, but this disc affords him the opportunity to reveal his mainstream chops, and he runs with it imaginatively and convincingly. The entire package has winner written all over it. (Motema.com)

■ Vocalist **SARAH PARTRIDGE** has several positive attributes, among them a terrific and pleasant voice, a real jazz instinct in her singing, especially her phrasing, and great taste when it comes to song selection. She is also a confident performer, a trait that a singer really needs when accompanied by a single instrument as she is by pianist Daniel May on *Perspective* (Peartree). While most of the songs are standards, the closest she comes to opting for a tune that might be considered over-recorded by some is her inclusion of "Skylark," a song that I can never hear enough, at least when it is done as well as it is here. Among the other familiar selections are "Wonder Why," "It Could Happen to You," "Back in Your Own Backyard" and "Only Trust Your Heart." Her nod to Duke Ellington is one of those tunes that makes you wonder why it is not as recorded and performed as frequently as many others by him, namely "I Ain't Got Nothin' but the Blues." Partridge includes a pair of new songs that she wrote, "Perspective" and "I Just Won't Let You Go" that fit nicely into the program. There is one tune, other than

the Partridge originals, that was new to me, and I wondered where it had been hiding. A little research revealed that "'Tis Better to Have Loved and Lost" by Jack Segal and John Rodby had only been recorded once before, by a singer unfamiliar to me. I suspect that there will be more recordings of it in the future. The bottom line is that Partridge has given us a well sung collection of quality songs that has the additional benefit of fine accompaniment by May. (www.sarahpartridge.com)

■ Back in 1986, I caught singer **JANE HARVEY** perform a program of song by Stephen Sondheim at Freddy's in New York City. It was a good show, and I was excited to learn that Atlantic Records was going to release an album of Harvey singing Sondheim. She had worked with the trio of Mike Renzi on piano, Jay Leonhart on bass and Grady Tate on drums, and that is the way that the album was recorded. The powers that be at Atlantic decided that they would overdub the string heavy Ray Ellis Orchestra on the basic tracks. When the album came out, it seemed to lack the excitement that marked the live performance. That is a worthy way to say that the new release of **Jane Harvey Sings Sondheim (Sinatra Society of Japan – 1039)** is a long overdue happening, for this new CD contains, with one exception, only Harvey and the

trio, no overdubbing, plus a newly recorded take on "Send in the Clowns." Sondheim's music has been largely ignored by jazz performers. The common view seems to be that his material does not work well outside of his shows. Of course, cabaret performers have successfully been doing many Sondheim selections regularly through the years. Harvey, who has her roots in jazz, shows on this album that there are many wonderful Sondheim songs for a jazz oriented singer to explore. There is humor, irony, passion and a whole range of other emotional and psychological states of mind to be found in his rich and tuneful catalog. Harvey takes some unusual paths through many of the songs, but this makes for an interesting and challenging listening adventure. (www.cdbaby.com)

■ The Great American Songbook is being well served throughout this fine country because there are performers who love this music, and are determined to make it survive. **TRISH HATLEY** is doing just that out in the Pacific Northwest. Based in Washington State, she performs as a solo vocalist, and with the hip trio Trish, Hans & Phil. This is a lady who can swing like mad, but also has the ability to caress a ballad with the best of them. To sample her talent, one needs only to grab a copy of **I Remember (Kiss of Jazz)**, sit back, and listen

to her way with the 12 tunes that she has selected to sing with her superb taste and musicality. When she sings a ballad like "Young and Foolish," "Don't Explain" or "Sophisticated Lady," Hatley gets right to the heart of the lyric. Give her the rhythmic challenge of "Fascinatin' Rhythm" or "Shiny Stockings," and she simply nails them. Hatley is ably assisted throughout by pianist Darin Clendenin, bassist Larry Holloway and drummer Ken French with occasional contributions from John Anderson on tenor sax, Paul Mazzio on flugelhorn, Dan Marcus on trombone, Jack Klitzman on baritone sax, Dave Peterson on guitar and Jeff Busch on percussion. If you dig good tunes and superior vocalizing, then *I Remember* is for you. Get it and you will remember Trish Hatley. (www.trishhatley.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.




NANCY MARANO QUARTET
 "Very Close To Love"
 Sunday Evening
 April 25th at 8:30
FEINSTEIN'S
 at the Loews Regency Hotel
 540 Park Avenue at 61st Street
 Reservations: 212.339.4095
 www.feinsteinsatloewsregency.com

Internationally Acclaimed Jazz Vocalist / Pianist / Educator
You're Nearer voted "Best CDs of 2000s" – *DownBeat*
 Profiled: Whitney Balliet, *The New Yorker* and *CBS Sunday Morning*
 "Top 4 Jazz Vocalists of the Year" – *IAJE Journal*

"Ms. Marano is a winning and highly personal interpreter of songs. She sings with a poise and poignancy that makes the songs fresh and emotionally vital." GARY GIDDINS

"Nancy has musicianship, great sound, time, and emotion. She is one of those world-class spectacular singers."
 DAVE FRISHBERG

JLCO Dishes Up Modernists Picasso, Matisse, Pollock — And Basie

By Jim Gerard

As the deadline approached for this review of two February concerts by the Jazz at Lincoln Center Orchestra — the first, “Jazz and Art,” featuring an extended piece inspired by famous painters, the second titled “Basie and the Blues,” various themes jostled around my brain. The old and the new. Modernism and tradition. Program versus absolute music. Painting and music. This bred the usual frustration of attempting to convey musical performance and the emotions it inspires in language — but that’s the subject of another article.

Finally, I remembered Duke Ellington’s famous declaration that “There are only two types of music — good and bad,” and that the two concerts had more unity than divergence. Sure, Ted Nash’s “Portrait in Seven Shades” utilized more “progressive” musical devices than were commonly employed by Swing Era big bands. And “Portrait of Seven Shades” was clearly more self-conscious in its reinterpretations of classic paintings such as “The Persistence of Memory” or “Starry Night” than, say, “Swingin’ the Blues.”

And yet, whereas Basie undoubtedly would’ve disowned any claim to his music being “modernist” or even “art,” the fact remains that his body of work is deserving of both titles — at least as much, if not more, than most American painters.

So, without trying to impose artificial critical distinctions and leaving any commentary on the paintings (which were beautifully projected on a screen behind the band) to Ted Nash, who introduced each section of “Portrait” at the concert, let’s get to the details.

“Jazz and Art” was both the debut performance of Nash’s “Portrait in Seven Shades” and the opening stop on a cross-country tour to promote the CD release of same. “Portrait” constituted the second half

of a program; the first half comprised shorter pieces by other JLCO members celebrating painters.

“Bearden (The Block)” composed by Chris Crenshaw, was short and unaffected, like the work of Romare Bearden that inspired it. A jagged, angular opening prefigured a three-section piece in shifting tempi. A ballad section featured Victor Goines filtering Paul Gonsalves and Coltrane through his tenor, while the final section’s orchestral figure harkened to 1960s big bands.

The abstract painter “Sam Gilliam” inspired trombonist Vincent Gardner to pen a three-section gallimaufry of quicksilver-changing styles and devices including one suggestive of Mingus’s euphonious cacophony and a clave section over which trombonist Elliot Mason soloed.

The Latin motif was continued in the opening section of “Stuart Davis for the Masses” written by Doug Wamble, a composer not with the JALC. This, too, was divided into three sections, featuring sharp-sounding voicings, a Gardner trombone solo, and a loping, country-and-western-like trombone-trumpet theme and highlighted by Ellington-esque brass and reeds playing.

“Air, Earth, Fire and Water” for 20th-century Cuban painter Wilfredo Lam, was written and conducted by Papo Vasquez, who also soloed on trombone and was joined by three bata drummers. It opened dramatically with drumroll-like thunder and bass drum shots, and was characterized by short figures that suggested the rhythm motifs in Duke’s 1960s suites and the use of orchestral sections as percussion instruments.

The first half of the concert concluded with three pieces: “Winslow Homer” composed by Bill Frisell and arranged by Andrew Farber, in which the orchestra’s breaks reminded me of the Hall Overton charts for Monk at Town Hall; “The Repose in All Things” written for Piet Mondrian by another non-JLCO composer, Tim Armacost, which featured a long alto solo by Sherman Irby employing a rough sound in the upper register, and Irby’s piece, “Twilight Sounds” for painter Norman Lewis. This ingenious composition employed contrapuntal melodies, one of which tunes suggested “I’ve Got a Feelin’ I’m

Fallin’,” New Orleans polyphony, and a growling trombone duel between Crenshaw and Gardner and the band swinging out (as if in anticipation) Basie-style.

