

JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 38 • Issue 5

May 2010



John Pizzarelli, left,
Bucky right.



Bucky's Back!

**June 4 and 5
Drew University**

Bucky and John
Pizzarelli Headline
All-Star Lineup
for 2010 Jazzfest

Story and photos on
pages 24 - 26.

Rebecca Kilgore,
Clearwater Beach, FL.
January 2010.
Photo by
Mitchell Seidel.



New Jersey Jazz Society
Jazzfest

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Prez Sez

By **Laura Hull** President, NJJS

We're swingin' into spring around New Jersey and I'm pleased to say there is no shortage of live music. So many of our neighbors are offering jazz — those like Bickford Jazz in Morristown, Axelrod Theatre in Deal, the Watchung Arts Center in Watchung, Sushi Lounge in Morristown — and our friends at Trumpets Jazz, Shanghai Jazz, and Morristown Inn at Hibiscus. Not sure how to find jazz in Jersey? Simply check out the last pages of the magazine. You'll find plenty in the Somewhere There's Music directory.

I had the pleasure of catching a couple of shows starting with the tall and talented vocalist Bree Jackson, who was playing a gig over at the **Hibiscus in the Morristown Inn**, which happens to be our Official Jazzfest Hotel! Bree knocked me out with her version of "Say It Isn't So," the Berlin classic that describes such heartache it's almost palpable. Joining her was jazz pianist Jason Teborek, originally from Oregon, who works frequently with jazz ambassador, educator and acclaimed vocalist Roseanna Vitro at the vocal jazz program at New Jersey City University. Jason also works with vocalist Margie Notte weekly at Libretti's Restaurant in Orange.

I made it a point to catch Carrie Jackson's Tribute to Sarah Vaughn at **The Priority in Newark**. Carrie was taking requests and taking no prisoners! She offered her interpretation of such notable Vaughn recordings as "Time After Time"

"You can play a shoestring if you're

Tell them you saw

"Day In, Day Out" and the Sondheim classic, "Send in the Clowns." A dynamic entertainer, Carrie was outstanding as was her group which included pianist Lou Rainone, bassist Steve Freeman, drummer Gordon Lane, trombonist Cornell McGhee and saxophonist James Stewart.

Thanks to everyone who came out to the **April Jazz Social** with Dr. Dave Demsey, Coordinator of the Jazz Studies Program at William Paterson University, and the two groups he presented. A great time was had by all. The **Jazz Social in May** features our Intimate Portrait Series with Steinway artist and radio host, pianist Lenore Raphael. Lenore will regale us about her musical upbringing and play some of her music for us. That's **May 16 at 3 PM at Shanghai Jazz**, 24 Main Street in Madison. Admission is free for members, \$10 for guests, and requires a \$5 minimum food/beverage charge. After this month, Jazz Socials take a hiatus until September.

We expect to be back at **Jazz Radio WBGO** to volunteer during their member drive. We had tons of fun last time, and got to hang out with the hosts too! Be sure to listen in when we're there! Or better yet, sign up to volunteer! Simply go to www.wbgo.org and click on the "volunteer" link.

Our **Jazz Film Series** continues on **Wednesday, May 26** with *Lady Day: The Many Faces of Billie Holiday*, winner of the 1994 Cable ACE Award for Best Documentary Cultural or Performing Arts

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 May 16 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 April 28 and another on May 26 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.

sincere.” — John Coltrane

it in Jersey Jazz!



Special. This film is a penetrating telling of the life of Billie Holiday. It includes rare footage of performances and interviews with friends and peers of Lady Day. All films, hosted by the NJJS's Joe Lang, are shown at Library of the Chathams, 214 Main Street, Chatham and convene at 7 PM. Admission is free.

■ There are only a couple of days until the **Piano Spectacular on May 2 at Morristown Community Theatre**. Tomoko Ohno, Jerry Vezza and Rio Clemente will be joined by master bassist Steve LaSpina. Tickets and information can be found at www.mayoarts.org. We hope to see you there!

■ **Jazzfest is coming.** If you were not able to get in on the early-bird discount pricing of Jazzfest for \$35 (expires May 1), be sure to get your advance ticket price at \$40. Simply visit www.njjs.org to purchase tickets in advance and save! We have an outstanding program of jazz beginning **Friday, June 4** with the Stars of Tomorrow free concert at the main stage under the tent. That show begins at 7 PM with three exceptional youth bands who will simply knock your socks off. On **Saturday, June 5**, the festival opens at noon with George Gee Orchestra and his Tribute to Count Basie, honoring The Kid from Red Bank's

induction into the New Jersey Hall of Fame, and Harry Allen's Four Others — A Tribute to Woody Herman's Four Brothers in the tent, and in the concert hall — 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. Closing the Jazzfest weekend are John and Bucky Pizzarelli & the Statesmen of Jazz.

Jazzfest is not only one of the region's most popular summer jazz festivals, but also the longest-running. 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 nonstop music, lots of food and a variety of vendors. While enjoying your favorite music, browse our expanded vendor tents, where you can purchase hard-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.

WELCOME RECENT NEW ADVERTISERS!

NJJS is proud to welcome 16 Prospect Wine Bar and Bistro, Jazz Arts Project, Sandy Sasso, LauRio Jazz, Songbirds Agency, and David Martin 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!

Tickets are easy to purchase. Buy early to take advantage of the advance prices. With free admission for children 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 the www.njjs.org.

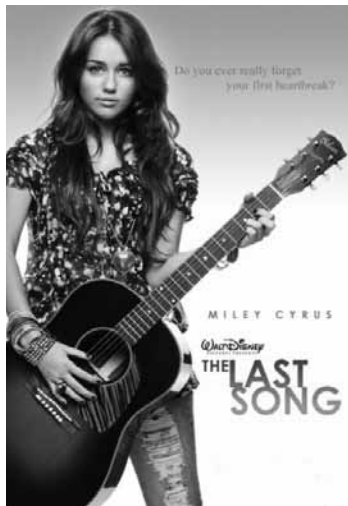
And don't forget to volunteer with us at Jazzfest. We are in need of several qualified volunteers for our event. Drop an email to volunteer@njjs.org or contact Elliott Tyson at 732-560-7544 to learn more.

WWW.NJJS.ORG: Learn more about all NJJS events at the NJJS Website. And please be sure we have your E-mail address. Maybe you've just added E-mail, or changed your address recently. Whatever the case, drop us a line to be sure we have yours. Being on the member 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. **J**

<p>Wednesday April 28 2010 FREE FILM <i>Improvisation and Jammin' the Blues</i> at Library of the Chathams, 214 Main Street, Chatham 7 PM</p>	<p>Sunday May 2 2010 Afternoon of Jazz: Piano Spectacular Morristown Community Theatre. <i>Rio Clemente, 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 May 26 2010 FREE FILM <i>Lady Day</i> at Library of the Chathams, 214 Main Street, Chatham 7 PM</p>	<p>Friday & Saturday June 4 & 5 2010 JAZZFEST Drew University, Madison Saturday September 11 2010 JAZZFEAST Princeton</p>
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NJJS Calendar

The Rest of the Story



We reported, in the December, 2009 issue of Jersey Jazz, NJJS member Bob Paredi's story about his Savannah Stompers Jazz Band being chosen to appear in *The Last Song*, starring pop singer Miley Cyrus, which was being filmed by Disney in Savannah. Here is Bob's report after the film's release in late March:

"If you go to see *The Last Song*, do not blink during the wedding reception scene or you will miss my balding head.

Also, the music is some unrecognizable pop tune, since the director or editor decided [not to use] the tunes that we supplied them with on my master studio recording...so there goes my hoped for hefty "perpetual and universe wide" license fee from Mickey Mouse. However, we were all credited by name, along with the carpenters, grips, etc. at the end, albeit they changed my name to Robert Pared (sic) so I would not be pestered by paparazzi for the rest of my life."

And that's 'the rest of the story.'"



Jazz Trivia

By O. Howie Ponder II



FAMOUS SONGS

"Spring is Here" and O. Howie breaks into song, celebrating useless information about famous songs and their origins.

Questions

1. This songwriter said, about his famous composition: "It's not only the best song I ever wrote. It's the best song anybody ever wrote." Who said this, and about what song?
2. Dizzy Gillespie wrote a song entitled "Manteca." What does the title refer to?
3. "Black and Blue" was written by Andy Razaf for the show *Hot Chocolates*. The concept behind it came from an unexpected quarter, however.
4. Bill Russo wrote an Afro-Cuban-influenced tune for the Stan Kenton band titled "23 Degrees North, 82 Degrees West." What's located at that geographical point?
5. Hoagy Carmichael wrote "Free Wheeling" for the Wolverine Orchestra in 1924, but Bix Beiderbecke changed its name before recording it on May 6, 1924. Under its new name it has become famous as...?

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

answers on page 42

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Friday June 4
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On the beautiful Madison campus of Drew University, Jazzfest is one of the region's most popular summer festivals. This year's picnic will feature a special salute to New Jersey Hall of Fame Inductees Count Basie and Les Paul plus tributes to Django Reinhardt and Woody Herman.



All programs are subject to change without notice.

The NJJS is a qualified tax-exempt cultural organization under section 501(c)(3) of the Internal Revenue Code. Contributions are tax deductible to the extent allowed by law and qualify for many corporate matching gift programs.



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

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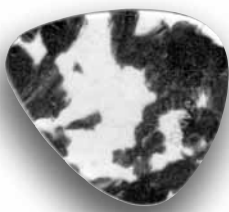
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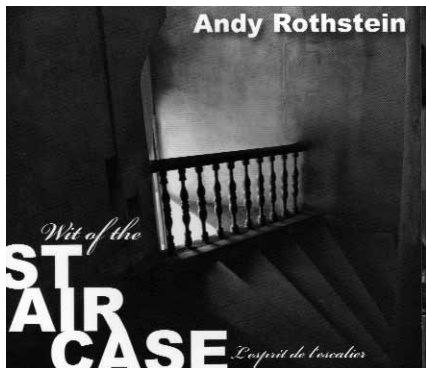


The Editor's Pick

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

Fusion, Funk and All That Jazz Wit of the Staircase

Andy Rothstein | (Vermicious Knid Music)



For his second CD guitarist Andy Rothstein tries his talented hand at a jazzy stew of musical genres that includes backbeat driven funk tunes, rock-tinged fusion and straight ahead jazz. The result is a guided guitar tour of several decades of music, with nods to the artist's many influences, including Pat Martino and Stevie Ray Vaughn, as well as Kevin Eubanks and Ted Dunbar, both of whom Rothstein studied with. He learned well, playing here with taste, a clean pure tone and musical skills that impress without begging for attention.

The disk includes six worthy originals (five penned by the leader) and three jazz chestnuts — Joe Henderson's

"Recordame," John Coltrane's "Giant Steps" and Duke Pearson's "Minor League." "Giant Steps," is slowed down and given a Latin beat, replete with bongo-like percussion accents. Hardcore jazzniks may cringe at the thought, but it is refreshing to hear a new take on a tune that's been done to death in a slavish Coltrane wannabe manner.

One standout cut is Rothstein's original "Word for Word," a virtuoso rock power trio outing that may leave purists cold, but will have guitar nuts nodding their approving heads. But just wait, the cut is followed by a blazing straight ahead romp through the standard "Just Friends" that will bring those purists back in the room for the fine solo work by Rothstein along with Steve Jankowski's trumpet and Peter Levin's tasty organ. In fact there is impressive solo work throughout including Lew Soloff's trumpet and Erik Lawrence's tenor sax on several cuts.

There is something for everyone on this disk and, if your ears are open, there's a lot to like. Rothstein is currently offering a "buy one get one free" promotion at his Web site that throws in his 2006 debut disk *Voodoo Tone* with a purchase of the new CD. You can visit www.andyrothstein.com to sample the wares. You can also catch Andy live at a free show at the Barron Arts Center in Woodbridge at 8 PM on Thursday, July 15.



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:

June: April 26 • July/August: May 26

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

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WBGO gets ready for summer!

Visit WBGO.org/events and WBGO.org/festivals to find out all the greatest local, regional and international jazz events.

Upcoming WBGO partner events:
Celebrate Brooklyn!
June 19 – 7:30pm
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Big Band in the Sky

By Sanford Josephson

■ John Dankworth, 82, *alto saxophonist/bandleader, Sept. 20, 1927, Woodford, England – Feb. 6, 2010, London.* While he was undoubtedly better known in England than in the United States, John Dankworth was both respected and, in fact, revered by many U.S. jazz musicians. In 1964, he recorded an album called *The Zodiac Variations*, which featured such musicians as trumpeter Clark Terry, alto saxophonist Phil Woods and trombonist Bob Brookmeyer. Although they didn't see him often over the years, many of these musicians cherished his friendship and were greatly saddened by his passing. "I loved him very much," said Terry. "He was very, very cordial to me when I was in England. I used to stay in his home, and he and Cleo [his wife, vocalist Cleo Laine] treated me like a king. He was a great person and a great player."

Dankworth grew up outside London studying piano and violin, but switched to clarinet, influenced by Benny Goodman, and then to alto saxophone, influenced by Johnny Hodges and Charlie Parker. His first band, the Dankworth Seven, was formed in 1949. In 1951, Laine joined that group and married him seven years later. By that time, he had formed a big band, which endured until 1964. In the meantime, Laine became a popular vocalist and, in the '70s, Dankworth devoted much of his time to serving as her musical director. In 2006, he was knighted by Queen Elizabeth; Laine had been made a Dame of the British Empire nine years earlier.

Woods, also greatly influenced by Charlie Parker, first met Dankworth in the late 1950s while touring in Europe with the Quincy Jones big band. "Later," he recalled, "when I moved to Europe and started my sojourn in London at Ronnie Scott's club, Cleo and Sir John would come by often, and it was always a good E flat laugh when we hung out together, along with Annie Ross



Actor Robert Mitchum, left, meets with Cleo Laine and John Dankworth backstage between sets at The Blue Note in New York, October 11, 1985. Photo by Mitchell Seidel.

and her husband, Sean." In Woods' opinion, Dankworth was, "a pivotal figure on the European jazz scene and was not only a great instrumentalist but a great composer/arranger as well. He will be missed!"

Dankworth had a long association with Duke Ellington and his son, Mercer. In the '90s, he and Laine recorded an album with the Mercer-led Ellington band that featured, among others, trumpeter Barrie Lee Hall and trombonist Art Baron. Baron recalls it as, "a very cool album. Johnny did all the charts, and they were fun to play. Some stuff was borrowed from the Maestro [Ellington], and a lot of it was Johnny's own, although influenced by Duke." Playing with Dankworth, says Baron, "was such a joy. He was a beautiful arranger, a great guy. He was very creative and talented." In 2005, the John Dankworth Quintet recorded a tribute album to Ellington entitled *In a Mellow Tone* (Universal/Absolute).

Pianist Derek Smith moved from London to New York in the mid-1950s, and he recalls that he "idolized Johnny Dankworth." In his early 20s, Smith, under the influence of his parents, was still working in the insurance business, but, "I would sneak out and do

gigs with him. He finally got me out of insurance and with his band. Cleo — I still call her Clem — was the band singer. Seeing little future as the pianist in a big band, no matter how good, I left after a year, got into the London studios and eventually came to New York. I saw little of them after that except for the occasional jazz cruise or when they asked me to fill in while they were between piano players for her act."

In the late '50s and through the '60s, Dankworth wrote music for movies and television shows such as *Darling*, *Saturday Night and Sunday Morning* and *The Avengers*, and Smith once asked him why he didn't do more of this type of writing. "He said the producers didn't call after awhile, so he devoted himself to his wife's career. Our only contact in the last few years were Christmas cards. I'll miss him."

Baron says he was scheduled to be part of a tour with Dankworth and Laine's small group in January 2009, but, "unfortunately, Cleo broke her leg just before the tour, and it wasn't rescheduled." Dankworth's death was actually announced by Laine on the stage of The Stables, a theater in the town of Milton Keynes that the couple had run for

continued on page 10

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JAZZ



BIG BAND IN THE SKY

continued from page 8

four decades. He had been scheduled to perform there that day.

According to Jack Bowers, writing in *All About Jazz*, Dankworth, “leaves a remarkable legacy that endures, owing to his devotion to jazz and to the many younger musicians who have benefited, and will continue to do so, from his singular generosity and counsel.” Peter Keepnews, in *The New York Times*, Feb. 11, 2010, recalled a review of Dankworth’s big band by the late critic, John S. Wilson. “Reviewing a performance at the 1959 Newport Jazz Festival, Wilson praised its ‘flowing, unforced rhythmic drive’ and the ‘crispness and precision’ of its ensemble work.”

In addition to Laine, Dankworth is survived by his son, Alec, a bassist, and his daughter, Jacqui, a vocalist. **JJ**

Sanford Josephson has written extensively about jazz musicians in a variety of publications ranging from the New York Daily News to American Way magazine. He has been executive director of the New York Market Radio Broadcasters Association; editor of Television/Radio Age; and editor of the Daily News Record.



Johnny Dankworth and his Orchestra. 1953.
Derek Smith is at the piano. Photo courtesy of Derek Smith.

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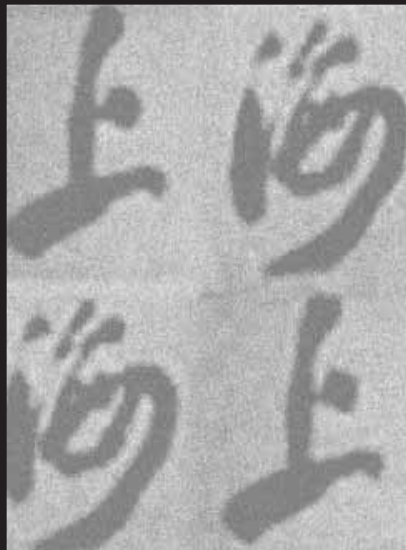


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Talking Jazz

A Jersey Jazz Interview with Bill Crow

By Schaen Fox

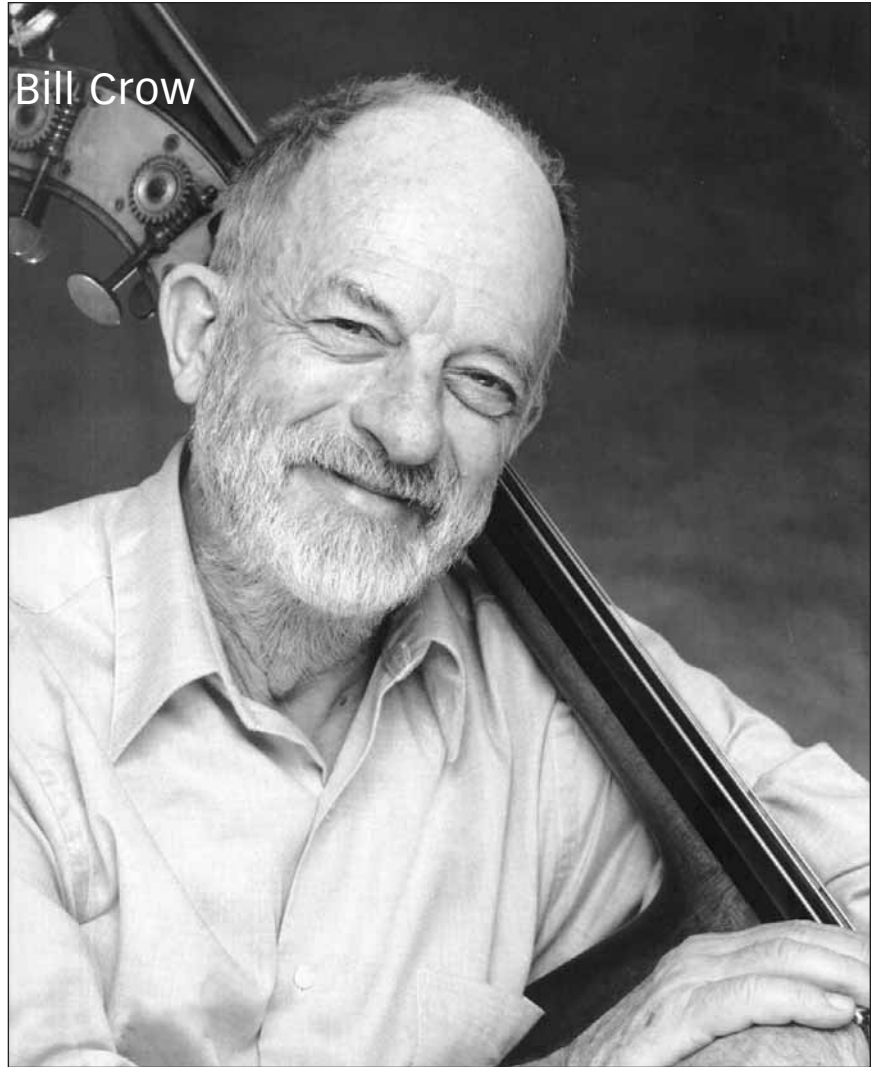
Bill Crow has long been a regular to these pages. His “From the Crow’s Nest” is always a joy, as are his books. My favorites, *Jazz Anecdotes* and *Jazz Anecdotes, Second Time Around*, are the perfect works to open when you want to brighten your day. While he is known for his writings, it is his artistry as a bassist that is the foundation of his reputation. He has been a rock-steady sideman for many legendary jazz stars, including Stan Getz, Gerry Mulligan and Marian McPartland. Happily, he was very willing to take the time to reflect on his long career in several extended phone interviews in early August.

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

BC: Myself. [Laughs] I’m the world’s foremost authority on myself.

JJ: Well, I can’t dispute that. Your Web page biography is very enjoyable. I especially enjoyed all the photographs. It shows that you had an early exposure to music right at home, but when did you decide to make it your career?

BC: I didn’t until I got out of the Army and realized that there were professional musicians out there. I lived in a small town across Lake Washington from Seattle. My mother taught elementary piano and adult voice. She was a good musician. She started me on piano when I was about four, but I hit a wall by the time I had gotten into grade school and couldn’t progress any further. In the fourth grade, my school system hired a wonderful man, Al Bennest, who realized that his whole band was graduating that year and nothing was coming up. So he started with the fourth grade, sending questionnaires around saying this is a list of musical instruments. If you think you’d be interested in playing one we’ll talk to your parents and see if we can get you started. I thought I’d like to play trumpet so my folks sent to Sears Roebuck and got me one for \$9.95 — with case. I got my horn a week later than the other kids so I spent the first week watching everybody else, but I had good ears. My mother had taught me to sing when I was little and I would sing everything I heard. I used to sing all of her students’ exercises along with them when I was in the other room. So I picked up hearing what I was supposed to



play a lot quicker than I picked up reading the notes. I could read a little bit from the piano experience but I really just heard the notes and found the fingering. That was the way I played for quite a while.

JJ: Mr. Bennest was instrumental in orienting you towards jazz.

BC: Oh yeah. That was in sixth grade. I was walking by his house and he waved me in and said, “I want you to hear something.” He played “West End Blues” and it just blew me away. I got real interested in Louis Armstrong and started buying all his stuff. There was a little electric store in Kirkland that had some 78 records. They not only had the major labels, they had Musicraft, Signature and lots of stuff like that. So I educated myself through haunting that place and buying what records I could afford.

By the time I got into the sixth grade I complained to the teacher that I couldn’t get enough lip control to play the first parts. He looked at my teeth and said, “Ah, it doesn’t look like you’ll have the embouchure with those protruding front teeth. The school owns a baritone horn and nobody’s playing it. It’s a wonderful instrument.” So I was willing to try it and I fell in love with it. So my folks took the trumpet back and let me work with the school horn. That was a saving during the Depression. I got better on the instrument and by the time I got into

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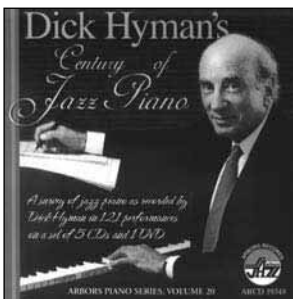
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BILL CROW *continued from page 12*

high school I was working after school and saving my money. I was able to buy this brand new \$75 or \$80 baritone horn. I played that right through high school and got good enough to win solo contests on it; but when the teacher started a swing band I wanted to be in it. He said, "There are no parts for a baritone horn, but if you learn another instrument we'll be glad to have you." My brother had gone into the Navy and left an alto saxophone, so I got that and started learning. I was able to play the third alto parts by the end of that season. I never got a decent tone, but [chuckles] that wasn't one of the criteria. The next year we merged with another high school that had awfully good saxophone players and I was aced out of that chair. The drummer had graduated, so I went to [him] and said, "Show me that high hat beat and how you hold those sticks." The school had a set of drums, and I practiced and got the job playing with the high school swing band.

I went into the Army expecting to get into a band since there were a couple of bands that wanted me. For one reason or another I couldn't. They sent me to headquarters to be a typist. I finally met a guy who knew they were starting a new band and he was able to get my name on the roster. I became a member and it really got to be a good jazz band. Just as it got good, my enlistment was up. I had enlisted for 18 months and I was in the middle of the best musical scene I'd ever been on, so I extended to three years and immediately it got rotten. [Laughs]

I was glad to get out when I finally did, but during that band experience, I met a cornet player who taught me the whole traditionalist repertoire. I was playing tailgate baritone horn with him and he said, "Why don't you get a valve trombone? That is what Brad Gowans and Juan Tizol play." So I found this 30-year-old valve trombone. It had kind of a tubby sound, but it was acceptable so I started playing that. My bit of drumming experience came

in handy because the other drummers in that band were not interested in playing the trap set at the service club. So I got a trap set and did all the service club jobs as a drummer. I used to keep the valve trombone by the drums and when it came time for me to play a chorus, the trumpet player would play the ride cymbal. I'd keep my feet going and do my solos on the valve trombone.

By the time I got out of the Army I really thought of myself as a jazz valve trombone player. I got back into college at the University of Washington in Seattle and right away met all the musicians there through jam sessions. I ended up living on a houseboat with three other musicians and we just played all the time. Then I met a drummer, Buzzy Bridgford. He was amazed at how innocent I was. He really delighted himself by filling me in on all the gossip and inside knowledge about the jazz world. Finally he was ready to go back to New York. He said to me, "If you want to be a musician you have to go where the

A gig is a gig and I was going to do my best. I knew how to play and I knew I was no Oscar Pettiford. In fact, the second time I played with Stan we were in Birdland and ... there is Oscar at the bar along with about six other good bass players around the house. I said, "Well, this is me and this is how I play. I can't really worry that there are a lot of better players in the house. I'm just going to do my job."



Crow (alternately playing drums, valve trombone, bass, and singing) worked with Glen Moore and his Mooremen. Left to right, Carl Janelli, Glen Moore, Bill Crow.

music is; come to New York with me." I said, "That sounds like a good idea." I dropped out of school, packed my valve trombone and we got on a bus and came to New York. I think I had about 50 dollars in my pocket.

I stayed the rest of that year being a valve trombone player on jam sessions and met a whole bunch of people. One was Dave Lambert, who was very poor at that time, scuffling around the Lower East Side. He showed me how to live real cheap in New York, which was a blessing. I even lived with him for a while in a basement on West 10th Street. That first summer, Buzzy got a job up in Tupper Lake, New York. He told me, "I'm going up to the mountains with this quartet. If you

want to hitchhike up, I'll put you up and we can play a little." So I did, around the 4th of July and he goes to the boss...the boss wouldn't hire a bass player because he felt two rhythm instruments were enough. Buzzy convinced him to hire me. He gave me 15 bucks a week plus room and board. The second day I was there, Buzzy rented a Kay bass for the summer from some kid and put it on the stand. He said, "Anytime you are not taking a chorus, you've got to try to play this. I can't stand playing without a bass player." [Chuckles]

By the end of the summer I had found my way around the bass enough to play acceptably as long as I could make my own lines. I didn't even know there was a fingering system. I knew nothing about how to set up a bass or get the action easier. I did figure out how to replace a string. By the end of the summer, I was back in New York with my valve trombone, hanging around Charlie's Tavern where the musicians all hung out. Somebody would say, "I need a bass for

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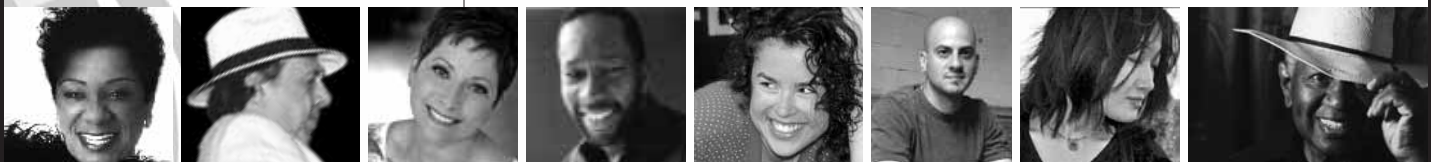
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BILL CROW *continued from page 14*



In 1954 Crow joined the Marian McPartland Trio (with Joe Morello on drums) at the Hickory House in New York City.