“Portrait in Seven Shades,” which to get back to Ellington, you might call a “tone parallel to modern art,” began with “Monet.” While Nash says he was inspired by French Impressionist composers, the music itself seemed more an homage to Duke than Debussy. The piece’s high point was a lovely waltz titled “Water Lilies,” featuring Goines on soprano sax backed by Nash on flute and the rest of the reeds, followed by a Nash flute solo.

For “Dali,” Nash says he was inspired by the painting “The Persistence of Memory” (you know, the dripping clocks) and wanted it to have a feeling of disruption. Ergo, odd time signatures such as 13/8 and “bent notes.” The trumpets played in close harmony, unison and what I can only term staggered unison, and some of their phrases mimicked bird cries.

“La Danse” by Matisse reminded Nash of Monk’s quirky dancing — and the main theme of this very straightforward piece is assuredly Monk-ish. Other top notes were baritonist Joe Temperley, who drew out the blues within the piece with a lengthy solo, and thornily bop-ish sax section solos.

Nash said he kicked off “Picasso” with an homage to Pablo’s Spanish heritage by setting it in the key of E, the low note of the guitar, and that the “stacked fourths, as in a cube” in the trombone section were his musical analogue of Cubism. The main theme of this polyrhythmic piece was akin to Coltrane’s “Impressions” sprinkled with bits of “Kind of Blue” and “Sketches of Spain,” and it inspired Marsalis’s most impassioned solo, playing a theme that might herald a matador entering the ring.

“Van Gogh” contained the most luscious melody (played with great lyricism by Marsalis) of the entire composition, along with lyrics sung by Gardner. Nash says he wrote this in classic American song form to “give Van Gogh a safe place to be.”

“Chagall” was in some ways the most interesting piece, reflecting the painter’s Russian-Jewish heritage, and included three



The Jazz at Lincoln Center Orchestra with Wynton Marsalis Performs Picasso.
Photo by Frank Stewart.

additional players — accordionist Bill Schimmel and violinist Nathalie Bonin (who play in Nash's band Odeon) and JLCO standby trombonist Wycliffe Gordon, this time on tuba. Nash and Bonin played the theme, reminiscent of Kurt Weill in his Brechtian days. Then Bonin (who among other things has an act playing violin upside down on a high wire — who says vaudeville's dead?) spun off a Gypsy-like solo, much of it in the highest register. The ensuing jam — which is not on the CD — was klezmer-tistic, although it dragged on passed its expiration date.

“Pollock,” the concluding section, was the least rewarding. While its main theme sounds like something Herbie Nichols might've concocted, much of it was played in the free jazz mode for which this listener admittedly has little tolerance.

A week later, the JALC presented “Basie and the Blues.” This is an apt title, as the Count's juggernaut was known in its heyday as “the band that swings the blues.” It emerged from perhaps its epicenter, Kansas City, and had an uncanny way of metamorphosing any kind of tune, stripping it down to its most elemental swinging elements. Guest stars pianist Cyrus Chestnut, vocalist Gregory Porter and guitarist James Chirillo sat in.

Characteristically, the band eschewed many of the best-known Basie pieces, rediscovering other gems from both the Old and New Testament bands. For example, the opening number, “Seventh Avenue Express” (by Basie and Buck Clayton), in which Gardner and Mason duelled bones and Walter Blanding soloed on tenor, while the band played rapid-fire riffs behind them.

“Mutt and Jeff” by Thad Jones and Brother Jack McDuff showed off Nash's fluency on flute, and pianist Dan Nimmer. In Neal Hefti's

“Midnight Blue,” the band (with Chestnut taking over the piano bench) captured the glowing, mellow sound of '50s Basie ballads.

Ever since my father played the original 78 during my youth, I've loved “Sent for You Yesterday (And Here You Come Today)” a blues by Eddie Durham originally belted out of the park by Jimmy Rushing, who far from being a primitive blues shouter, was a classically trained musician and friend of Ralph Ellison (another example of why it's problematic to make distinctions between “high” and “popular” art). No band ever had a one-two vocal punch like Basie did in 1938 with “Mr. Five by Five” and Billie Holiday. (Due to contractual conflicts, they never recorded in the studio, but are heard on some live air checks.) Gregory Porter suavely swung this blues after Chestnut opened with a spare, Basie-like solo. The brass section donned derby mutes, and Marsalis's solo in particular was well spun and original.

JALC continued in a Rushing mood with “Goin' to Chicago Blues,” in which Porter intoned Joe Williams's interpolated lyrics from Basie's 1950s remake of his 30s original, and Durham's “Good Morning, Blues.” Marcus Printup played a lovely

Armstrong-esque half-chorus.

In Hefti's “Little Pony,” the band flawlessly ignited this flag-waver's smoking riffs; Nash's alto solo reiterated his credentials as a superb improviser.

Marsalis soared on Clayton's “Avenue C” as the band spun off the riffs that emerge, step by step, into a fully formed chorus by the tune's end — another signature Basie trait.

Frank Foster's “Discommotion,” written in the 1960s, featured tricky bass riffs played by bassist Ben Wolfe, and a strong Temperley solo.

“Swinging at the Daisy Chain,” by Durham and Basie, featured Nimmer, Printup and Goines. The latter was front and center on the next tune, Frank Foster's “The Comeback,” while Porter handled the vocal chores originally done by Joe Williams.

Chestnut and Porter continued their Basie-Williams groove on “Come Rain or Come Shine” and the blues “Your Red Wagon,” another signature Rushing blues from the late 1940s.

The concert concluded with Hefti's “Sleepwalker's Serenade,” which featured Marsalis in a Bubber Miley-ish wah-wah state of mind, and Frank Wess's “Magic.”

So, to summarize, two weeks, two vastly different concerts, equally satisfying and demonstrating once more the versatility and virtuosity of the Jazz at Lincoln Center Orchestra.

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



The Tierney Sutton Band

Birdland, New York, NY
January 26–30, 2010

Each set performed by The Tierney Sutton Band is unique. With 15 years and eight albums under their belts, vocalist Sutton, pianist Christian Jacob, bassists Trey Henry and Kevin Axt, and drummer Ray Brinker are as tight a group as you will find in jazz. Usually, only one of the bassists appears on the band's gigs, but this time out, both Henry and Axt were present.

They have an ever-expanding book of arrangements that are created through a synergistic approach that involves input from each of the band members. These arrangements leave some room for improvisation, but even the set parts retain their freshness, for they are not only innovative, but also full of subtleties that sneak up on the listener during repeated exposure to them. One thing that is particularly notable about these charts is

the frequent use of musical tension among the band members that gives many of the numbers an appealing edginess.

For their second set at Birdland on January 28, they chose tunes from their last three albums, and gave a hint of things to come with a medley that is being considered for their next recording.

"You Are My Sunshine" is one of the highlights of *On the Other Side*, an album that Sutton often describes as "an album of happy songs, but the dark side of happy songs." This selection is illustrative of a song that is usually taken to be an expression of joy, but careful attention to the lyrics reveals that it is a song of lost love, much like "Star Dust," usually considered a deeply romantic song, but in reality is a tale of heartbreak and longing for a lost love. Sutton truly makes you feel the pain with her take, so much so that she followed it with a positive expression of passion, "I Get a Kick Out of You" in order to bring all of our spirits up some.

SongbirdsPresents



Fridays, 7-10 PM
Apr 9 **Lou Watson Trio** | Apr 23 **Lisa Hearn's Trio**
Lombardi's Restaurant | The Adam Todd | 263 Route 206, Byram, NJ | 973-347-4004



Tuesdays, 6-9 PM | *Piano Jazz*
Apr 6 **Donna Antonow** | Apr 13 **Bob DeBenedette** | Apr 20 **Steve Myerson** | Apr 27 **Tomoko Ohno**
Fridays, 7-10 PM | *Jazz Nights*
Apr 2 **Dee Cannizzaro** | Apr 9 **Lisa Hearn's** | Apr 16 **Lou Watson** | Apr 23 **Champion Fulton** | Apr 30 **BD Lenz**
HibiscusRestaurantNJ.com | Hibiscus Restaurant | Best Western Morristown Inn | 270 South Street, Lower Level | Morristown, NJ | 973-359-0200



3rd Saturday of each month, 6:30-9:30 PM
Apr 17 **Bree Jackson** | May 15 **Laura Hull**
Ponte Vecchio Ristorante | Best Western Murray Hill Inn | 535 Central Avenue, New Providence, NJ | 908-464-4424

A boutique entertainment agency specializing in vocalist-led jazz groups of all sizes.
Songbirds Agency, LLC | P.O. Box 771, Morris Plains, NJ 07950 | 973-398-6569 | SongbirdsAgency.com | info@songbirdsagency.com



The band's most recent album is titled *Desire*, and it explores desire in its many stages and forms. The sexiness of "Whatever Lola Wants" rings forth openly from Sutton's lips, and the band sets just the right ambience. They capture nicely the irresistibility of romantic attraction expressed in "It's All Right with Me." Few songs capture pure passion more deeply than "Then I'll Be Tired of You," and Sutton's haunting version, backed solely by the delicate pianism of Jacob lingered in memory even after the set was finished. "Cry Me a River" is a song of anger, but also one full of lingering passion. Sutton and the band made a superb emotional transition from the prior piece to this one.

Sutton returned to her land of happy songs with Brinker and the bassists supporting her on "Sometimes I'm Happy," a lyric that explores both sides of romance, the good and the bad. "The Lady Is a Tramp" is about a true free spirit with a bit of an attitude, and Sutton makes her come alive.

Describing it as "work in process," Sutton offered up a preview of a possible selection for their soon to be recorded new album, a medley of "Sometimes I Feel Like a Motherless Child" and "Wayfarin' Stranger." The planned album is to be a departure from the band's normal reliance on songs from the Great American Songbook. They plan on selecting the material from a broader base of songs that Sutton referred to as coming from "Americana."

The set ended with another of the happy songs, "Happy Days Are Here Again." With the Tierney Sutton Band in town for their five-day stay at Birdland, happy days were surely present for those lucky and wise enough to make it to this haven of good music on 44th Street to catch them. J

Daryl Sherman

Metropolitan Room, New York City
March 3, 2010

Daryl Sherman usually does most of her vocalizing while seated at a piano, and playing some terrific self-accompaniment. For her gig on February 3 at the Metropolitan Room, she gave up the piano chair to a gentleman who has taken the art of accompaniment to its highest level, Mike Renzi. To add another master touch to the proceedings, Jay Leonhart was present on bass.

Sherman has a long history of performing with these musicians, both of whom appeared on her first album, a 1983 recording titled *I'm a Dreamer, Aren't We All*. To open the evening, Sherman combined the title song from that first album in a medley with "Dream," and it made for a dreamy start to a fine evening of song. Sticking for the moment with material from that album, she continued with a saucy rendition of a bluesy chestnut, "Restless."

With a nod to composer Mickey Leonard, who was in the audience, Sherman and Renzi sang "The Kind of Man a Woman Needs" from

continued on page 46

THE STATESMEN OF JAZZ SWING INTO SPRING



AT THE



Home of Jazz in the Poconos
for over 60 Years

Friday and Saturday Evenings April 16 and 17 from 7:00-11:00 pm
Sunday April 18 from 4:00-8:00 pm

LINEUP: Warren Vaché, Bucky Pizzarelli, Rossano Sportiello, Nicki Parrott, Daryl Sherman, Bob Dorough (Sunday only), Anat Cohen, Aaron Weinstein, Joe Ascione, Sherrie Maricle (except Friday), Bill Goodwin (Friday only), Tomoko Ohno and Noriko Ueda.

Tickets: All event \$125 Daily \$50
Dinner, Music and Lodging Packages available starting at \$215

For reservations: www.deerheadinn.com
Call 570-424-2000

5 Main Street, Delaware Water Gap, Pennsylvania. 90 minutes from NYC via Interstate 80

CAUGHT IN THE ACT

continued from page 45

Leonard's most successful Broadway musical, *The Yearling*. Her wistful reading was most touching. She then turned to a couple of tunes that she recorded with Renzi on her second album, one that was recorded at Freddy's Supper Club back in 1986. "The Naughty Lady of Shady Lane" was a popular novelty tune from the 1950s, and she gave it the right buildup for its ending with a twist. "For You, For Me, For Evermore" is a Gershwin tune that Sherman sang in medley with another Gershwin gem, "He Loves and She Loves."

Daryl Sherman's voice has often been compared with that of Blossom Dearie. Sherman has always been honored by that comparison, and she expressed her affection for Dearie by performing a pair of tunes composed by Dearie, "I'm Shadowing You," with lyrics by Johnny Mercer, and "Sweet Surprise," a song with words by Jim Council. She captured the spirit of Dearie, but put her own stamp on the selections.

At the request of Marian McPartland, Sherman set lyrics to a tune by her late friend pianist Dave McKenna, like Sherman and Renzi, a native of Rhode Island. McKenna was a rabid Boston Red Sox fan who idolized Ted Williams, so Sherman chose to honor Williams with her lyrics to "Teddy Ballgame." She first performed the song on an edition of McPartland's Piano Jazz radio series that was a tribute to McKenna.

Sherman has a particular fondness for songs composed by Jimmy McHugh, and usually includes one of them in her sets. In this instance, she opted to assay "South American Way," a spirited ditty with words by Al Dubin. When Artie Shaw reformed his big band in 1983, Sherman was chosen to serve as the vocalist. She gave a nod to this association with a lovely performance of a tune originally sung by Helen Forrest on Shaw's band, "Moon Ray."

As mentioned earlier, both Sherman and Renzi hail from Rhode Island, so it was only fitting that they closed with "Rhode Island Is Famous for You." It provided a fun ending to a fun evening spent with three fabulous

musicians having a good time working together for an appreciative audience that was having an equally good time. **J**

Bipolar

Metropolitan Room, New York City
January 28, 2010

For those unfamiliar with Bipolar, my first words are to suggest that you fill that void in your life. One of the joys of jazz is its lack of rigid rules. Jazz comes in many styles, reflects many influences, and is as varied as the minds of those who play it. Bipolar's name derives from the two divergent influences on the group, jazz and classical music.

Bipolar is a quintet with trumpeter Jed Feuer and pianist Craig Swanson serving as the creative forces behind the group that also includes Stephanie Long on alto sax and flute, David Ostrem on bass and Barbara Merjan on drums. They are all wonderfully accomplished musicians who are tight ensemble players, and sparkle when given solo space.

For their January 28 performance at the Metropolitan Room, they played nine selections, three originals and six based on classical pieces.

Setting the classical numbers into a jazz context seems perfectly natural as it is approached by Bipolar. They demonstrated this from the get go with a spirited take on music from Tchaikovsky's "Swan Lake." Swanson's "Lullaby of Railroad" is an engagingly lyrical piece that afforded each of the players ample opportunities to show off their solo chops.

Feuer's slightly oblique sense of humor dominated his spoken interlude during which he introduced his band mates, and remained a puckish presence throughout the evening.

Janáček's "No Words" incorporated a strong riff that gave a distinct jazz flavoring to this catchy melody. Feuer turned to his flugelhorn for this selection, and his tone was warm and crisp. The "Nocturne" from Borodin's "String Quartet in D minor" was given another life when Wright and Forrest adapted it for Kismet as "And This Is My Beloved." Bipolar gave it a hauntingly

beautiful reading, highlighted by Long's work on alto sax and flute.

"4 A.M." is a Latinish Feuer original with a rumba beat, and their version on this evening gave the Metropolitan Room a warm glow. Solos by Swanson and Ostrem were the notable features of Bipolar's forceful and frenetic take on Barber's "Adagio." They followed with an inspired "Kyrie" from J.S. Bach's "Mass in B minor."

Swanson's "Bain du Soleil" is a playful and peppy piece that is reminiscent of Raymond Scott's approach to composition. It is a good example of the freshness that pervades all of Bipolar's arrangements. Things ended with a visit to the land of Beethoven as they assayed his "Piano Sonata No. 30 (Op. 109)." It was an impressive conclusion to an evening of challenging and engaging music. **J**

Eric Comstock & Barbara Fasano

This Thing Called Love
The Oak Room at The Algonquin Hotel,
New York, NY
February 9 – March 6, 2010

This is an age that needs avenues of escapism for most people who are overwhelmed by the realities of what is happening in our world. For those with an opportunity to do so, spending an hour or so at The Oak Room in the presence of vocalist/pianist Eric Comstock and his vocalist mate Barbara Fasano, as they explore the many aspects of love, is as fine a way as possible to find a haven of pure delight in these confusing times.