It was funny; I didn't drink at that time. I was just standing around and Charlie [of Charlie's Tavern] would kind of look over my head and not pay any attention to me. When I started earning a little money and I could afford to stand at the bar and share a drink with somebody, then he had me in focus. But it wasn't until I came in with Stan Getz and we both ordered Armagnac that he suddenly knew my name.

Saturday night." I would take the job. I'd run down to Noah Wulfe's on Sixth Ave. and rent an old beat-up bass that was always available for five bucks for the weekend. Then I'd rent a tux for another five bucks. The job only paid 15 or 20 dollars but I could live on that extra because food was cheap and I was living in a very cheap furnished room. So I gradually eased into the business that way.

I eventually found a guy that had a plywood Kay bass that he was willing to sell for \$75. I gave him five dollars, which was all I had, "Will you hold it until I can get you the rest of the money?" It took me a few months. One of the ways I raised the money was this job that John Benson Brooks got me with Mike Riley; just a trio doing comedy routines and playing a little Dixieland. I was the drummer and boy singer. I finally owned my own bass and started getting calls for jam sessions, rehearsals and stuff like that. That was where I was learning. I used to go to jam sessions where there was one rhythm section and 10 horns. The bass player would get tired pretty quick so I could jump in and play on his bass. When I finally had my own instrument I could go to jam sessions and really hang out.

Teddy Charles was one of the first guys that got me into an organized group. He had a trio with a guitar player named Don Roberts. Don and Teddy taught me chords. They were into be-bop and Teddy knew all of Monk's tunes. He was working out arrangements on the piano that were very hard for Don because you can play close harmony on the piano but it is hard on the guitar. If you want a note that is right next to the one you are playing on one

string you've got to reach way over on the next string to get it. So Don was figuring out all these hard grips and Teddy was pushing him to play hipper voicings. It was very interesting, but of course there was very little money in it.

We had an agent that was trying to book us into rooms that previously had funny hat groups. We did a little humor, but it was more like Chubby Jackson's humor. You had to be a New York bebopper and it would help if you were Jewish to understand the material. But through that group I improved my jazz chops and I met Jimmy Raney. Don Roberts left and Jimmy was at liberty because he'd been working with Stan Getz, but Stan had gone to the coast by himself. So Jimmy spent that summer playing with us. Jimmy had a broad range of interests. He liked to go to museums and look at the paintings. I learned a lot about Paul Klee and some of the modern artists that I wasn't familiar with. He even took up the cello for a while just for his own amusement. He never played it out in public. Then in the fall Stan called him and said, "I've got a week in Boston. Roy Haynes wants to make it and I've got a piano player; so get a bass player and come on up." So Jimmy said, "Do you want to do it?" I said, "Sure." He said, "You're hired." So Jimmy really hired me. [Chuckles] That was my first big break.

JJ: OK, how did you feel walking in to work for Stan when he hadn't hired you?

BC: Oh I was scared, of course. I was really on my toes trying to make sure that I was playing well

enough for Stan's approval. The very first tune was an up tune and my D string broke. It takes maybe 10 minutes to change a string and the D is in the middle. You can't play around it. I saw another bass under the piano that belonged to the house band bass player. I figured he wouldn't mind, I'll just miss a couple of bars and switch basses. I grabbed his bass and started playing. [Chuckles] It was a left-handed bass, strung up in the opposite direction.

I probably played more wrong notes on that tune than I ever did in my life. Then I got the string changed and the rest of the set was so much better that I guess Stan figured I was all right. [Laughs]

I thought I'd just have that week, but we came to the end of it and Stan said, "Well, do you want to stay on?" [Laughs] I said, "Of course." He said, "Well, we've got a week in Birdland coming up." So I went down there and found that Roy Haynes, who lived in Boston then, and Jerry Kaminsky, a wonderful piano player, had not stayed with us. Our new piano player was Duke Jordan and new drummer was Frank Isola. I knew Frank from jam sessions and hanging out around town. We played well together. I loved Duke and thought he was a spectacular musician. Right away, I was in the major leagues; played Carnegie Hall on the same concert that Bird was on. I couldn't believe it. It was a jump into the water every night with a new lesson. I was trying to stay up with these guys. Jimmy was very kind. He showed me all the changes he was using and Duke also.

JJ: Did you ever get nervous playing in a venue like that and with artists of that caliber?

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BILL CROW *continued from page 16*

BC: I didn't know enough to sweat. A gig is a gig and I was going to do my best. I knew how to play and I knew I was no Oscar Pettiford. In fact, the second time I played with Stan we were in Birdland and I'm unpacking my bass and there is Oscar at the bar along with about six other good bass players around the house. I said, "Well, this is me and this is how I play. I can't really worry that there are a lot of better players in the house. I'm just going to do my job."

I was with Stan for about six months. It was right at that time that he started recording for Norman Granz. Norman wanted to get him into the studio and that got my name around a lot faster than it would have if I had just been with Stan's road band. I think it was on the second record date that Jimmy gave his notice, so we just worked as a quartet with Duke Jordan and, by this time Kenny Clarke had become the drummer. That was some rhythm section to play with, I tell you; a new lesson every night. Then Duke and Klook got something else and quit. So it was just Stan and me left, and he said, "Well, I guess it's time to put together a new band. I've been thinking about asking Bobby Brookmeyer. I really like his playing." I said, "Yeah, I've played with him a few times and I really like the way he plays, too." The rest of the band was Johnny Williams on piano and Alan Levitt on drums.

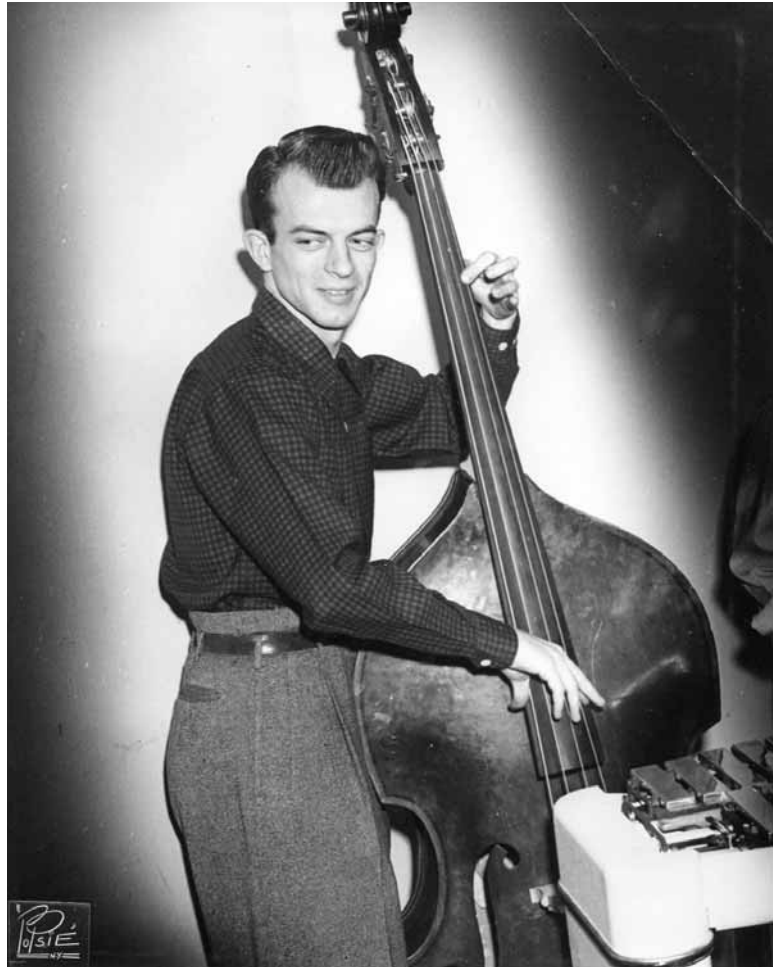
We recorded that band and they were well-received records. Stan had been playing unison with Jimmy, now he was playing unison and harmony with Bob and he changed his tone slightly to match the timbre of Bob's horn. They got a wonderful sound together, but the rhythm section never really jelled on that band. Johnny Williams liked to play way up on top of the beat and Al liked to lay back and try to smooth it out. I felt like I was being pulled in two directions and I didn't know what to do. I think they decided they needed a stronger bass player in order to deal with this. So Stan asked me if I would mind leaving the band without two weeks' notice because he wanted to rehire Teddy Kotick. I said, "Sure." It was a drag but certainly I had felt that I was in over my head with that group.

I went back to New York and went into Charlie's Tavern and ran into Winston Welch who I knew from jam sessions. He was playing drums with Claude Thornhill and he said, "Oh man are you available? Teddy Kotick just left our band and we need a bass player." I said, "Yeah, I know. He just took my gig." So I spent that summer with Claude and learned a whole lot having to read a book every night. I hadn't had that before. And, I had to figure out the fingering for Claude's theme song which ran back and forth through a tenth in D flat with no open strings. I had to really sit down and study how to play that so it sounded like music. I stayed with that band; just one nighters for a whole summer. Quite an experience! That was where I met Billy VerPlanck and Gene Quill; that was a good band.

JJ: Billy seemed to think that Claude had an exceptionally messed up group of players.

BC: Well, there were a lot of drugs on that band, but there were a lot of drugs on a lot of bands at that time. Like Zoot said, "Heroin was very popular that year." [Chuckles] Two or three guys were messing with heroin, another guy was messing around with pills; and everybody was smoking pot when they could get it.

JJ: What about Claude?



Bass by Kay, pants by Fox Bros., Chicago, photo by Popsie Randolph

BC: Claude drank, but I don't know what else he did. He liked bizarre people, and his attitude was, "You can't out-weird me, fellows. I can be weirder than any of you if I really try." [Laughs] He had a very quirky, funny sense of humor. One day in New Orleans, he came up to me all smiles and shook my hand like he hadn't seen me for a week. I said, "Claude what happened? Did you hit the numbers or something? You look like you are sitting on top of the world." He said, "No I was starting to think that this band was pretty weird, but I was sitting in my hotel room looking out the window at those people passing by, and, man, you want to see weird?" Watching those people really cheered him up. [Laughs]

JJ: Billy had that sad story about Dale Pearce just disappearing one night in New Orleans. Do you know what happened to him?

BC: Billy had been on that band before I got there. So he had some experiences that I didn't have, but he got that a bit wrong. Dale was drinking very heavily, but he was remarkable. The guys on either side of him would hold him up when he had to do a trumpet solo. He would stand and play a beautiful ballad solo and just tear your heart out. But, he started getting so drunk he'd get evil and play rotten on purpose. Claude didn't like that and was worried about Dale dying on him. So he told him, "Go home and dry out and give me a call when you are ready to come back. I think the road is bad for your health." That's what happened, he just went home.

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BILL CROW

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Jon (Hendricks) and King Pleasure were both over at the apartment and I asked King, "Where did you get that name?" He said, "Six months of hard thinking."

Then we were without a trumpet player and Billy's memory of that was different from mine. First Claude asked Dick Sherman and Sonny Rich, "Who should we get?" They gave him the name of a trumpet player who was living in New York. They knew if he came to New Orleans he would bring heroin. He was not a good lead trumpet player. He could be a pretty good third trumpet player, but not play the lead book. He played two nights with us and by the time Claude found out he wasn't a lead player they'd used up all his heroin. He went back home and Claude said, "To hell with you guys, I'll get my advice from somebody I can trust." He called up Conrad Gozzo in L.A. He gave us Al Hirt's number and Al sat in with the band. Well, Al's way of playing was a much more aggressive lead. In Claude's band everything was mellow: no vibrato, no heavy accents, no rips, none of that. Al started playing and Claude just was horrified. [Chuckles] He paid Al off and called Charlie Frankhauser.

Now, Charlie was a good lead player and he ended up being the one that stayed on the band. In fact, the day he arrived, Gene Quill was about to be married. We were all living in the French Quarter there and he had arranged with a judge in the Quarter to marry them. Charlie arrived just as we were all putting on our blue suits to go over to the courthouse and stand up for Gene. It was a terrible hot and muggy late July Saturday in New Orleans, and he immediately took off his clothes and he's sitting in these polka dot shorts, panting and saying, "Oh, man, you didn't tell me about the weather down here." So we said, "Come on, put your clothes on and we'll go over and marry Gene." He said, "Oh, no, I can't. I've got to rest and cool off." The courthouse was just across the square from where we were staying, and as we walked across, we heard "The Wedding March" being played on a trumpet. There's Charlie standing in his polka dot shorts on the balcony of our little apartment. [Chuckles] We got Gene married and he reached in his jacket pocket, pulled out an envelope and handed it to the judge. The judge said, "Thank you" and put it in his pocket. We walked out, and I asked, "How much did you give him?" He said, "One hundred dollars...Monopoly money."

Gene married this brunette Bobbie. In the ensuing years they separated and he married a red-headed girl. I think we were at Birdland with Gerry Mulligan's band, and Bobbie showed up. Gene's current wife was in the hospital; maybe she had a

nervous breakdown. Gene was pretty tough to live with. So he gets a re-romance going with Bobbie and takes her home. They're in bed and here comes Gene's current wife back from the hospital. Bobbie looks up over Gene's shoulder and sees her standing furious in the doorway and says, "Gene, I think we're going to get yelled at." [Laughs]

JJ: Billy VerPlanck had a story about you painting Gene while he slept. Would you tell us more about that?

BC: We had a job in a ballroom up in Quebec. When we got there the hotel was burned down and I'm thinking, "This can't have happened recently. There are trees growing in the ashes."

We drove around back and the ballroom was still intact. They had just never rebuilt the hotel. They had rooms up over the ballroom that were still intact and they saved them for the band to stay in. So Gene, Ralph Aldridge and Dale Pearce got so drunk that everybody else was pissed off at them. Gene finally fell asleep in his shorts, lying on his bed. Other guys decided to pull his mattress with him on it into the hall and leave him there. Somebody had just put a firecracker in my keyhole and that brought me into the hall with a paintbrush in my hand. I had some poster paints and shirt cardboards that I was painting for fun. So I see all this bare skin and it was irresistible to start painting things on him. I outlined all of his organs and painted leaves on his arms and things like that. He rolled over in his sleep and there was another big unpainted section. So four or five of us got bottles of my paints and we all painted Gene. [Chuckles] In the morning he woke up and looked down the hall where he was sleeping, and said, "Gee, I don't remember them giving me such a big room." The maids refused to clean up after us, but we were only there for a couple of days so it worked out OK.