Husband and wife singing duos are rare these days. On the New York scene, John Pizzarelli and Jessica Molaskey are the only other prominent team that occurs to me. Comstock and Fasano complement each other wonderfully. His singing is understated, and his humor is on the puckish side.

She is more dramatic as a vocalist, and her humor tends toward the anecdotal. For this engagement, they have devised an engaging show that covers a lot of territory in the realm of romance. Comstock is a great song detective. He always seems to find wonderful items that make you shake your head

and ask yourself why they have stayed so far under the radar. The program for this show included several examples of his acuity in coming up with the appropriately unexpected.

The evening opens with Comstock singing of the search for romance in "Somewhere in the Night," a tune by Billy May with lyrics by Milt Raskin that was used for a few seasons as the theme for the television show *Naked City*. Fasano answers with Bart Howard's "I'll Be Easy to Find," singing it with great passion.

They jointly discover that "Love Is in the Air," and do so with bouncy enthusiasm. This discovery pleases both lovers, and Comstock expresses his satisfaction with "Small World." Fasano's responds with one of Cole Porter's most passionate and poetic lyrics, "In the Still of the Night." There are few lines in popular song that can match the imagery of "Like the moon growing dim/On the rim of the hill/in the chill, still of the night."

Their take on "Oh Look At Me Now" includes the special lyrics written for Lee Wiley that gave the song a woman's perspective. Comstock takes the subtle route on "Tonight," using lyrics that are not the ones usually heard. "The Surrey with the Fringe on Top" gallops right along with Fasano offering the ride this time out.

Comstock is bewitched by "That Old Devil Moon," and puts it into an exotic musical setting, but suddenly there is a hint of trouble on the horizon as the pair implores each other to "Let's Face the Music and Dance."


Fasano recalls days when she was younger, and just looking for a good time, and Joni Mitchell's "Cactus Flower" catches just the right mood. Comstock was more the urban type, and enjoyed exploring the night life of "The Great City." Bassist Sean Smith provides the only support for Fasano's dramatic paean to wanderlust, "Joey, Joey, Joey." Wistful regret fills Comstock as he

ruces that "It Never Entered My Mind" that love would disappear, and leave him hanging solo.

He is once again on the hunt for a companion, expressing his belief that he has found his "Little Girl." She responds "Hurry on Down" to my house. They decide that the thing to do is "Come a Little Closer," and they find that there is a stunning familiarity in their relationship, inquiring "Haven't We Met?" The whole male/female mating game is summed up with "Guys and Dolls."

To bring things to a close they agree that love is really a mystery, and mull over "How Little We Know."

At show's end, there is a sense of having taken a sophisticated life journey with two knowing and wise people who have a real life relationship that is constantly evolving, and a love that is constantly growing deeper. □



ImpresaRIO Jazz Concert Series at the Watchung Arts Center

RIO CLEMENTE & GUESTS

APRIL 16 - "MUZZY" NAPADANO
 MAY 7 - SANDY SASSO
 JUNE 4 - BUCKY PIZZARELLI

FRIDAYS AT 8:00 PM

TICKETS: \$16 advance sale ♦ \$20 at the door

Purchase tickets online at www.watchungarts.org or by check

The Watchung Arts Center - On the Watchung Circle - 18 Stirling Road, Watchung, NJ 07069
908-753-0190



Carol Leaps In

Carol Sudhalter | The Octave Tunes | Alfamusic AFPCD122)

By **Tony Mottola**
Jersey Jazz Editor

Carol Sudhalter’s new CD, a collection of songs whose melodies all begin on the interval of an octave, is certainly one novel idea. That eight-note leap is not all that common as a melody opener, but there are some famous examples — including “Somewhere Over the Rainbow” and “The Christmas Song,” both of which are included here. What the octave interval lacks in harmonic interest it makes up for in drama, and floating on the jump ordinary words like “Somewhere” and “Chestnuts” become immediate attention-getters. All the cuts here can be distinguished by their grab-you-by-the-lapels two-note openings.

Despite its singular concept, this is a delightfully varied program of music that ranges from Latin (“Flamingo”) to fanciful (“Alice in Wonderland”) and to the exotic (“Nature Boy”) while making several other stops on the musical map. The 13 tunes are presented in a variety of duo, trio and quartet settings with the versatile Sudhalter switching among flute and tenor and baritone saxes, all played with lyricism

and feeling. The arrangements are ear-catching and eminently entertaining and it all makes for a very accessible and satisfying disc.

Among her fellow players are two Italians, Vito Di Modugno on Hammond organ and pianist Carlo Barile, who makes an impressive recording debut here at age 18. In fact, there is an Italian connection to the entire project, which was recorded in Astoria, Queens and Brooklyn but mastered and released in Rome by Alfamusic Studio. Sudhalter, who first traveled there to study flute with Bruno Martinotti, performs in the country often and launched the new CD with an Italian tour in February.

Her playing, from the airy flute of the opening “Flamingo” to a soulful baritone sax on “Somewhere Over the Rainbow,” is seasoned and musical throughout. But the leader is also generous with the spotlight, stepping aside entirely for a Ray Charles-like Hammond organ solo performance of Duke Ellington’s “Daydream” by Vito Di Modugno and sharing several cuts with Barile. The set also features four vocals, a sweet turn on the lesser known “Quisiera Ser” by Elena Camerin and three cuts with Marti Mabin, including a mellow rendition of Billie Holiday favorite “Crazy He Calls Me.”

Rounding out the *Octave* program are “You Go to My Head,” “It’s Only a Paper Moon,” “Let It Snow! Let It Snow! Let It Snow!” and two worthy originals by the Italians, “Pancake Blues” (Modugno) and “Cheeseburger Blue” (Barile).

Jersey Jazz doesn’t ordinarily assign ratings to its reviews, but in this case we’ll give *The Octave Tunes* an honorary eight stars. JJ

(*The Octave Tunes* is available at www.cdbaby.com. For more information about Carol Sudhalter visit www.sudhalter.com.)

Computer Service and Repair

10% Consulting Discount for New Jersey Jazz Society Members

**Have Questions? Your Computer is Running Slow?
Ask a Computer Professional!**

“We Make House Calls”

Located in Morris County Servicing Northern New Jersey

Computer Repair and Upgrades

New Desktops and Laptops (Windows 7 or XP)

Virus and Spyware Removal

Backup Solutions to protect your Data

Personal Business Solutions Inc.

Small Business and Home Computer Specialist

www.PersonalBusinessSolutions.com

David Martin

(Member NJJS)

Phone: 201-317-3728

Book Review

The Gift of Music

By Sammy Nestico | Sammy Nestico Publishing, Carlsbad, CA | 209 Pages, 2009, \$29.95

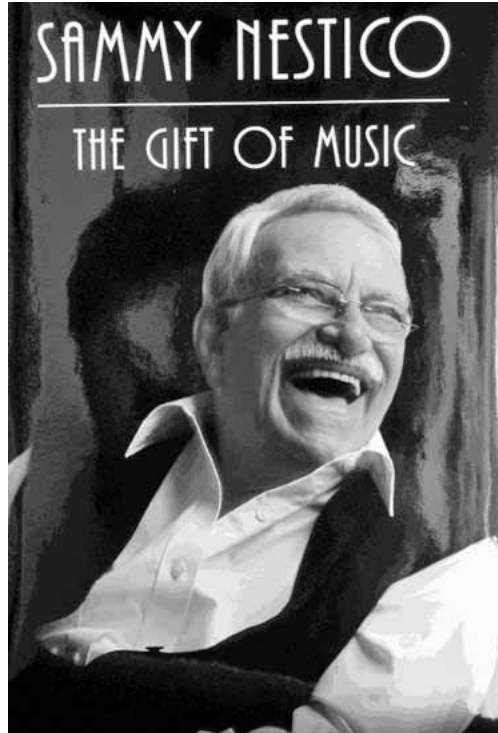
By **Joe Lang** NJJS Board Member

When you read an autobiography that was actually penned by the subject, you develop a feeling for what kind of person is writing the words. As I read *The Gift of Music* by Sammy Nestico, I quickly felt as if I were being spoken to by a straight shooter who would be an interesting cat to know. I would enjoy an opportunity to spend time with him talking about his career in music.