Gene's Irish would come out when he drank and he would get belligerent. He was always challenging people to fight. Leo Ball told me they were drinking late one night and were both out of their minds; standing on the corner trying to get a cab. A Volkswagen came by kind of close to Gene and he hollered something and gave the guy the finger. The car stopped and this great big guy got out and decked Gene. Gene's lying there and the guy said, "Do you want any more?" And Gene said, "Not tonight, thank you." [Chuckles] Much later he

got beat up so badly in Atlantic City that there was brain damage and he never recovered. He was like a punch-drunk fighter until he died. Some lady down there took care of him.

JJ: OK, you mentioned the famous Charlie's Tavern. What are your memories of it?

BC: It was just a bar on one side and booths on the other with pictures all over the walls of musicians. Everybody went there to see what was happening. If you had a girlfriend and had to go work a gig you could leave her safely in Charlie's and know that she'd be there when you got back. [Chuckles] He'd collect your mail for you if you were out of town. He'd run tabs for you if he knew you were going to get paid someday. It was funny; I didn't drink at that time. I was just standing around and Charlie would kind of look over my head and not pay any attention to me. When I started earning a little money and I could afford to stand at the bar and share a drink with somebody, then he had me in focus. But it wasn't until I came in with Stan Getz and we both ordered Armagnac that he suddenly knew my name. [Laughs]

There was one time when *The Daily News*, I think it was, ran a front page picture of the tavern with some kind of lurid story of it being a narcotics drop just because some junkie had gotten busted there. Charlie was furious. He'd always allowed the strung-out guys to sit in the booths, even though they never bought anything. They were musicians and they were harmless. But once that article came out he threw everybody out that he suspected of being a "dope fiend." Don Joseph had a great sense of humor. He was one that was thrown out. He said to me, "I'm barred from bands and banned from bars." [Chuckles] He used to put Charlie on. He would wait until Charlie had his back to the door, and he would crouch down and run all the way to the back where there was a phone booth. There was another phone booth in the center of the bar. He would call that booth and ask for Charlie. Charlie would go over, and Don would say, "It's Don Joseph, Charlie; please let me come back." Then Charlie would say, "No, stay out of here." Then as Charlie was ranting Don would come back, tap on the phone booth and wave goodbye and leave. Not too many people played tricks on Charlie because he was a very strong guy. I think he had been a strong man in the circus. But his style was, if he saw a cop coming, he would go over and walk him back outside, slip a little

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

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BILL CROW

continued from page 20

something in his pocket and say, "Don't stay around in here. You make my customers nervous."

JJ: How was the food there?

BC: The food was great. There was this little guy named Felix back in this tiny kitchen and he would make really nice food. The main thing we were looking for in those days was just something that would stick to your ribs that you could afford. We were not connoisseurs of cooking. There were two or three places around mid-own where the food was cheap. There was a little place in the Brill Building that a little guy, Jimmy the Greek, had. You could feed yourself well for 50 cents. I sometimes didn't have 50 cents, but for 15 I could get a bowl of lentil soup and a piece of bread. [Chuckles]

JJ: You have many great photos on your website, but would you tell us about the one of Dave Lambert doing a handstand on Charlie's bar?

BC: I was hanging out with him in those days. We walked into Charlie's, and Charlie knew Dave had been doing some handyman work, and he said, "Hey, Dave, the front of this place needs a coat of paint. What do you say if I buy the paint?" I forget what he gave us — 50 bucks apiece, something like that. We painted the front of the tavern red and when we went inside he poured us each a beer. Davey immediately did a handstand on the raised rail of the front of the bar and picked up the glass in his teeth and drank it upside down. [Laughs] I don't think he spilled any.

JJ: Billy VerPlanck remembered the beer being terrible there. What did you think of it?

BC: All beer tasted weird to me. I was not a big beer drinker in those days, but I would drink it just because everybody else was drinking.

JJ: Getting back to that photo, where you surprised at Dave's athletic beer drinking stance?

BC: He was a wiry little guy and had done hard work in his life. He had been a tree surgeon, climbing trees and cutting off limbs. When things were really rock bottom for him; he got a union card with the cement workers and pushed wheelbarrows full of wet cement around construction sites. He was the only non-Italian on the crew where he worked. They would tell him rude things to say in Italian to the other workers and then laugh when he would say them. He was strong. We both did a lot of physical work on our places. We got cheap apartments on Cornelia Street. I was at number 22 and he was at 24. We gutted the apartments and did a lot of reconstruc-

tion: brick work, plastering, painting, all kinds of stuff like that.

JJ: Did you ever gig with Lambert, Hendricks and Ross?

BC: No. I was living with Davey at the time that whole concept arose. He was scuffing work doing whatever he could. So was I. Sometimes we would paint apartments, babysit, and move people, all that sort of thing, and whatever little music gigs came up. So, I did some vocal group work with him. I sang on a record date for Mary Lou Williams and a couple of little things for the Ben Yost singers. He'd been working with Harry Belafonte, who was gigging around the Village at that time. Harry had a hamburger stand for a while to fill in when musical work was light. He and Davey got into writing some music together; so Harry was over at our basement quite a few times. Then he got an idea for a rib joint he wanted to open in the Village. He had a big rent party and raised a whole bunch of money, but never opened the rib joint. The next thing we heard, he was out on the coast making records. He had a couple of hits and never looked back.

Then Davey was working with a bunch of young high school girls called The Honey Bees, a vocal quartet. They were starting to sound pretty good then one of the fathers got crazy. If they became big stars how much of a cut was he going to get? He interfered so much that Davey just dropped it. Then Jon Hendricks turned up. Jon and King Pleasure were both over at the apartment and I asked King, "Where did you get that name?" He said, "Six months of hard thinking." [Laughs]

Jon had this idea to write lyrics for "Four Brothers." He knew Dave could get some singers together to sing it; but when they tried to record it at tempo you couldn't understand the words. So they slowed it down and it was brilliant. It was a really funny hip lyric that Jon wrote and the singers really got the right sound. Then Davey said, "Gee, why don't we get a project going writing lyrics to Count Basie tunes?" Jon said, "I don't know." So Dave talked him into it. He said, "You've got the talent and the music is wonderful. It would be a ball to try to sing like the Basie band." So Jon worked hard and got the lyrics together. They decided to use Basie's current rhythm section for the record date. They talked Creed Taylor into it at ABC. They went into the studio and Davey was so disappointed. He had all these wonderful singers. He had a guy that could sing bass lines and sound like a string bass and all the others singing "ohh...ahh" like a sax section. But they couldn't get the singers to phrase the way the Basie band phrased. They just didn't hear it.

Dave had hired a bunch of professional studio singers, but he hadn't asked Annie Ross to do it because she wasn't a reader and he thought he needed people who could read the parts. So he called Annie

and had her come down and try to coach these people to sing the phrasing right. He said it sounded like The Ray Charles Singers sing Count Basie. So he sent everybody home. The Ampex overdubbing techniques had just been invented, and he decided that they would overdub everything. So he, Annie and Jon stayed in the studio and did that. They were working with tracks that the rhythm section had already laid down, and the resulting *Sing a Song of Basie* album was a big hit.

They started getting club work because of it and it put Davey in a position of having to write three-part harmony trying to sound like that overdubbing. That meant he had to sing a higher part than his voice was really good for, so he was unhappy with that. And I guess there was some internal strife. Jon Hendricks's brother was the manager for a while and his only talent for managing was that he was Jon's brother. But it was the first time Davey had been out of debt for years. He paid all his old friends the fives, 10s and 20s that he'd borrowed. He'd never forgotten. He left that group just before he died.

JJ: I heard conflicting stories about his death. Would you tell us just what happened?

BC: He had stopped to help some guy change a tire on the New England Thruway and a truck wandered off the road and wiped them both out. It was heartbreaking. He was one of those guys that enjoyed living and knew how to get all the good out of almost every situation. I'm still in touch with his ex-wife and daughter. His daughter lives out on the coast now. She was just in town recently to help receive a posthumous award that he, Hendricks and Ross received from ASCAP. She called Jim Hall, and said, "Annie and Jon are going to be given Living Legends awards." Jim said, "I hope they make it."

End part 1

Next month: two and half years with Marian McPartland, one night with Duke, and the Gerry Mulligan Big Band. **JJ**

Bill Crow will perform with Michelle LeBlanc on May 1 at the Tarrytown Library and with Lou Caputo's Not So Big Band on May 18 at The Garage, 99 7th Ave., New York City. Bill Crow is also performing in a group headed by alto saxophonist Ray Scro with Michael Morreale on trumpet and Chris Garrone on Bari Sax modeled after the Gerry Mulligan/ Chet Baker pianoless groups of the early 1950s. On May 23 the group will perform a concert of Jimmy Knepper's music in a memorial for him sponsored by the Unitarian Church on Staten Island where Jimmy's widow, Maxine, is a member. Expect "lots of improvised counterpoint...it's a lot of fun, especially with Bill on bass." The Unitarian Church is located at 312 Fillmore Street Staten Island. Tickets are \$15 and can be reserved by calling Steve Nutt at 718-727-0698.

Bill (under bass) using scooter to get to the next gig.





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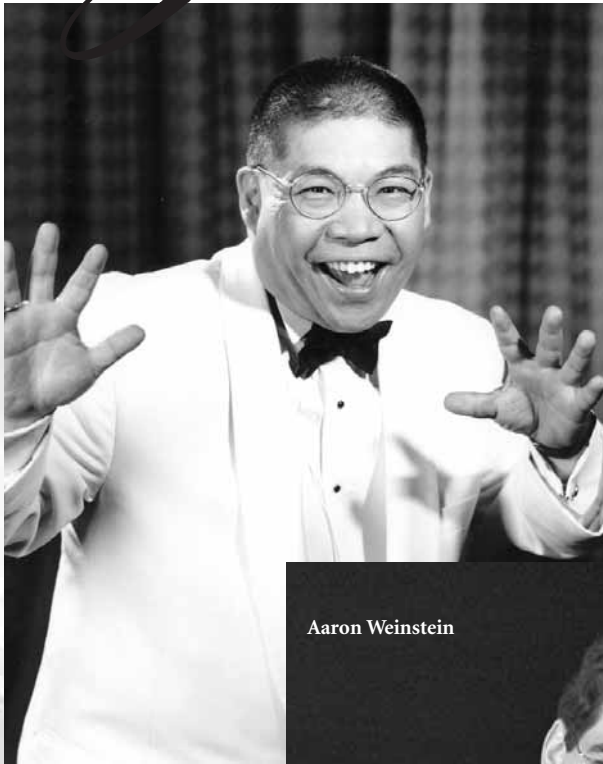
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Jazzfest

PREVIEW

By Tony Mottola *Jersey Jazz Editor*
continued from page 1

See page 5 for complete ordering information.



George Gee



Aaron Weinstein



Madame Pat Tandy

By unofficial count, guitarist Bucky Pizzarelli has appeared at 16 Jazzfests — the first time in 1976 and most recently in 2006 — putting him at or near the top of the the NJJS Hit Parade. His son, singer/guitarist John Pizzarelli, is no piker himself with five appearances, three as a duo with his father (1985–87), once with bassist brother Martin (1989) and most recently with his own trio in 1999. It's safe to say that La Famiglia Pizzarelli are Jersey jazz favorites, and this year they share top billing at Drew University in an all-star lineup that includes some of the

best players in jazz. The festival will also be highlighted by salutes to New Jersey Hall of Fame inductees Count Basie and Les Paul, plus tributes to jazz immortals Django Reinhardt and Woody Herman.

The fun gets started Friday night June 5 with a free "Stars of Tomorrow" concert by the three top high school jazz bands in New Jersey. These groups are the crème de la crème of the best student bands as determined in a statewide competition and the high level of musicianship displayed by the young players is guaranteed to put those "jazz is dead" rumors to rest.

Jazz in the Afternoon

Jazzfest Saturday afternoon features nonstop music under the tent and in the Concert Hall of the Dorothy Young Center, along with mouth-watering barbecue, a variety of vendor and crafts tables, and CD/record sales. Jazzfest is family- and dog- friendly and children 16 and under are admitted free. Patrons are also invited to bring along their own picnic baskets and enjoy beautiful Drew University grounds.

Drew's Concert Hall, praised as one of the most acoustically superior music halls in the country, will be the setting for performances by Cecil Brooks III CBIII Band and the Aaron Weinstein/Joe Cohn Duo. Brooks, who hails from the jazz-rich soil of Pittsburgh, is now a fixture on the New Jersey music scene and proprietor of the popular Cecil's Jazz Club in West Orange. He boasts a musical pedigree, as the son of a drummer and the grandson of a concert pianist, and recalls: "Music just flourished through the house. It was there to partake in anytime I wanted to. Philly Joe (Jones) used to come by, and Art Blakey. I played Blakey's drums when I was 10 years old."

Guitarist Joe Cohn is also a musical scion, being the son of the legendary jazz saxophonist Al Cohn and vocalist Marilyn Moore. After studying at Berklee School of Music, Cohn came on the scene as a multi-instrumentalist (he is also a fine trumpet player). Considered one of the best young guitarists on the jazz scene, he has performed with a host of top players, including his father, as well as Freddy

Saluting the giants of jazz.

Cole, Artie Shaw, Zoot Sims, Buddy DeFranco and Frank Wess and many others. At Jazzfest Cohn will be paired with young Aaron Weinstein, a fellow Berklee alum who is considered among the finest of contemporary jazz violinists. A winner of the Illinois State Fiddle Championship in 1998 and 2001, he was the youngest performer ever to hold the title. He is also the youngest musician ever to record as a leader for the prestigious traditional jazz label Arbors Records and his debut CD, *A Handful of Stars*, was hailed by Nat Hentoff as “the rebirth of the hot jazz violin.”

Meanwhile, under the tent, the Jazzfest afternoon will feature tribute performances to two of jazz’s most celebrated bandleaders. The popular George Gee Swing Orchestra will salute New Jersey’s own Count Basie, a labor of love for Gee who was moved to form his first Make-Believe Ballroom Orchestra after interviewing Basie for his college radio station at Carnegie Mellon University. That was in 1980 and the leader has been keeping the flame lit ever since, leading both a 17-piece big band and the 10-piece Jump, Jive and Wailers. A favorite at swing and Lindy hop dance events around the country, Gee has lectured at the New School, and has led clinics and master classes. He also blew the doors down when he headlined NJJS’s 2008 Pee Wee Russell Memorial Stomp.