Nestico is perhaps best known as a great big band arranger, especially for his memorable work for the Count Basie Orchestra. There is a lot more to his story, and this book relates his varied experiences in a highly readable and entertaining manner. In addition to the chronology of his life, Nestico provides many interesting insights about the various areas of the music business that he encountered during his career.

He was born on February 6, 1924 in Pittsburgh, the city where he spent his formative years. The trombone became Nestico's instrument, and he was driven from an early age to become an accomplished musician. By the tenth grade, he started to play some professional gigs in addition to his deep involvement with the musical outlets available in his high school. At every opportunity, he went to see the touring big bands at the Stanley Theater. One experience in particular had a major influence on Nestico. He was hanging out at the theater one day when he approached Ralph Grainger, a sideman on one of the bands, during a between show break. Grainger used his time off to take Nestico to a restaurant, treat him to milk and pie, and spend their time together telling road stories that Nestico loved hearing. This incident remained an example for Nestico of how to share his love for music with others, especially young musicians.

Following his graduation from high school, Nestico played on a regional big band, and later as a staff musician at a Pittsburgh radio station, until he received his draft notice in 1943. He spent the remainder of the war years in the Army, eventually getting on the band. After he was discharged, he spent time playing trombone on the bands of Charlie Barnet, Gene Krupa, and his idol, Tommy Dorsey. He became romantically involved with his future wife, Marge, and eventually opted to return to Pittsburgh, get married, and study music at Duquesne University. He also returned to working as a staff musician on radio, and eventually on the pit band at the Stanley Theater.



Nineteen fifty was a significant year for Nestico as he became a father of twin boys, earned his B.S. Degree in Music from Duquesne, and became a music teacher in a local high school. The latter was not a happy experience, and an opportunity to audition for a position as a staff arranger for the Air Force Glenn Miller Orchestra resulted in him being selected. He enlisted in the Air Force began an 18 year period of service with the Air Force and Marine bands.

During Nestico's last year in the service, he got an opportunity to submit a few arrangements to Count Basie. Basie liked his work, and the seeds were planted for what was to become a significant future relationship with the Basie band, one that was to result in Nestico's arranging and composing for ten Basie albums.

Following his discharge, Nestico headed for Los Angeles with his family. He continued his work for the Basie band, and started to establish a series of

acquaintances that led to work writing for films, television and commercials. In addition, he worked on arrangements for a wide variety of performers, including Bing Crosby, Frank Sinatra, Buddy Rich, Quincy Jones, Sarah Vaughan, Frank Stallone, Marvin Gaye, Johnny Mercer and Toni Tennille.

Nestico recorded several albums under his own leadership, and with leading international big bands like the BBC Big Band and the SWR Big Band.

Jazz education is a subject that is close to Nestico's heart. He has published hundreds of charts for educational use, and a book about arranging, *The Complete Arranger* that has been published in four languages. He has also taught at colleges, and given many clinics.

The book fills out the details of his interesting life. His insider's view of the music industry and the many people who were a part of his experiences provides the reader with a perspective that is enlightening and fascinating.

Nestico's writing style is conversational. His approach is basically chronological, but he often takes side trips that jump ahead of or look back from the period being addressed. The result is a winning portrait of a man who found direction in life at an early stage, and found satisfaction and success in pursuing his life in music. **W**

JAZZ TRIVIA ANSWERS

questions on page 28

- | | | | |
|-------------------|-----------------------|--------------------------------|-------------------|
| 1. Harry James | 4. James Moody. | 5. Bobby Hackett | 6. Chico Hamilton |
| 2. Charlie Barnet | He played Mr. Glover, | played Astaire's notes and | |
| 3. Howard Alden | the man walking the | Billy Butterfield, Meredith's. | |
| | invisible dog. | | |



Essentially Ellington High School Jazz Band Program

EE Celebrates its 15th Year at JALC

By Schaen Fox

Photos by Frank Stewart for Jazz at Lincoln Center

Jazz at Lincoln Center's *Essentially Ellington High School Jazz Band Program* is now in its 15th year and it is easy to see why the *Seattle Times* has dubbed it "the Cadillac of high school jazz competitions." Originally the program was designed "to make Ellington's music accessible to as many high school musicians as possible and to support the development of their school's music programs."* Now including the works of other great artists, *Essentially Ellington (EE)* offers free transcriptions of their charts and other materials to any high school in the U.S., Canada or American school abroad that requests them. These are not watered down charts, but previously unavailable originals taken from recordings by the masters. To date, *Essentially Ellington* has distributed over 80,000 copies of more than 80 scores to over 4,500 high schools and estimates that this effort has reached over 300,000 students.

The schools are encouraged to submit recordings of their band's performances. Each submission is given a blind screening by professional musicians and jazz educators, and their written assessments are returned. Also, each band director gets a monthly newsletter as well as teaching resources such as videos of the Jazz at Lincoln Center Orchestra (JLCO) rehearsing the EE repertoire. Last year 107 jazz bands sent in recordings and 15 were selected as competition finalists. Clinicians such as Terell Stafford, Justin DiCioccio, Loren Schoenberg and members of the Jazz at Lincoln Center Orchestra visited each of the schools for in-school workshops. Finally, in May, the high school students, their teachers and supporters make their way to New York for an adrenaline pumping three-day event. Last year I attended all three days to learn how the competition produces such strong performances by the finalists.

Day one began at 1:00 PM with the visiting competitors receiving the traditional welcome. As each band emerged into the lobby of Jazz at Lincoln Center, they passed



Wynton Marsalis at One on One, May 8, 2009

through a gauntlet of about 40 *Essentially Ellington* staff members and volunteers who cheered, applauded and dispensed high-fives, handshakes, and hugs. Most of these grinning young musicians had arrived in the city the day before and for many this was their first New York experience.

After all the bands were welcomed, they assembled in Rose Theater. The ground level of the great space was nearly filled as about 400 teens waited for their "One-On-One" with Wynton Marsalis. Promptly at 2:00, a student read her prize-winning essay on the topic "Jazz and Democracy." After that, Wynton emerged mike in hand and spent the next hour or so roaming the aisles thoughtfully answering a wide range of questions. Occasionally he would add humor and warm personal remarks, as when he recognized students he had already met. A gentle joke about a tie not looking as good up close as it did from afar was followed by a handshake and friendly clasp on the shoulder.

After the Q&A, students divided up according to their instruments and moved to various locations. This gave them a chance to be with others besides their own schoolmates. About 60 sax students moved to the Rose Theater's stage. The majority sat in a large semi-circle facing the front of the stage where nearly a dozen chairs faced them. The JLCO sax section took those with one school's sax section mixed between them. In the course of this event each band's sax section took turns playing the same part of Benny Carter's "Symphony in Riffs." To me, the efforts sounded fine, but as Ted Nash addressed a problem with a first alto's effort, or Sherman Irby noted a flaw with another student's playing, I both marveled at how much more the professional hears and wondered



Saxophone sectional with JLCO members Walter Blanding, Ted Nash, Victor Goines and Sherman Irby, May 8, 2009.



Chops, a full-length documentary film featuring Essentially Ellington, premiered in May 2007 at the Tribeca Film Festival in New York City. The story follows one high school jazz band's journey from their hometown of Jacksonville, Florida to the Big Apple to participate in the 11th annual Essentially Ellington High School Jazz Band Competition & Festival.

For more information visit www.ChopsTheMovie.com.



Garfield High School Jazz Band Performs at Essentially Ellington Competition & Festival Final Concert.

how much of my ear was pure tin. No student received a harsh word, or an overwhelmingly long to-do list. Rather, strong points were praised and the most important weak points were gently addressed. Afterwards I shared an elevator ride with a group of these teens. They earnestly debated which of these famed musicians was the coolest but agreed that the experience had been “way better than a normal clinic.”

The first day ended with a huge banquet in both the Allen Room and the adjoining Atrium of Jazz at Lincoln Center. Again, the bands dissolved as kids from across the nation continued to get to know each other by sitting at tables labeled “sax,” “trumpet,” etc. The members of the JLCO dined with the students. Since there were far more students than JLCO members, the veterans were soon moving from table to table to spend time with all. Meanwhile, students provided the music in a series of revolving jam sessions.

Day two marked the start of the competition. I saw seven bands each play three numbers from the program list. By chance, “Symphony in Riffs” was a constant choice. Later one band director announced it would be played yet again, but we could sing along as we knew it by now. The last band director joked that his band would perform: “Symphony in Riffs,” “Symphony in Riffs” and “Symphony in Riffs.” Time after time, as a student soloed or a band finished, their waiting rivals stood giving loud ovations. There was no effort to psych out an opponent; rather, artistic achievement was recognized and encouraged.