Saxophonist Harry Allen will present a tribute to Woody Herman’s famed Four Brothers band with a group he’s calling “Four Others,” and it should be quite a show as Allen is simply one of the best of contemporary tenor players. Born in Washington, D.C. and raised in Los Angeles and Rhode Island, Allen earned a Bachelor of Arts degree in Music from Rutgers University in 1988. He’s gone on to perform at festivals and clubs worldwide, frequently touring the US, Europe and Asia. He’s made over 30 recordings of his own and has performed with a plethora of top artists, including Rosemary Clooney, Ray Brown, Hank Jones and Harry “Sweets” Edison and recorded with many top artists, including Tony Bennett, James Taylor and Sheryl Crow.

continued from page 26



Harry Allen

left to right:
Vinny Raniolo,
Gary Mazzaroppi,
Frank Vignola, part
of Frank’s Hot Club.



Cecil Brooks III

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continued from page 25

Joining Harry for his Four Brothers tribute are: Grant Stewart (tenor sax), Jeff Rupert (tenor and bari sax), Rossano Sportiello (piano), Hassan Shakur (bass) and Chuck Riggs (drums).

A Little Night Music

For the evening, all the action moves under the tent. Leading off, making their first Jazzfest appearance, is the Madame Pat Tandy Jazz Ensemble featuring Radam Schwartz on organ. A native of Jacksonville, Florida, Tandy has lived in Newark for most of her life. She got her start in music in the 1960s in a vocal R&B group called The Pretenders and is steeped in the blues as well, but she came to jazz as a student at Essex County College when she studied with former Ellington bassist Aaron Bell, going on to play with the artist until his death in 2003. Expect a soulful mixture of blues, R&B and jazz from this Madame of Jazz: "I have to tell people I don't own a brothel," she quips.

Jazz guitar virtuoso Frank Vignola then takes the stage with his Hot Club (Viny Raniolo, guitar; Julien Labro, accordion; Zach Brock, violin; Gary Mazzaroppi, bass) to perform a tribute to Django Reinhardt to mark the centennial of the legendary Gypsy guitarist's birth in 1910. The monstrously talented Vignola is no newcomer to the Django bandwagon, coming into his own as a leader with a Hot Club of France tribute that was hailed by *The New York Times* as one of the Top Ten Acts of 1988 (the group also appeared at Jazzfest that year). Equally at home playing jazz, rock and bluegrass, Vignola's Jazzfest performance will also include an homage to New Jersey Hall of Fame inductee Les Paul who died in 2009.

Following the Hot Club in a rare public appearance is the venerable jazz pianist Marty Napoleon. An important part of the post-World War II jazz world, Napoleon had long stints with Charlie Ventura, Gene Krupa and, most famously, with the Louis Armstrong All-Stars. "I joined and quit that band three times because I missed my wife and kids," Napoleon recalls. At age 90, Napoleon still covers all the keys and this is an opportunity to see one of the legends of modern jazz piano.

The daylong jazz jamboree comes to a starlit conclusion as Harry Allen and Aaron Weinstein return to the stage, joining John and Bucky Pizzarelli and the Statesmen of Jazz, including vocalist Rebecca Kilgore, Larry Fuller, piano; Martin Pizzarelli, bass; and Tony Tedesco, drums, in what promises to be one of the most memorable performances in Jazzfest's illustrious history. The Pizzarellis need no introduction in New Jersey — or anywhere else in the music world for that matter — and this promises to be a show you don't want to miss. **■**



Joe Cohn



Marty Napoleon

New Jersey Jazz Society
Jazzyfest
 PREVIEW

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Noteworthy

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"THE BRONZE FINGERS will not fly nimbly across the ivories, but the image of jazz icon **Oscar Peterson** will preside from Parliament Hill on Canada Day and from then on." That lead in *The Toronto Star* heralded the planned unveiling June 30 of a life-size bronze statue of the man **Duke Ellington** dubbed "the maharajah of the keyboard." In sculptor **Ruth Abernathy's** creation, Peterson is seated on a bench, and there is room for passersby to sit beside him and play an imaginary duet. Abernathy used the same concept in her **Glenn Gould** statue at the CBC Broadcast Centre in Toronto. www.nac-can.ca/oscar.

A COINCIDENCE, PERHAPS? The 18th International Guitar Festival is tuning up to strum July 9–18 in Mottola, Italy. Could the late, eminent American jazz guitarist, **Tony Mottola**, have his roots in that town of 1575 *mottolisi* families in the southern province of Taranto? The guitarist's son and namesake says no. "My father

was aware of the festival and the idea amused him," **Tony Mottola**, the *Jersey Jazz* editor, said in an E-mail, "but there is no connection to our family name as far as I know. My Italian relatives were from the Naples area, at about the same latitude, but Naples is on the east coast and Mottola is close to the west coast." The festival draws dedicated guitarists from all over. Besides concerts, there are master classes taught by **Arturo Tallini** and other virtuosi, and a competition and exhibit of *liuteria* —hand-made guitars by builders convening for a three-day adjunct festival of their own. Details at www.mottolafestival.com/english.

HER LISTENERS DEMANDED an encore, and **Christina Dahl** obliged. "I want to remember the drummer **Ed Thigpen**, who died in January. But he is here — I know this quite definitely, and now I want to play 'I Love You, Ed, I Love You.'" Thigpen, a great name in American drumming, was based in Copenhagen for decades. Backed by virtuoso bassist **Jesper Lundgaard** and swivel-wristed drummer **Morten Lund**, the 6-foot, stick-thin and stunning Danish tenor saxophonist swung through a bill of original, nature-inspired songs. "Small Footsteps" was dedicated to Dahl's two young daughters. The Thigpen encore brought the Gentofte Main Library audience to its feet for a second time. The trio's first CD is due in October; first to e-mail fradgar@get2net.dk and ask for it wins a free album. (NJJS staff and previous winners not eligible.) See Christina's profile and hear her play at: myspace.com/christinadahlmusic..

NEW YORK ANTI-JAZZ is how *The Guardian of London* headlines a recent blog on the underground, cross-generation

jazz scene in New York. **Daniel Spicer** writes of sounds that would send disciples of **PeeWee Russell** and **Duke Ellington** and even some rock fans fleeing from a lower East Side grotto. He singles out bands like **Slipstream Time Travel**, "a free-music behemoth incorporating up to half a dozen electric guitars, led by sexagenarian drummer **Marc Edwards**." (www.myspace.com/slipstreamtimetravel) The raw sound they emit, writes Spicer, is "very far from what the average jazz tourist wants to hear." The mainstream jazz press all but ignores this scene, but Spicer sees the "fertile cross-collaborations" as "the real spirit of jazz in 21st century New York." Ork.

DEE DEE BRIDGEWATER TAKES a holistic view of **Billie Holiday**. "I thought I'd take a risk and show that Billie was a whole woman, not this dark, depressing victim who gets portrayed in a maudlin and stark way," said Bridgewater, whose *Eleanora Fagan (1915-1959): To Billie With Love From Dee Dee Bridgewater* is out on DDB Records. "Billie had a great sense of humor, she was quick and clever," the singer said. "She could tell the dirtiest jokes and curse like a sailor. If she and her band parked somewhere on

the road for a week, she'd cook for everybody. She was a real, flesh-and-blood person." Bridgewater, who hosts the National Public Radio *Jazz Set* series, interprets rather than imitates the legend's sound in these live takes. Billie's real name may also come as a surprise.

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



Denmark's Christina Dahl played a concert of her mainly nature-inspired compositions.

Jazz Journeys, near, far and in-between

Jazz Foundation of America presents 9th annual "A Great Night in Harlem"

Thursday, May 20, 2010, 8 – 10 PM, The Apollo Theater 253 West 125th St., New York, NY

The Jazz Foundation of America presents its 9th annual "A Great Night in Harlem" gala concert to benefit its Jazz Musicians Emergency Fund. This evening will raise money to assist countless elder jazz and blues musicians in crisis across the country, artists who have spent their lives making ours richer with their music.

The theme of this year's concert is "A History of the Music." This historic event will also celebrate the 100th birthday of jazz legend Max "The Saxman" Lucas, who played with Louis Armstrong, Billie Holiday, Charlie Parker, Thelonious Monk and Muddy Waters, and still rides the subway to get to gigs!

Hosts include Chevy Chase, Danny Glover, Michael Imperioli (of *The Sopranos*) and David Johansen (of The New York Dolls).

Performers include (subject to change) Roberta Flack, Little Jimmy Scott, Jimmy Heath, Frank Wess, Madeleine Peyroux, Vince Giordano & the Nighthawks, Manno Charlemagne, Davell Crawford (The Prince of New Orleans), Sweet Georgia Brown & The Blues Crusaders, and many more surprises...

Concert tickets range from \$55, \$105, \$260, \$520 to \$1500 (which includes the pre-concert gala dinner and VIP after-party) and are available for online purchase at <http://www.jazzfoundation.org/>. To purchase by phone, call 212-245-3999 ext 10. Ticket purchases are tax-deductible to the extent of the law. <http://www.jazzfoundation.org/>



Mary Lou Williams — The First Lady of Jazz

The Jazz Arts Project presents "Talkin' Jazz," a jazz lovers' lecture series. This issue may reach you in time for the lecture on Monday, April 26 at 7:30 PM in the Count Basie Theatre VIP Patron Lounge, AKA the Carlton Lounge, 99 Monmouth St. Red Bank, NJ. Tickets: Free with advance reservation. Call (732) 746-2244.

May 8, 2010 marks the centennial of pianist, composer, arranger Mary Lou Williams. She has a place at the very top echelon of the jazz pantheon. Among her few peers in the more than half-century she was active were Duke Ellington, Benny Carter and Sonny Blount, aka Sun Ra, all musicians, composers and arrangers who remained contemporary through vast stylistic shifts in the history of jazz, from before swing until well after bebop. Indeed Ellington called her "perpetually contemporary."

Vincent Pelote, along other credentials, has published discographies on Billie Holiday, Lionel Hampton, the Commodore record label and he is one of the contributors to the recently published

Oxford Companion to Jazz. Mr. Pelote has written a number of LP and CD program notes on jazz guitar, Mary Lou Williams, Benny Carter, Lionel Hampton, Johnny Smith and others. He is one of the hosts of the radio program "Jazz From the Archives" on WBGO-FM, National Public Radio, in Newark.

www.jazzartsproject.org

The FINAL Highlights Show

After 37 years, concert producer Jack Kleinsinger is calling it quits. Thursday, May 13, 2010 will be the 300th and last Highlights in Jazz show. His decision is not an artistic one — he would like to continue to produce Highlights — but a financial one. Jack says "if someone can come up with the financing necessary" to produce the annual series, he'll continue, "but with cuts in arts funding and private sponsorships for jazz down it's not likely."

This grand finale will feature the Billy Taylor Trio, Vince Giordano and His Nighthawks and Gene Bertoncini & Harvie S.

Concerts take place at TRIBECA Performing Arts Center, Borough of Manhattan Community College, 199 Chambers Street, NY, NY. TRIBECA Box Office can be reached at (212) 220-1460, or visit <http://www.tribecapac.org/music.htm>. Tickets \$35, students \$32.50.

www.TribecaPAC.org

With new iPhone app, WBGO's fans can get their jazz wherever they go

NEWARK, NJ – WBGO Jazz 88.3FM has just launched an iPhone application that will allow jazz fans to enjoy WBGO's classic jazz, blues and R&B 24 hours a day, wherever they may roam. Available online at the iTunes Music Store at no cost, the application connects listeners to the live stream from the member-supported radio station.

The application will work with iPhones and iTouches, and features not only live streaming of the programming on the station, but also links directly to WBGO's podcasts on iTunes. Special features of the WBGO

iPhone app include a background mode, in which a user can listen to WBGO while using other apps on their device, plus an alarm function, which allows users to wake up to WBGO. There is also a connection to the WBGO Facebook fan page right from the application.

Mosaic Records generously granted permission to use some images of musicians photographed by Francis Wolff during the classic Blue Note Records era, so that the WBGO iPhone application not only offers great music, and high functionality, but it also has distinct style.

For information on downloading the new WBGO iPhone app, as well as other ways to connect to WBGO Jazz 88.3FM, visit www.wbgo.org/connect.

For more information, please contact: Brandy Wood at WBGO (p) 973.624.8880 X245 (e) bwood@wbgo.org

In the Garden of Armstrong

The Louis Armstrong House Museum will be one of the performance venues for the CareFusion Jazz Festival New York this summer. "An Evening in Louis Armstrong's Garden" will take place at 6 PM on June 19, 2010. So, save the date! Visit www.louisarmstronghouse.org or www.nycjazzfestival.com to read more about the event.

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!

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 4.



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Hail to the Chief

Former NJJS president Andrea Tyson was recognized for her four years of service at the helm of the organization with the presentation of a ceremonial gavel at a recent Society Board meeting. The diminutive Ms. Tyson stood tall during her terms as president and was known to often bring a rambling board meeting back to business with a well-placed rap of the gavel.

Asked to reflect on her time leading the organization she said, “Let’s see...highlights...I started to reach out to venues across the state and started the venue lobby sitting process and free ticket giveaway relationships that we now have in place. I reached out to special people to join the board and started the monthly membership meetings (now called Jazz Socials). I guess with those new active Board people we stopped losing members and began to increase membership.”

Perhaps her favorite memory of many years of involvement with the NJJS was the 1988 50th Anniversary Concert of Benny Goodman’s historic 1938 Carnegie Hall performance where she was, “Front and Center! I think Don and Mary Robertson were in charge of ticket distribution at that time. What a view I had! It was like the opening night of a Broadway show!”

Andi continues to serve as a Board member is currently Chair of the Education Committee.

JJ



Photo by Frank Mulvaney

Sitting in with Stan Getz And bowing Papa Haydn

By Hanne Ingerslev

COPENHAGEN — When *Jersey Jazz’s* international editor Fradley Garner moved to Denmark and became a freelance writer in 1960, he brought along the plywood Kaye bass he bought new for \$175 in Newark, after he came home from Korea and out of the Army in fall 1946. The same bass he took to college the next year, and sometimes carted on his motor scooter to jam sessions in the late 1950s in lower Manhattan lofts.

Frad’s original plan was to open a jazz venue in Copenhagen where he could sit in, and he came close to taking a share in the then closed Jazzhus Montmartre. But he had only \$2,000 in the bank and, newly married, decided to set himself up as a foreign correspondent instead. “That proved to be a wise decision,” says Fradley.

The Montmartre, a mecca for expats, became home in the 1960s through the mid-’70s for giants like Ben Webster, Stan Getz, Dexter Gordon and Kenny Drew. Financially strapped by the giants’ wages and forced to close for a generation, the club has just been reopened —May 1, at the same inner city location. Niels Lan Doky, 46, a world-class Danish-Vietnamese pianist and composer, and a brave entrepreneur friend, Rune Bech, plan to run it as a non-profit organization.

Fradley, at first self-taught and still an amateur, had played in the Army’s 24th Corps swing band in Seoul with Miller, Dorsey and Goodman alumni, and in the 27th Special Service Co. in pit bands for visiting USO shows touring Korea. He likes to tell about sitting in with Stan Getz one night when the combo’s bassist didn’t show up for a set at the Royal Roost on Broadway. He finally decided to learn the instrument in Denmark, where he has taken classical lessons for over two decades with the Norwegian-American teacher Tina Austad.

Frad has played in several amateur symphonies in Greater Copenhagen. Earlier this season, as every year since 1992, he drove bass, bow and kitchen stool to rehearsals and a concert of three Joseph Haydn works in the Gladsaxe-Haydn Orkester. “Not my original bass, which I sold to the flutist,” says the old redhead, “but a new one made in Romania. It’s putting on weight—every year it gets harder to schlep.” JJ

Hanne Ingerslev is a freelance writer, photographer and painter north of Copenhagen. Her “Dreamscape” art and cloud photos can be seen at www.cloudappreciationsociety.org.



Fradley Garner, right, with bass section leader Ture Damhus, after a Haydn concert in Copenhagen-Gladsaxe. Photo by Hanne Ingerslev.



Jazz Goes to School The College Jazz Scene

By Frank Mulvaney

Princeton University February 27 The Music of Oliver Nelson

Oliver Nelson is regarded by most jazz authorities as one of the most prolific, imaginative and inspiring composers and big band arrangers in the history of the music. A Marine Corps veteran and college graduate, he was suddenly taken from us at age 43 in 1975, the year after Duke Ellington passed away. This evening the Princeton Jazz Ensemble presented a wonderful sampling of Mr. Nelson's work. The first selection was the well-known (and one of my favorites) "Stolen Moments." This lyrical swing tune arrangement was chock full of layers of color and texture and a chord structure that makes it an ideal platform for improvisational solos, and there were a bunch of them. Pianist Jason Weinrub was outstanding, while Mark Nagy (trombone), Matt Wong (bass), Kevin Sun (tenor) and Jackson Greenberg (vibes) made impressive contributions. Altoist Alex Bourque had a marvelous long fluid alto solo backed by sumptuous full ensemble chords. "I Hope in Time a Change Will Come," a medium swing ballad, has a beautiful heart-rending melody with a spiritual sensibility. Here Alex with his soprano sax was on his feet throughout leading the well-rehearsed ensemble, which provided a rich harmonic roar towards the end. "Blues and the Abstract Truth" was a wild multi-metered swinger with very interesting harmonies that had to be a challenge for the ensemble. Kevin Sun delivered a long, hot solo before the rhythm got funky and drummer Kevin Laskey provided some percussive excitement. We had a great blend of torrid swing and Latin on "Self Help is Needed" as the brass dominated and Jason and Alex shone. Continuing this 90-minute program we had "Black, Brown and Beautiful," a ballad in the most classic jazz tradition. I had goose bumps from Alex's bluesy alto solo that was performed by jazz legend Johnny Hodges on the original recording. The brass was muted at the outset and then transitioned to marvelous full-throated harmonic sound. Bringing us into the home stretch was "Early Morning," a very bluesy ballad that evokes feelings of those 3 – 4 AM returning home experiences we've all had. On this one, graduating senior Allison Wood demonstrated some of the terrific bass playing that we have enjoyed from her for the last four years. Also, we had Jackson with some dazzling vibes work and trumpeter Will Livengood accentuating the melody with creative interpretation. The final selection of the evening was "Hoe Down." This is a tune we have heard parts of many times and it has been used commercially so much that it has come to define our musical sense of a western hoedown. It is a delightful and clever fast swinger which was driven hard by drummer Laskey and featured a stellar flugelhorn solo by Mr. Livengood as well as phenomenal ensemble shout choruses.

I am dumbfounded that more big band jazz fans have not discovered the Princeton Jazz program to pack Richardson Auditorium for every performance. You could not have heard a quality, professional level big band program of this nature except at a place like Princeton. The final jazz ensemble performance of the spring will be on May 8 and will

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celebrate the music of Mary Lou Williams with special guest pianist Geri Allen. If you should attend that performance, I would love to hear from you. (fmulvaney@comcast.net)

William Paterson University February 28 The George Cables Quartet with Gary Bartz


Three days after the biggest snowstorm ever to hit the Wayne campus and close the school for two days, we had a fantastic experience of student and professional jazz. The opening student quartet is known as the Vincent Herring Ensemble and they were on fire this afternoon. On piano we had Oscar Williams from Kansas City; on drums Anthony Benson from Creative Arts High School in Camden; on tenor, grad student Steve Gokh, and on bass, Leo Sherman from D.C. I hired Leo three years ago to fill out our scholarship band and it was great to see how nicely he has matured. The first tune of the set was a highly percussive and rhythmically complex original from Oscar called "End of an Era." If you closed your eyes, you could not believe you were listening to a student combo. It was a little overwhelming as each of the members showed exceptional chops on a very challenging piece. In the same vein, we next had a creative composition from Leo, which he calls "Sure Shot." I found it intellectually stimulating even though the melody line seemed somewhat obscure. Closing out the set we had everybody's favorite, "Invitation," with an unconventional cerebral arrangement by Oscar. The boys continued to amaze with their maturity and dynamic shading. Steve delivered inventive lines which verged on free jazz that only a confident master of his instrument would even attempt. It's difficult to control myself in writing about these incredibly talented dudes. I so look forward to seeing them again.

The brilliant pianist George Cables should be more well-known to jazz fans after playing with most of the living and recent past legends and recording a dozen albums as leader. The 66-year-old native New Yorker brought in a trio of heavy hitters for this Jazz Room performance: Gary Bartz on alto, James Genus on bass and Tain Watts on drums. He opened the set with a satisfying mainstream version of "I Should Care," quickly putting the audience in awe of his dazzling, lyrical style that features marvelously fast, though relaxed keyboard runs. Gary quickly established his presence with the kind of playing that makes him a favorite of alto fans. Drummer Watts was assertive, as he would be throughout the set, and took a long solo that was somewhat outrageous. George then gifted us with a beautiful jazz waltz that he calls "Looking for the Light" that saw Gary switching to the soprano horn and featured

an impressive bass solo from James. George said that he wrote "Helen's Song" for his best friend. I would say this is a modern contemporary piece with a Brazilian flavor and I enjoyed his long melodic piano intro. On this one Gary gave as a masterful alto solo as Tain provided an underlay of driving percussive effects. "Mr. Baggy Pants" was an interesting up-tempo tune on which we had yet another exciting, but perhaps too strong drum solo. The ensemble took a break for George to play solo on a sumptuous rendition of Monk's "Round Midnight," showcasing his fabulous improvisational talent as he seamlessly varied tempos and rhythms. Concluding this wonderful afternoon of musical art was the unusual choice of an up-tempo "Smoke Gets In Your Eyes" with George's hands flying across the keyboard with astounding dexterity. The rest of the cast made vital contributions as expected with an excellent bass solo, Gary's wondrous alto improvising pushed by Tain's creative drumming and still yet another astonishing drum solo. The audience certainly had their intellects well exercised this afternoon and they rewarded the artists with tumultuous applause.

Rutgers University March 1 A Salute to Buddy Rich

From 1966 to 1974, and then for a few years in the 1980s, legendary drummer Buddy Rich led a very popular pile-driving big band. This evening the RU Jazz Ensemble Too raised the roof at the Nicholas Music Center with a great selection of standards from Buddy's big band book by several different arrangers. RU has two terrific jazz ensembles and this one is all undergrads. I think of it as the junior varsity band, whereas the varsity band is mostly grad students. The ensemble was ably conducted by Brent Chiarello, who was the recipient of a NJ Jazz Society scholarship in 2009. If you like aggressive big band arrangements of familiar tunes, you could not ask for more.

Kicking off the set we had Oliver Nelson's arrangement of "In a Mellow Tone." Here we had fine ensemble work featuring a solo by the entire sax section delivering gorgeous harmonies. Pianist Tara Buzash exhibited first rate chops and John Saragga chipped in with a hot muted trumpet solo. All the arrangements were written to allow Buddy to show off, and the three student drummers: Dan Silverman, Jarret Walser and Abel Tabares took turns playing Buddy's part, driving the band as the legend might have. The band really roared on Joe Zawinul's "Mercy, Mercy, Mercy" arranged by Phil Wilson. The trombone section pushed hard and the piece was punctuated by frequent brass shouts. This rousing tune invites improv soloing and we had several good ones from Jose Lin (tenor), Jay Snyder (trumpet), Tyler Adel (tenor) and Mike Webb (bari) over full ensemble chords. Trumpeter Tiffany Peng starred out front for the duration of Billy Strayhorn's seminal composition "Lush Life." The beautiful rich harmonies of the Phil Wilson arrangement were a feast and the tune ended all too soon but not before trombonist Andrea Gonella was able to enhance the rendition. Lead alto Mark Chernoff did a great job on Pete Myers's arrangement of Cole Porter's "Love for Sale." Pianist Alex Perry and trumpeter Benjy Levin also made important contributions on this standard, which is known to every jazz musician. Buddy's band was famous for bringing down the house at the conclusion of concerts with Bill Reddie's medley arrangement of West Side Story which includes themes from "Overture," "Somewhere" and "Something's Coming." The entire ensemble was really cookin' on this exciting and exhausting 10-minute piece that was well-appreciated by the audience. 

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Other Views

By Joe Lang
NJJS Board Member

It is time once again to make you aware of some new releases that are not in the NJJS inventory, but are worth considering for your listening pleasure. Actually, I will be starting out with a DVD that is for your visual and listening pleasure.

■ For me, the joy of jazz is best personified by **LOUIS ARMSTRONG. *Good Evening Ev'rybody* (Image Entertainment - 6156)** is a documentation of the 1970 celebration of Armstrong's 70th Birthday at the Newport Jazz Festival. George Wein called filmmaker Sidney Stiber to document this historic event. The final product contains footage from the rehearsal session before presenting the actual concert. Interspersed throughout are segments from an interview conducted by Wein at Armstrong's home. The performances by the Preservation Hall Jazz Band open the proceedings. Each of six trumpeters, Bobby Hackett, Dizzy Gillespie, Joe Newman, Wild Bill Davison, Jimmy Owens and Ray Nance, pay tribute to Armstrong by playing songs associated with Armstrong, before Bobby Hackett, Tyree Glenn, Dave McKenna, Jack Lesberg and Oliver Jackson break into "When It's Sleepy Time Down South," and the guest of honor appears to vocalize on his beloved theme song, followed by "Pennies from Heaven" and "Blueberry Hill." One of the truly amazing voices in any style of music belonged to Mahalia Jackson, and she arrives on the scene to perform a few numbers prior to the return of Armstrong and a rousing version of "When the Saints Go Marching In." The concert concludes with two additional Armstrong classics, "Mack the Knife" and "What a Wonderful World." The wonderfully infectious personality of Louis Armstrong pervades this engaging documentary. It is a must see for jazz fans of all persuasions. (www.image-entertainment.com)

■ If you are a fan of the music of Billy Strayhorn, then ***The Strayhorn Project* (Premium Music Solutions)** by saxophonist **DON BRADEN** and

trumpeter **MARK RAPP** is sure to catch your ear. The group, that also includes Gerald Clayton on piano, Rene Hart on bass and Doug Gonzalez on drums brings enjoyable freshness to Strayhorn's melodies. The arrangements by Braden, Rapp and Clayton are perfect vehicles for the kind of imaginative blowing that each of these cats provides. Among the selections are some of Strayhorn's most memorable creations like "Isfahan," "A Flower Is a Lovesome Thing," "Something to Live For" and "Chelsea Bridge." Vocalist Sachal Vasandani contributes his talent to "Something to Live For," "Daydream" and a pairing of "Pretty Girl" with "Star Crossed Lovers." Braden, a resident of South Orange, is among the brightest saxophone stars in jazz. Rapp has a growing reputation as one of the most talented of the younger trumpet players. The chemistry between them and their affinity for the music of Strayhorn makes for an album that engages the listener from first notes to last. (www.premiummusicsolutions.com)

■ Pianist and William Paterson University graduate **JUSTIN KAUFFLIN** has, with ***Introducing Justin Kaufflin* (JKC - 001)**, immediately established himself as a stellar jazz player, composer and leader. It is rare for a young musician to produce an

album that displays the kind of musical maturity that is in evidence here. His cohorts, Tim Green on alto sax, Etan Haziza on guitar, Phil Kuehn on bass and Billy Williams on drums provide him with solid support as they assay nine selections that range from originals, three by Kaufflin and one by Williams, to a Beatles tune, "A Day in the Life," "Return Trip" by Mulgrew Miller, and two spiritual pieces, "Be Thou My Vision" and "Abide with Me." There are some musicians who just grab your ear immediately, and demand attention. I felt that way in listening to Kaufflin. He has a touch and imagination that are immensely appealing. In combination with the other fine musicians, and a program of satisfying eclecticism, this is a CD that is a welcome addition to my library, and should be for yours. (www.justinkaufflin.com)

■ ***Inside This Heart of Mine* (World Village - 468092)** is the third release for vocalist **CATHERINE RUSSELL**, and it is simply stunning. Russell has surrounded herself with a crew of fine musicians including Jon-Erik Kelloso on trumpet, John Allred on trombone, Dan Block on reeds, Mark Shane on piano, Matt Munisteri on guitar and banjo, Lee Hudson and Neal Miner on bass, Brian Grice and Rob Garcia on drums, and occasional contributions from Howard Johnson on tuba, Sara Caswell on violin and Rachelle Garniez on accordion. The song selection is mostly selected from the jazz and blues archives, the exceptions being "As Long As I Live" and "Close Your Eyes," both standards, and Paul Kahn's "November," along with Rachelle Garniez's "Just Because You Can." Garniez also provided lyrics to the Spencer Williams tune, "Slow As Molasses." There are rarities from the likes of Fats Waller, "Inside This Heart of Mine," and Duke Ellington, "Long, Strong and Consecutive." Other selections include "All the Cats Join In," "We the People," "Troubled Waters," "Struttin' with Some Barbeque," and two blues tunes, Wynonie Harris and Henry Oliver's "Quiet Whiskey" and Willie Dixon's "Spoonful." Russell is a vocalist who absolutely nails just about anything she chooses to sing. She conveys the lyrics with feeling, has a great sound, is a wonderfully rhythmic singer, and her enthusiasm is infectious. If you do not respond positively to this album, I suggest that you get your hearing checked. (www.catherinerussell.net)