Day three culminated with the final concert competition and award ceremony. The three finalist bands performed: “Symphony in Riffs” and “Concerto for Cootie” with Ryan Kisor and Wynton Marsalis guest soloists; “Happy-Go-Lucky Local” and “Portrait of Louis Armstrong” with Marcus Printup and Wynton Marsalis guest soloists; “Movin’ Uptown” and “Black and Tan Fantasy” with Sherman Irby and Wynton Marsalis guest soloists. In the second half of the program, the Jazz at Lincoln Center Orchestra performed the repertoire for the 2010 EE program; three Ellington scores, “After All,” “Feet Bone” and “Lady Mac” and three by Mary Lou Williams, “Walkin’ and Swingin’,” “Roll ’Em” and “New Musical Express.” After the concert the judges awarded the three winning bands their prizes of \$5,000, \$2,500 and \$1,000. The remaining 12 bands each received a \$500 award.

One band parent told me that when the announcement came that their small town’s school’s jazz band had made it to the competition finals, nothing really happened. Her older son had played football for the school. He noted that had that team won a similar honor, classes would have been cancelled for a big rally and the town invited to join a send-off celebration. That is a sad truth, I thought, however, of

how often I’ve heard of defeated middle-aged men looking back at their high school football days as the summit of their lives. I’m confident that while this experience may be life-changing for some and memorable for all, it will not be their apex. As one student wrote, “Playing jazz in high school...and the Ellington festival...showed me that hard work pays off; set your goals high and work hard and great things will happen.”* These students have the way opened for future success in whatever fields they choose. For the rest of us, this yearly event provides a chance to hear great jazz and see the venerable Avery Fisher Hall filled with teens who know the music and occasionally dance in the aisles — shades of the Swing Era in its prime. □

You can find much more about the *Essentially Ellington* program and listen to past performances at: jalco.org/essentiallyellington.

This year’s final concert is scheduled to be in Avery Fisher Hall on May 10th. Tickets are \$25 and \$20.



Jim Eigo
Jazz Promo Services
Specializing in media campaigns for the music community: artists, labels, venues and events

269 S. Route 94 Warwick, NY 10990 www.jazzpromoservices.com
 p: 845.986.1677 • f: 845.986.1699 • e.m: jazzpromo@earthlink.net

*These quotations are from the *Essentially Ellington* page at the Jazz at Lincoln Center website.

NJJS Generations of Jazz Performs at St. Pius School, Montville

By Francine Chillemi



Students were transformed into jazz musicians during a visit by the New Jersey Jazz Society (NJJS) to St. Pius X School on January 12, 2010. Led by the silky voice of renowned jazz singer Pam Purvis, the young audience clapped, tapped, and snapped to the lively beat produced by the NJJS quintet comprised of Bob Ackerman (flute/clarinet/saxophone), Tomoko Ohno (keyboard), Calvin Jones (bass) and Greg Bufford (drums), in addition to Purvis. One lucky student volunteer exhibited her talent as a vocalist when she was invited to share the microphone with Purvis.

The program, "Generations of Jazz," highlighted the history of jazz as an original American art form evolving from field shouts between African slaves.

Demonstrating how this rich cultural tradition is capable of expressing a diverse range of emotions, the NJJS quintet captivated the attention of students and teachers alike as the artists performed solos showcasing their instruments. The repertoire included Latin, swing, funk, and blues versions of jazz.

St. Pius X students in kindergarten through third grade learned how to perform jazz renditions of the familiar tunes "I've Been Working on the Railroad" and the ABC song. Two separate performances were designed to permit a more sophisticated presentation to the older students in grades 4 through 8.

NJJS, founded in 1972, is dedicated to promoting jazz in the Garden State. Its members are internationally acclaimed musicians who present educational programs for schools throughout the state in addition to their performances at jazz venues worldwide. Visit the NJJS website www.njjs.org, or call (800) 303-6557 to learn more.

The "Generations of Jazz" program is one of many cultural events sponsored by St. Pius X School to enrich and broaden its students' educations. The school is accredited by the Middle States Commission on Elementary Schools. A well-rounded pre-school program is offered, as well as full-day kindergarten. All faiths are welcome. For more information about St. Pius X School, or to schedule a personal tour, call the school office at (973) 335-1253.

Francine M. Chillemi is a mother of a St. Pius X student, chairperson of the school's public relations committee, and a music lover. In her spare time she works as an attorney.



New Jersey Jazz Society ✦
generations
of jazz

GOJ: Our Educational Outreach Program

By Andrea Tyson

NJJS Education Committee Chair

I've mentioned often in the past how important to our mission is our educational outreach program, Generations of Jazz (GOJ), led by Musical Director Pam Purvis. It is still going strong, as you can see by the adjoining article.

Five or six musicians and an emcee (our very own board member jazz historian Stan Myers) go into schools and, as well as playing stylistic demonstration pieces, each player talks about his or her instrument as it relates to other instruments in a jazz band, etc.

GOJ goes into the schools (and libraries, hospitals, etc.) to bring live jazz to the audience... up close and personal. The moderator talks about the various "generations of jazz" coming out of Africa into New Orleans, up through St. Louis, and so on.

The kids scat into the microphone, sometimes play with the professionals up on stage, and seem to always be thoroughly engaged and having a great time. The program time is about 45 minutes for the lower grades or longer for older students.

GOJ has played to small groups and groups of as many as 400 students. Programs are specifically tailored toward lower grades, middle school students and up through high school students. Performances take place during the day and in the evening. Our educational program performs in city schools (Newark's Robert Treat Academy and Jersey City schools recently) as well as suburban areas. For several years now we've had a matching grant from the Arts Council of the Morris Area to conduct programs in Morris County, but the band will travel throughout New Jersey.

We always need more schools and other community venues to go to and spread our message about joys to be found in great jazz music. Can you help? If you know of any schools, libraries, hospitals, or other community organizations you'd like to suggest for this program, please contact me at education@njjs.org.



Jazz Social | Words and Music

February 21 | Shanghai Jazz

Story and photos by Tony Mottola

Jersey Jazz Editor

Leave it to a jazz writer to figure out the best way to spice up a book reading. And so for his recent NJJS Jazz Social appearance author Sandy Josephson had the good sense (and sly showmanship) to bring along pianist Dave Leonhart and tenor sax player Mike Kaplan to add some grace notes to his Sunday afternoon reading.

Josephson was on hand to read from and talk about his recently published *Jazz Notes: Interviews Across the Generations* (Praeger 2009), which collects 10 years of his interviews with noted jazz figures, as a newspaper and magazine journalist. The book updates his prior work with follow-ups of some original subjects, as well as new interviews with musicians who knew or were influenced by the famed players.

He began the program reading from a 1980 interview with pianist George Shearing, who opined about objections to combining jazz with classical forms. Shearing, for example, saw no problem with jazzing up Prokofiev's "Peter and the Wolf" and calling it "Peter Was a Wolf." By coincidence, pianist Leonhart has an interest in that very subject, having recorded a recent CD entitled *Bach to the Blues*; he demonstrated the genre for the audience with a Bill Evans-like take on "Claire de Lune."

The author moved on to vocalist Jon Hendricks, who talked to him in 1986 about his early encounter with Charlie Parker, and his later meetings with Dave Lambert and Annie Ross that led the trio to international

Bringing musical notes to NJJS, author Sandy Josephson, right, and below, pianist Dave Leonhart, saxman Mike Kaplan, and new NJJS members Susan and Allan Gorman.



jazz vocal fame. In yet another "coincidence," Leonhart was for many years Lambert's musical director — he got the job by wearing a three-piece suit to an audition with the dapper Hendricks where the other several dozen pianists wore jeans. "When you walk out your hotel room, you're on stage," Hendricks told the 20-year-old Leonhart.

Tenorist Kaplan joined the pianist for a run through "Bye, Bye Blackbird," a song Leonhart said "we played every night, Jon scat singing Miles's solo with words and Coltrane's solo with sounds."

Among the other artists remembered at the program were singer Helen Humes (whom Josephson encountered during her later-in-life resurgence at New York's Cookery), Thad Jones, Frank Wess (talking about his years with Count Basie) and Fathead Newman — with Leonhart and Kaplan offering "A Child is Born," "Chelsea Bridge" (Newman's last recording, on which

Leonhart also played) and "Mood Indigo" for musical context.

In closing, Josephson recommended that his fine new book, which was highly recommended in these pages last November by Joe Lang, is available for its best discount at Barnes and Noble, and is also available at most local libraries.

The Social included raffles for several pairs of free tickets to local jazz performances and, happily, four new jazz fans joined the NJJS.

The next Jazz Social, at Shanghai Jazz in Madison on Sunday, April 18, features Dr. David Demsey, Director of the Jazz Studies Program at William Paterson University, who will present two talented groups of young jazz musicians. Dr. Demsey, a master saxophonist including with the New York Philharmonic and Metropolitan Opera, will also discuss his university's nationally recognized jazz program. **JJ**



What's New?

Members new and renewed

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

Renewed Members

Mr. Steve Albin, Montclair, NJ
 Dr. Sylvia Appel, Nutley, NJ
 Mrs. Edmund W. Bilhuber, Madison, NJ
 Mr. & Mrs. James M. Blackwood, Mountainside, NJ
 Mr. & Mrs. Robert Brodo, Maplewood, NJ
 Mr. Gerry Cappuccio, Passaic, NJ
 Mr. Raphael Cerino, West Caldwell, NJ
 Mr. David Colby, Princeton, NJ*
 Mr. & Mrs. Ted Curson, Montclair, NJ
 Dr. & Mrs. Frank Dauster, Skillman, NJ
 Mr. Frank DePiola, Glen Cove, NY
 Ms. Sandy Erwin, Rahway, NJ
 Mr. Don Fagans, Clinton, NJ
 London Farley, Jr., Iselin, NJ
 Mr. & Mrs. Manuel G. Ferri, North Plainfield, NJ
 Mr. & Mrs. Tom Forgash, Westfield, NJ
 George and Anne Fritz, Westfield, NJ
 Mr. Anthony J. Fuccello, Hamilton Square, NJ
 Mr. Herb Gardner, Spring Valley, NY
 Ms. Cindy Gordon, Princeton, NJ
 Mr. Carmen Irvolino, Woodridge, NJ
 Mr. Edward Joffe, Riverdale, NY
 Mr. Eric Kahler, Blairstown, NJ
 Mr. & Mrs. Frank Kling, Chatham, NJ
 Mr. Luke Klisart, Washington, NJ
 Ms. Claudette Lanneaux, Edison, NJ
 Mr. & Mrs. Joseph Lo Bianco, Englewood, NJ
 Ms. Nita Loebis, Freehold, NJ
 Dr. Jack B. McConnell, Hilton Head Island, SC
 Mr. Thurman McDaniel, Haddonfield, NJ
 Mr. A. Donald McKenzie, Maplewood, NJ

Ms. Joy Graeme Messinger, Verona, NJ
 Mrs. Barbara Nappen, Whippany, NJ*
 Robert Newton, Pompton Plains, NJ
 Mr. & Mrs. Art Nicholas, New Providence, NJ
 Mr. & Mrs. Jack Obenauer, Doylestown, PA
 Mr. & Mrs. Robert D. Pierson, Mendham, NJ
 Mr. Dave Post, Hoboken, NJ
 Mr. Paul A. Prusinski, Monroe Township, NJ
 Mr. Richard Royce, Chatham, NJ
 Mr. Richard Schliebus, Roselle Park, NJ
 Ms. Mary Sue Schmaltz, Metuchen, NJ
 Novella and Karen Smith, Rockaway, NJ
 Mr. Lindley S. Squires, Upper Montclair, NJ*
 Mrs. Bill Steinberg, Roseland, NJ*
 Mr. Anders R. Sterner, Brooklyn, NY
 Mr. & Mrs. Denis Sullivan, Ho Ho Kus, NJ
 Dr. Arthur A. Topilow, Wayside, NJ
 Mrs. Barbara Warshaw, Montville, NJ
 Mr. & Mrs. Henry G. Wilke, Pittstown, NJ


New Members

Michael Barbara, Brookside, NJ
 Burke and Gail Giblin, Mendham, NJ
 Allan Gorman, Upper Montclair, NJ
 Joe Hanchrow, New City, NY
 Sherri Kevoe, Westfield, NJ
 Linda Klein, Hillsborough, NJ
 Nancy Marano, Fort Lee, NJ
 Cat Doty and Fred Stoll, Boonton, NJ

Changing Your Address? Even Temporarily?

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

Advertising = Another Way to Support NJJS

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

CTS IMAGES | The Face of Jazz

LICENSING • RESEARCH • APPRAISALS

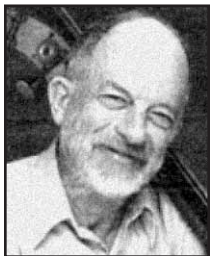


© Ray Avery/CTS IMAGES.COM

Photo Archives include vintage Jazz, Pop, Blues, R&B, Rock, Country/Western, Radio Personalities, Big Bands, Vocalists, Hollywood and more.

- PHOTOGRAPH RESEARCH • LICENSING FOR COMMERCIAL USE
- FINE ART LIMITED EDITION PRINTS • GALLERY EXHIBITIONS
- RECORD & PHOTOGRAPH APPRAISALS

WWW.CTSIMAGES.COM e-mail: Cynthia@ctsimages.com



From the Crow's Nest

By Bill Crow

Joe Ciavardone told me about heading out for a beer and a sandwich with Lew Gluckin one night after rehearsing with the Sonny Igoe-Dick Meldonian band in Emerson, New Jersey. There was only one problem...they couldn't find the car keys. They were down on their hands and knees, looking beside and under their car when Sonny Igoe pulled up in his car. "What's up?" he called. "We can't find the car keys," said Joe and Lew. Sonny laughed and pointed. "They're in the door!"

■ Dick Sheridan told me a story about our old friend Ray Starling. Ray was mainly a jazz trumpeter, but like many jazz musicians, he filled in the holes in his playing schedule with club dates that he picked up on the union floor. He figured out a way to avoid having to buy a tuxedo. In the pocket of his black suit, he carried a black bow tie and a piece of black satin that his wife had made for him which fitted neatly over the lapels of his suit, transforming it into a tuxedo jacket.

■ Joe Bennett told me that the original Ferde Grofe arrangement of "Rhapsody in Blue" for Paul Whiteman's orchestra began with a bell note on the tuba, followed by the clarinet glissando. On that band, Joe Venuti had been known to occasionally put flour in the tuba, creating a snowstorm when the tubist played his first note. Whiteman felt that "Rhapsody," being a serious piece of music, shouldn't be endangered that way, so he removed the tuba note and had the piece begin with just the clarinet glissando. J

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

Bring a Friend to NJJS

There's something for everyone in our organization. Young, old, jazz newbie or diehard, your friend will thank you for the invitation, and you'll be doing a great thing for NJJS and jazz in general. J

Your Will Can Benefit NJJS

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

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



Aaron Weinstein, Jerry Bruno, Bucky Pizzarelli

For the ninth annual edition of *Jazz Appreciation Month* the Bickford Jazz Showcase has booked a record three diverse attractions. Guitar legend **Bucky Pizzarelli** opens things on Monday, April 12, with both violinist **Aaron Weinstein** ("the rebirth of hot jazz violin" —Nat Hentoff) and perennial bassist **Jerry Bruno** carried over from his last visit. Their combined star power tends to fill a lot of seats, so you should probably stop reading now and phone in your ticket order. Then call some friends to tell them about it.

The second *JAM* offering, on TUESDAY, April 20, requires a bit more explanation. Traditional jazz remains very popular on the West Coast to this day, due to a revival during the 1940s through 1960s that not only revitalized the early New Orleans styles but introduced new material that was in the same vein. Of the 50 or so jazz festivals in North America, about 30 of them are west of the Rockies, testimony to the broad, continued popularity of this music.

John Gill spent some years out there in Turk Murphy's band, and has put together an evening of Frisco-style jazz for us. He'll revert to playing trombone for the occasion, turning the banjo chair over to **Bruce McNichols** (GHD Jam). Many West Coast bands adopted the two-cornet lead of King Oliver, but for this evening trumpeter **Jon-Erik Kellso** will handle both parts. Reeds are in the capable hands of **Dan Levinson**, and proficient **Conal Fowkes** will be at the piano. The rest of the fine rhythm section features **Brian Nalepka** (playing tuba!) and **Kevin Dorn** (drums).