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<p>Tuesday, May 4 Ridgewood Woman's Club Luncheon, Ridgewood, 12:00 PM. Tel: 201-294-0334</p>	

■ **JACKIE RYAN** is a passionate singer. It is fitting that she has compiled selections from three of her albums to create **Best of Love Songs (Open Art – 07252)**. Among those who support her on the various tracks are pianists Tamir Handelman, Jon Mayer and Larry Vuckovich; saxophonists Ernie Watts, Red Holloway and Noel Jewkes; bassists Darek Oles, Christoph Luty and Jeff Chambers; and drummers Roy McCurdy, Jeff Hamilton and Eddie Marshall. That is an impressive lineup of musicians. The song selection is equally impressive, and includes "When I Grow Too Old to Dream," "While We're Young," "This Heart of Mine," "Serenade in Blue" and "The Very Thought of You." Ryan has a way with a lyric that sets her apart from most singers. She vocalizes mostly in English, but occasionally digs into the Latin side of her heritage to sing a Spanish lyric. Either way, she is a great communicator. Despite the fact that the tracks are taken from different sessions, the album has a unified feeling. If you are unfamiliar with Jackie Ryan, this is a fine place to start becoming acquainted with her artistry. (www.openartproductions.com)

■ Performing vocal/bass duets is a daunting undertaking. It takes a singer with a voice that can hold up under intense attention and a bass player creative enough to lend the kind of support that would normally fall on the shoulders of a pianist or guitarist, players who have a lot more arrows in their quivers. Well **JON BURR** and **LYNN STEIN** successfully tread that musical path on **Jon & Lynn (jBQ – 208)**. They do so with elan, including some songs that are particularly demanding like "Angel Eyes," "The Folks Who Live on the Hill," "All the Things You Are," "Fool That I Am" and "The Best Thing for You." Stein has a clear and direct approach to singing, and gets to the heart of each selection. Burr is a perfect partner in this setting. He has an uncanny knack for finding just the right notes to play in this challenging format. I approached listening to this album with a bit of trepidation, but finished it with a smile on my face, and an urge to hit the start button again. (www.jonburr.com)

PS Classics has been doing a yeoman job of keeping alive the heritage of the American Musical Theater and the Great American Songbook. They have produced albums of complete scores of shows, often ones that are quite rare, and by vocalists who are committed to the kind of material that forms the core of the label's attention.

Two recent PS Classics albums illustrate the range of their commitment.

■ **Kitty's Kisses (PS Classics – 987)** is the first complete recording of the songs from this 1926 musical with music by Con Conrad and lyrics by Gus Kahn. It is a delightful score saved from eternal obscurity by PS Classics founder Tommy Krasker who uncovered it while archiving the contents of the Warner Brothers Music warehouse in Secaucus with musical historian Robert Kimball. Fascinated by what he had found, Krasker commenced to research the show, and found the script in the New York Public Library. It took many years to achieve the next step, producing a recording of the show. Orchestration was created by Sam Davis, and a fine studio cast that includes Kate Baldwin, Andréa Burns, Danny Burstein, Philip Chaffin, Victoria Clark, Christopher Fitzgerald, Malcolm Gets, Rebecca Luker, Jim Stanek and Sally Wilfert was assembled to recreate the sprightly score. There are several songs that are likely to find their way into the repertoires of purveyors of classic pop, among them "Choo Choo Love," "Kitty's Kisses" and "I'm in Love." *Kitty's Kisses* is a wonderful find, and a welcome addition to the recorded legacy of Broadway musicals.

■ One of the greatest of all Broadway scores is that for **Finian's Rainbow (PS Classics – 1088)**. This recording is the cast recording of the 2009 revival of this classic piece by lyricist E.Y. "Yip" Harburg and composer Burton Lane. The major roles of Finian, Sharon and Woody are played by Jim Norton, Kate Baldwin and Cheyenne Jackson, respectively. As you listen to one song after another performed by the sensational cast, you realize that few other scores have such a continuous stream of familiar material. You flow from "How Are Things in Glocca Morra?" to "Look to the Rainbow" to "Old Devil Moon" to "Something Sort of Grandish" to "If This Isn't Love," to "Necessity" to "That Great Come and Get It Day" to "When the Idle Poor Become the Idle Rich" to "The Begat" to "When I'm Not Near the Girl I Love," with a few other side trips and reprises along the way. It is musical theater at its best, and this recording does it full justice.

■ Giving vocalists who come from a Broadway musical background a recorded outlet for their talents has been provided primarily by a few independent labels, and PS Classics has become one of the primary labels in this select group.

KATE BALDWIN is an important presence on the two cast albums mentioned above. As a solo performer, she has a new album titled **Let's See What Happens (PS Classics – 986)**, devoted to the songs of Burton Lane and E.Y. "Yip" Harburg, the creators of *Finian's Rainbow*. Lane and Harburg only worked together occasionally, so this album includes only four joint efforts among the 15 tracks, "How Are Things in Glocca Morra," "Poor You," "Where Have I Seen Your Face Before" and "The World Is in My Arms." Among the other collaborators with Lane represented on this collection are Ralph Freed ("How About You"), Frank Loesser ("Moments Like This"), Alan Jay Lerner ("Come Back to Me," "Open Your Eyes" and "He Wasn't You"), and Dorothy Fields ("Have Feet, Will Dance"). From Harburg's catalog we hear pairings with Jule Styne ("That's Something Extra Special" and "Let's See What Happens"), Sammy Fain ("Here's to Your Illusions"), Harold Arlen ("Paris Is a Lonely Town" and "I Don't Think I'll End It All Today") and Vernon Duke ("I Like the Likes of You"). It is a superb

continued on page 34



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OTHER VIEWS *continued from page 33*

selection of songs, and Baldwin is in top form throughout. She has a strong and lovely voice that lies easily on a listener's ears. Great songs well sung is a formula that results in the kind of wonderful album that Baldwin has made.

■ **LIZ CALLAWAY** first came into public consciousness as one of the stars of the short-lived but legendary Stephen Sondheim musical *Merrily We Roll Along*. She has kept busy as a recording artist, cabaret performer, and has had a few more stage rolls. In **Passage of Time (PS Classics – 984)**, Callaway combines theater and movie songs with a few from pop sources to compile a compendium of delightful performances. Among the theater songwriters represented are Sondheim; Stephen Flaherty and Lynn Ahrens; Jule Styne, Betty Comden and Aldolph Green; Richard Rodgers and Oscar Hammerstein II; Edward Kleban, Stephen Schwartz; John Bucchino and Lindy Robbins; Richard Maltby Jr. and David Shire; and Andrew Lloyd Webber. The most familiar songs are "Eleanor Rigby," "Raindrops Keep Fallin' on My Head," "Singin' in the Rain" and "Secret O' Life." Callaway is a confident and emotional singer who gives lyrics their just due.

■ **Greenwich Time (PS Classics – 985)** is an unusual album from **REBECCA LUKER**. Most of the selections verge on contemporary art songs. Even the most familiar of them, "On My Way to You," "Killing Time" and "Unusual Way," are familiar to only the most avid fans of the American songbook. This is a very personal album for Luker, a singer who possesses a remarkable vocal instrument. She has chosen songs that have particular meaning for her, and her strong emotional attachment to them comes through forcefully throughout the album. It is not an album for everyone, but is convincingly executed by a truly exceptional singer.

The above five albums are available from the PS Classics website (www.psclassics.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.



Caught in the Act
By Joe Lang
NJJS Board Member

Joyce Breach and Richard Rodney Bennett

The Metropolitan Room, New York City
March 23, 2010

When Rosemary Clooney recorded her first album for Concord Records, Tony Bennett wrote a one-word liner note. I thought of that word when the performance by Joyce Breach and Richard Rodney Bennett at The Metropolitan Room ended on March 23, and that word is perfect. When a singer with a remarkable feeling for lyrics and phrasing is combined with an accompanist who possesses superb taste, delicate sensitivity and an enormously creative mind, you get the kind of magic that those who witnessed and absorbed this performance enjoyed.

In addition to their superior performance talents, both Breach and Bennett have an unerring sense for choosing songs that are unfairly beneath the radar, but always terrific. This was apparent from their lightly swinging and timely opener, "They Say It's Spring," by Bob Haymes and Marty Clarke. Breach transitioned to the next selection, "Not Exactly Paris," by speaking engagingly about her friendship with Clarke, and his friendship with the song's composer, Mickey Leonard. The Russell George lyric is stunning, and Breach gave it a heartfelt reading that was

mesmerizing. In the hands of Breach and Bennett, "Love Is a Simple Thing" became a simply gentle thing. Breach followed with a wistful take on "Will You" from the recent Broadway show *Grey Gardens*.

Bart Howard is a songwriter who enjoys great favor with singers, like Breach, who are discerning in their choice of material. Breach caught every nuance in "I'll Be Easy to Find," a song of longing for elusive love. So many good movie songs from the 1940s seem to have gotten lost along the way until they are rescued by singers who are open

to rediscovering them, and the bouncy Harold Adamson/Jimmy McHugh gem, "Life Can Be Beautiful," enjoyed such a resurrection by Breach for this program. Until this evening, I was unaware that there was a verse to "If You Could See Me Now," written by Carl Sigman and Tadd Dameron, but Breach sang it, and it opened a lot of eyes and ears. "Años Dourados," a beautiful slow ballad by Chico Buarque and Antonio Carlos Jobim was sung in Portuguese by Breach, and it was lovely indeed.

Bennett introduced "Sweet Georgie Fame," most associated with its composer, Blossom Dearie, with a few anecdotes about the legendary Dearie. Another favorite "in" type songwriter was pianist Stan Freeman, and Breach honored him by performing a medley of songs from the Broadway musical that he wrote with Jack Lawrence, "I Had a Ball," "Almost" and "The Other Half of Me," followed by his

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continued on page 36

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CAUGHT IN THE ACT *continued from page 34*

collaboration with Franklin Underwood, "Be Warmer This Winter," a tender ballad. Mention "What Are You Doing the Rest of Your Life" to most people, and they think of the standard by Michel Legrand and the Bergmans. Well, there was a movie song of the same name, another one of those forgotten niceties from the '40s, by Ted Koehler and Burton Lane that has a lyric tinged with humor that Breach delivered with perfect comic timing.

The balance of the program was comprised of three songs that Bennett had a hand in creating. "Lovers After All," included in an album with the same title by Breach and Bennett, has a lovely lyric by Bennett, written at composer Johnny Mandel's request. Breach's phrasing and commitment to the words made this one of the finest moments of a program that was really a string of highlights. Bennett and Underwood wrote "Early to Bed" as a team, and neither recalls which of them wrote which words for the lyric that Breach milked for all of its considerable wit. The program concluded with collaboration among Bennett, Underwood and Mandel, "I'll Always Leave the Door a Little Open."

All who attended this show would surely leave the door a little open for any chance to hear Joyce Breach and Richard Rodney Bennett spin a web of musical enchantment as they did on this occasion. JJ

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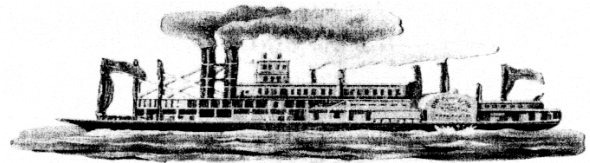
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A Jazz Birthday

Bob Ackerman does it right,
playing his way to the big 7-0

March 19 at Cecil's Jazz Club in West Orange

By Linda Lobdell Co-Editor *Jersey Jazz* | Photo by Tony Mottola Editor *Jersey Jazz*

The party was already in progress when we got there, and just about every seat was taken with well-wishers. Bob Ackerman, celebrating his 70th year, was on-stage surrounded by kindred spirits: guitarist Bob DeVos, Mike Karn on bass, Steve Johns on the drums. Ackerman looked his usual radiant self in a red cap, very comfortable in this, his frequent haunt. His lovely wife singer Pam Purvis was mistress of ceremonies, making sure everyone was comfortable and well taken care of. Various carrot cakes and chocolate extravaganzas were being passed about, and that's *before* the birthday cake.

Bob was telling us that years ago he wrote a song for tenor sax in honor of his idols Coleman Hawkins and Ben Webster based on "Body and Soul," a sultry number called "The Beauty in the Beast." He recalled that Hawkins was the first musician he ever met,

when he (Bob) was just 10 years old. That would be six decades ago.

Pam speechifies a bit, announcing Bob's been playing for 61 years, and admiring that kind of passion in his life. "Every morning he wakes up and sticks a sax in his face. Every NIGHT he sticks a sax in his face!" And she happily croons "Our Love is Here to Stay" to her soulmate.

She next sings "The Man With the Horn" — laughing that she'd just sprung this one on the band, making them read it on the fly.

And she spoofs Bob with "Fine and Mellow:" "My man don't love me, he treats me awful mean."

Friends continue to pile in, civilians and a roster of musicians: Lauren Hooker, Dave Stryker...

"Shiny Stockings" is a real treat, with Pam on vocals.

She declares "I'm not an experienced party planner!" — and she introduces an exclusive birthday carrot cake custom made at Carlos Bakery in Hoboken (seems carrot must be Bob's favorite). Everyone sings "Happy Birthday" and Pam says "Here's to 70 more years of music and a beautiful wife!"

And the sitting-in begins, with Ted Klum coming in on tenor sax, Mike Richman taking a turn on bass.

Bob wishes to continue "having my fun" with his program of originals — after all, he is the birthday boy. Ted Klum sits in on sax with an Ackerman composition, "Blues at Cecil's." In the background, glamorous NJJS Board member Marcia Steinberg is slicing cake onto paper plates for distribution.

Bob takes up the flute for a pleasantly mellow upbeat tune whose title escapes me.

While he and the ensemble play "Double Time Blues," Pam sits in an upholstered

red chair peering at notebooks and piles of sheet music through her reading glasses.

We try an order of blackened catfish and it is a knockout, served with collard greens and yams.

Jazz author Barbara Kukla is in the crowd, and singer Jane Stuart has also dropped in.

For "Besame Mucho," NJJS Board member Stew Schiffer is invited up to play the conga. And he stays on board for a Brazilian groove, "Gentle Rain," and for Dizzy's "A Night in Tunisia."