You'll hear familiar tunes, but with some exclusive West Coast material mixed in, helping you understand why people out there still lap up this music, and others fly in from here to take in a festival or two each year. The Orange County Classic Jazz Festival is a good example, if you are interested in sampling the music in an easily navigated weekend fashion. One of their popular groups is **Ivory & Gold**, a fusion of **Jeff Barnhart's** spirited stride piano work with **Anne Barnhart's** calmer flute. That's the core, expanded for better festivals to include delightful drummer **Danny Coots** (from Titan Hot Seven), greatly appreciated by

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

Jeff and Anne
Barnhart,
left, drummer
Danny Coots,
above

fans, but rarely performing in this area. Together they play a broad variety of material, from ragtime and early jazz through swing, spirituals and pop tunes from that era. Their first threesome visit on Monday, April 26 caps the *Jazz Appreciation Month* celebration in high style.

All these concerts are just \$15 in advance, going to \$18 at the door. You should be able to afford all three (doing your patriotic duty to *JAM!*) and still have some money to spare for the May attractions. **The Midiri Brothers Sextet** opens the month celebrating Artie Shaw's centennial on May 3. Shaw's music was enormously popular in its day, and clarinetist **Joe Midiri** does it justice, filling the 90-minute set with familiar favorites and new discoveries for you to enjoy. **The Beacon Hill Octet** follows on May 17. It's actually oversized for an octet, with vocalists **Nancy Nelson** and **Liz Fischer** on board. Pianist **Fred Fischer** is part of the band, indicative of the level of musicianship of the other members, whose names might not be as familiar.

The *Jazz SummerFest* begins in June, an ambitious program of almost-weekly concerts throughout the warm season. Get your tickets early for the hot, youthful sensations, **The Cangelosi Cards** (with vocalist **Tamar Korn**, a rising star); trombonist **Jim Fryer** and his **Usual Suspects** (featuring New England's stars, reed maven **Noel Kaletsky** and cornetist **Jeff Hughes**), the fun filled **Gelber & Manning** vaudeville-type show (with **Charlie Caranicas**, **Kevin Dorn**); "Boogie Bob" **Seeley** in a piano solo; the return of exciting vocal trio **String of Pearls**; the swinging **Jazz Lobsters Big Band**; **Kevin Dorn's** new group, **The Big 72**; stride piano master **Neville Dickie**; the extremely popular **Paris Washboard** (East Coast exclusive!); ragtime raconteur **Bob Milne** and **Dan Levinson's Palomar Quartet** (plus **Molly Ryan**) playing hot Goodman small group material. Why would you want to go away this summer?

Jazz For Shore NOTE temporary venue change!

Mancini Hall, Ocean County Library

Toms River, NJ 08753

Tickets/Information: 732-255-0500

Congress sanctioned, and the Smithsonian coordinates, *Jazz Appreciation Month* every April. MidWeek Jazz has participated during every year of its existence, and this year will present its largest aggregation for the occasion ever.

On Wednesday, April 14, the **Atlantic City Jazz Band** will appear for the first time for this series. The Cape May Jazz Society says they produce "the best Dixieland jazz in all Jersey, by far!" The Tri-State Jazz Society and Somers Point Jazz Festival have also hosted them, and were happy with the results. They've toured Italy with their music, and have a regular gig near Vineland, so they're always in shape.

'Round
Jersey



Atlantic City Jazz band

The seven-piece group is a true “tuba and banjo” outfit, made up of dedicated, skillful and experienced players who truly love the music they play. They’ve accumulated a repertoire that goes beyond the basics, delivering a diverse program in an authentic manner. No flashy stars or highly polished patter, just lively jazz presented in a manner that illustrates why this music swept the country — indeed, the world — when the first recordings emerged in 1917. Pop tunes of the era (by Gershwin, Berlin, Arlen, Mercer... and Joplin too) fill out their inventory of enjoyable sounds.

It’s a good fit for JAM and should work well with the bandshell-like stage in Mancini Hall, where MidWeek Jazz will be headquartered until the fall. Programs have been planned until then that will take advantage of the intimacy of that space, none better than the first visit by vocalist **Nancy Nelson** on May 12. She’s very popular up north, but (unfortunately) rarely ventures this far south in the Garden State. Wisely, she’s drafted pianist **Keith Ingham** to accompany her. He contributes his stunning arrangements to the package, along with an occasional inspired solo offering.

Bucky Pizzarelli and his seven-string guitar return to Toms River on June 16, with youthful violin virtuoso **Aaron Weinstein** and swinging bassist **Jerry Bruno** in tow. The three oversold the room last visit, so advance purchase is encouraged. Save some money too. The usual \$13 advance versus \$15 at the door rates still apply.

Dan Levinson’s new Gypsy Jazz band **Fête Manouche** has been booked for July 14, in celebration of Django Reinhardt’s centennial. The band excited an oversized crowd at the Bickford, and is expected to do well with downstate fans too. Pianist **Bob Milne** follows on August 18. He tours the country full time, playing ragtime, stride and boogie woogie piano, generally for larger audiences. This in-the-round presentation will be more up-close and personal.



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

free 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*

CONCERTS/PERFORMANCE

free concerts

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**

JAZZ FROM THE ARCHIVES

on WBGO radio

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.

- **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.
- **April 11** — Superman: Eddie Sauter meets Benny Goodman: Loren Schoenberg plays highlights of the historic collaboration between the arranger-composer and B. G. that changed the sound of big band jazz, focusing on pieces that were not commercially recorded.
- **April 18** — The Music of Claudio Roditi: Host Bill Kirchner examines the career of the veteran Brazilian-born trumpeter and flugelhorn player.
- **April 25** — Some Things I Love: Dan Morgenstern shares some of his longtime faves, by artists including Sidney Bechet, Vic Dickenson, Hot Lips Page, Jack Teagarden, Dizzy Gillespie, Fats Navarro, Venuti & Lang, Lester Young and of course, Louis Armstrong.

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
364 Valley Road
973-736-4800
cecilsjazzclub.com

FRANKLIN TAVERN

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

Westfield

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

ACQUAVIVA

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

Woodbridge

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

Wood Ridge

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

The Name Dropper

Recommendations may be sent to editor@njjs.org.

The Priory in Newark has a big line-up all month: 4/2 **Leo Johnson**; 4/9 **Jackie Jones**; 4/16 **Ty Stephens & Souljazz**; 4/23 **Dave Ginsberg** CD release; 4/30 **Robert Barone/Bar-One**.

James L. Dean Band salutes Count Basie and Duke Ellington for dancing and listening 4/18 at Whiskey Café, Lyndhurst.

Swingadelic 4/12 and 4/26 at Maxwell's, Hoboken.

Cecil's in West Orange has 4/9 **Iron City Band** and 4/10 vocalist **Kimberly Gordan**.

At Bethany Baptist Church, Newark, Jazz Vespers on 4/3: pianist **Allen Farnham & His Quartet**, and 5/1, **Tia Fuller Quartet**.

Tri-State Jazz Society features the **Drew Nugent and the Midnight Society** 4/25 at First Unitarian Church in Wilmington DE.



c/o New Jersey Jazz Society
PO Box 410
Brookside, NJ 07926-0410

Send all address changes
to the address above

RETURN SERVICE REQUESTED

**Time Value Material
Deliver Promptly**

PERIODICALS
Postage PAID at
Brookside, NJ
and additional
mailing offices

Founding Member



*Building an International
Jazz Community*



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
—on stage and behind the scenes.**

See what's happening—with a new photo every day—
on the WBGO Photoblog.

Check out where Fran's hanging,
and see what she sees, at
www.wbgo.org/photoblog



30 YEARS
1988-31
WBGO.JAZZ

Shelly Productions presents

Live Jazz Thursday Nights at The Glen Rock Inn

APRIL 1

Vic Danzi & Lou Sabini

APRIL 8

Jack Wilkins & Howard Alden

APRIL 15

Bucky Pizzarelli & Jerry Bruno
(make reservations)

APRIL 22

Vinnie Corrao & Aldo Cavelli

APRIL 29

Muzzy & Bob Nelson

222 Rock Road, Glen Rock, NJ

201-445-2362

Entertainment Starts 7:00 PM
Call for Reservations
Host — Victor Quinn

Shelly Productions, Inc.

P.O. Box 61, Elmwood Park, NJ • 201-796-9582