We must reluctantly take our leave after "Alone Together" and "Embraceable You." Saxman Guy and chanteuse Gia Notte are just coming in as we reach the door. With all these special guests, I wouldn't be surprised if the night went on much longer. Great party, and here's to seventy more! **JJ**

A Study in Jazz

Anat Cohen and Howard Alden at IJS

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

On March 24, we visited the Rutgers University Newark campus to take advantage of one of the series of wonderful free concerts produced by the Institute of Jazz Studies during the school year.

Host Dan Morgenstern announced the day's event would be unorthodox in that it would start on time, and introduced two musicians who are "not only among my favorite musicians, but also among my favorite people" — guitarist Howard Alden and clarinetist/saxophonist Anat Cohen.

The series, called *Jazz Dialogues: Intimate Improvisations*, is aptly named — it takes place in a room where no seat is more than 30 feet from the performers, and the acoustics are clear but mellow. We sat in the very front row, where we were privy to even whispered banter between the players. Hence I was able to observe Anat demon-



strating for Howard her latest iPhone app, ClearTune, a chromatic tuning aid, as Dan described the unique relationship they share. The first tune, "Blues My Naughty Baby Gives to Me," set a playful tone. "This song goes all the way back to an old New Orleans clarinetist, Jimmie Noone," says Anat; Howard murmurs that the name is pronounced "No one." Anat, on unamplified soprano sax for this one, dances in her seat and Howard's fingers fly on his Benedetto 7-string instrument.

Their program isn't set, so each musical selection happens on the fly after some back-and-forth between them. Anat's clarinet wails "Cry Me A River" (or "Fry Me Some Liver" as Howard suggests). Next, when they prepare to launch into Jelly Roll Morton's "Shreveport Stomp," she quips, "Let's stay civil, shall we?"

They touch on a couple of choro tunes — they describe choro as "Brazilian ragtime" — the first being "Cochichando," by the father of samba, Pixinguinha.

There's a break in the music, and the audience, many of whom appear to be music students, have lots of questions for the pair. When asked how she first got into jazz, Israeli-born Anat explains that she always heard it at home on her parents' LPs — Ella, Armstrong, and the American Songbook — as well as on the radio. It turns out her parents are sitting next to us in the front row, and we know their musical tastes influenced not only Anat but her two brothers, Yuval and Avishai, who also have

established successful jazz careers. Anat says she learned a lot from playing with other musicians at Tel Aviv Conservatory, particularly in a Dixieland band where the solos were written out. Her brothers were playing music and their friends came to the house, listening to Charlie Parker, and broadening her musical exposure.

Dan Morgenstern comments that he first became aware of Howard Alden's playing on a Dick Sudhalter LP, and Howard recalls that was his first LP. But he started on tenor banjo when he was 10 years old, playing ragtime music. And he came to New York in 1982 to play with pianist, composer, arranger and vocalist Joe Bushkin.

Anat and Howard tell us they first played together in David Ostwald's Gully Low Band Wednesday afternoons at Birdland. Howard had been hipped to Anat's choro playing by bass player Nicki Parrott, who knew Howard wanted to play in that genre. So she brought them together at Jules Bistro on the Lower East Side five or six years ago. Morgenstern points out that both Howard and Anat play it all, from trad to contemporary and everything in between. "I was there when George Wein heard Anat for the first time at a Sidney Bechet Society event. He was knocked out hearing her play 'Shreveport.' He said 'You're unbelievable,' and hired her for Newport on the spot."

A Mr. Fuji in the audience asks Anat who her favorite players are, and she says that although her favorites are always changing, she wanted to *be* Coltrane. She knew it was





impossible, but reveals that his music gave her the deepest spiritual experience she's ever had. Morgenstern notes that, fortuitously, Mr. Fuji happens to be one of the world's foremost authorities on Coltrane.

How much of choro is improvised and how much written? Anat explains it's much like New Orleans Dixieland music in that there are three parts and therefore lots of options to create alongside the melody.

NJJSer Fred Macintosh asks whether the fingering systems are different for the soprano sax and the clarinet, and whether Anat ever forgets which one she's playing. She says they *are* different, and "Maybe. No." She also explains that although she doesn't think clarinetists were her main influences overall, she came back to clarinet after hearing Ken Peplowski and Paquito D'Rivera and thinking they were really cool. Her latest CD is a tribute to Benny Goodman. Dan tells us to "look for it in your favorite non-existent record store."

Howard is prodded to tell about his experience with vocalist Joe Williams. When Howard finished playing one night at the Café Carlyle and had gone to sit in over at Condon's, bassist George Duvivier introduced Howard to Joe Williams, who hired him for three weeks at Marty's NYC jazz club. It was to be piano, bass, drums and Howard on guitar. He anxiously showed up at 3 PM for an 8 PM gig, figuring there'd be a rehearsal. No rehearsal. When it came time to play the show, Joe asked him if he knew "Little Girl Blue," and Howard, knowing

how important the right key is for singers, asked Joe what key he should play it in. "It doesn't matter to me. I sing in all 12 of them," said Joe. Howard said Mr. Williams was so musical and so at ease he made everyone play better.

The duo picks up their instruments again for "I Remember Django." Howard remarks that his very good friend, the late guitarist Barney Kessel, wrote this piece for a recording with Stephane Grappelli. Howard has a new album coming out in honor of Django's centennial. Howard's playing on this number is richly textured and his Zen-like demeanor belies a beautiful warm soulfulness, and a dry wit.

Someone requests Ellington or Strayhorn, and the pair obliges with Duke's "Jubilee Stomp." Anat vocalizes her enthusiasm, when she's listening to Howard's inventions, with calls of "Hoooo!" "Yeah!" and "Woooo!" She suggests "Isfahan" and Howard says "I love that one, too."

During "Nuages," I get a strong sense that there's no separation between Anat and the instrument and the song. Her movements, the sounds she makes, are all one with the feeling. She wipes a little sweat from her brow, and plays with her eyes open, looking right at us as though we are just having a conversation.

When they worry they're forgetting the names of tunes, they say it's good to be with Dan Morgenstern, because they can always just say they're going to play "a good old good one."

The concert concludes with a choro piece, the assembled throng responds with enthusiasm and everyone gathers around for post-music bonding, and the last of the munchies. Someone asks Dan where he can go to research a record from the '50s, and Dan says "You've come to the right place. Follow me." We follow along, too, for a Dan-guided walk-through of the vast archives. Among many other treasures, several walls are covered with record store shopping bags, many of which stores are now, per Dan's earlier

comment, "non-existent." Oh, and Mr. Fuji is back at his passion — at a table in the midst of file cabinets overflowing with documents, underneath poster-sized photos of jazz greats — delving into all there is to know about Coltrane no doubt.

Howard had left quickly after IJS's Ed Berger snapped a few photos, in order to make it to two gigs that night, with the Gully Low Band at Birdland and another one later at Joe G's Restaurant.

Arrangements were made to ensure that some issues of *Jersey Jazz* will very soon fly to Israel into the hands of Anat's mom Bilha. And that was that. JJ

This was the last of this year's Jazz Dialogues. Watch our IJS page for future concerts or visit newarkwww.rutgers.edu/IJS/



What's New? Members new and renewed

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

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Jazz Social | The Elegant Style of Ronny Whyte

March 21 | Shanghai Jazz

Story and photos by Tony Mottola *Jersey Jazz* Editor

For his first number at NJJS's Sunday afternoon Jazz Social March 21 at Shanghai Jazz, Ronny Whyte chose Jerome Kern and Johnny Mercer's "I'm Old Fashioned." It was the perfect choice for the polished singer and fine pianist whose style recalls the charm and elegance of the golden age of American song.

Whyte, it seems, was destined for a life in music. "My parents met on the dance floor," he said, noting his early memories of a piano bench full of music. "I think Sinatra was the first word I learned how to say."

The fledgling pianist learned to play jazz in the U.S. Air Force and became hooked on the music. Soon after he headed for New York City where he "wanted to do everything — jazz pianist, singer, actor." He landed in the city at a time when piano bars abounded and soon found work, also having the good fortune to befriend Bobby Short and Mabel Mercer who served as early influences.

Over time the versatile artist tried his hand at writing Off Broadway plays and went on to star with Hilary Kole for a two-year run in *Our Sinatra*, as well as its two national big band tours to more than 90 cities. He was featured twice at New York's JVC Jazz Festival and was inducted into the Cabaret Jazz Hall of Fame. He is also producer of the long-running and now twice weekly *Midtown Jazz at Midday* at New York's St. Peter's Church.

Whyte has left the dwindling piano bars behind, appearing mostly on the concert stage these days, and the show at Shanghai recalled those halcyon bygone days when the price of a drink would buy an hour or two of up-close and intimate song. The singer mixed standards like Tommy Wolf's "Spring Can Really Hang You Up the Most" (in honor of the unusually balmy March weather) and lesser known gems like Ellington's "Tulip or




Turnip." One standout was a raucous "Lulu's Back in Town," with additional updated lyrics by Jack Burns ("Gotta get my hair all spiked with gel...").

The singer is also a talented songwriter and lyricist and his two sets included a half-dozen examples, including "It's Love...or Not," "Bohemia After Dark" (Whyte's lyric set to Oscar Pettiford's bop tune), the bittersweet "Forget the Woman" (recorded by Tony Bennett on *The Art of Excellence*)

and his new "It's Always Christmas in New York" ("That was the world premiere," he announced).

Throughout the afternoon Whyte displayed a wry sense of humor, remarking for example, his tongue in his cheek, "I'm sure no one here has ever heard of Dave Frishberg," before launching into the near hysterical "Blizzard of Lies" and concluding with "The Hampton Blues," his own tune set to Jack Burns's lyric ("My Prozac isn't working and my yacht is in dry dock").

A fine and funny afternoon indeed. The house was full and left happy, many after snapping up one of the singer's CDs. For more information visit www.ronnywhyte.com. For upcoming schedules of *Midtown Jazz at Midday* visit www.saintpeters.org 



The current Jazz Social series concludes with a presentation by pianist Lenore Raphael on May 16 and will resume in September after a summer hiatus.

And the winner is...

Winner of the February *Jersey Jazz* "Win This Book Contest" is NJJS member Doug Phillips of Kenilworth, NJ. Congratulations to Doug.

A copy of *I Walked with Giants:*

The Autobiography of Jimmy

Heath will be in the mail

shortly. As usual, the contest

winner, chosen from dozens

of entries, was sniffed out

by Chickie the Jazz Dog

at *Jersey Jazz's* Newark

headquarters. Thanks to

all who entered. JJ



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. JJ

JAZZ TRIVIA ANSWERS

questions on page 4

1. Irving Berlin said this about "White Christmas."
2. Manteca is an Hispanic slang term for marijuana.
3. The gangster "Dutch" Schultz suggested the idea, and when Razaf resisted, he was "encouraged" by Schultz's gun in his ribs.
4. Havana, Cuba.
5. "Riverboat Shuffle"



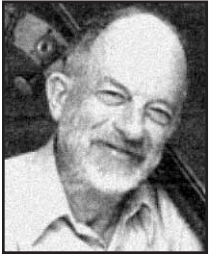
Pio Costa Foundation Presents



A beautiful setting for your special event
featuring a theater stage
The House of Jersey Jazz

31 Westville Ave • Caldwell, NJ 07006

For more information: **973-575-1706**



From the Crow's Nest

By Bill Crow


Joe Temperley dropped by the office recently to say hello, and told me, "I bought another baritone sax! It used to belong to Manny Albam." Many people aren't aware that Manny, well known as an arranger and composer, started out in the music business as a baritone saxophonist. "Manny loaned it to Al Epstein," said Joe, "and Al kept it for 50 years! Now that Manny's gone, Al sold the horn to me."

■ George Avakian was one of the honorees at this year's National Endowment for the Arts Jazz Masters presentation ceremony and concert. The next day, Jim Czak of Nola Studios called George to say that he was in a taxi while the event was being broadcast and the driver had his radio on. Jim heard George's voice, and exclaimed, "Hey, that's my friend George Avakian!" The driver said, "Wow — you know George Avakian? I've followed his stuff since I was a kid. My cousin Bobby Henderson was Billie Holiday's pianist for years — they always said he's a great man!" George told me, "How thoughtful of Jim to take the right taxi at the right time!"


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 stories are excerpted, with permission, from Bill's column, The Band Room in Allegro, the monthly newsletter of A.F. of M. Local 802.

■ From George Young (sung to the tune of "You Don't Know What Love Is"):

You Don't Know Where One Is

You don't know where one is.
You never know the changes or the form.
Your playing is so far below the norm.
You don't know where one is.
You don't know what beats are.
You cannot tell beat one from that of three.
Just how lame can one poor fellow be?
You don't know where one is.
Don't you know the key or chords
For tunes that you claim you are knowin'?
No wonder you sound so lost
Once you've started blowin'.
I can't tell from your line
Whether you're in three or in five four.
I tell you this and tell you one thing more,
You don't know where one is. 

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. 

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

Artie Shaw may have been second in popularity to Benny Goodman, but the temperamental clarinetist tended to undertake more technically challenging — some would say more interesting — material that was groundbreaking in its time. The **Midiri Brothers Sextet** will return to the Bickford to celebrate Artie's centennial on Monday evening, May 3. From previous experience, fans can expect to hear their favorites, with some fascinating and formidable obscurities mixed in.

Joe Midiri will preside on clarinet, as you might expect, with brother **Paul Midiri** dashing between drums and vibes, as needed. **Dan Tobias** will play trumpet, with a rhythm section consisting of **Pat Mercuri** (guitar), **Steve Kramer** (piano) and **Ed Wise** (bass). All should be familiar from previous outings, including Bridgewater in January. The band is well versed in this material, with their *A Shaw Thing* CD requiring additional pressings. "I've seen and heard hundreds of clarinet players," writes Bob Fallstrom in the *Herald-Review*. "Joe Midiri is the best." He went on to say he was "enthralled by his tone, his technique, his creativity, his imagination and sound."

Marty Eigen also gets rave reviews for his **Beacon Hill Ensemble**, many from repeat patrons at performances. The tenor sax player started the band as an octet, to revive the sound of Dave Pell, Shorty Rogers and others who created sizzling arrangements for that size group. They've grown in size and stature, with accomplished members producing custom charts for jazz and swing standards, pop tunes and compositions to fit concert themes.

For their Bickford debut, they'll be introducing some special arrangements that employ THREE trumpets playing in harmony. Pianist **Fred Fischer** is likely to get some solo time, and he also leads their in-house vocal trio, consisting of



Joe Midiri, clarinet;
Pat Mercuri, guitar



Dan Tobias,
trumpet;
Paul Midiri,
drums

himself, **Liz Fischer** and **Nancy Nelson**, a star who has given several of her own concerts here. If you're catching this band for the first time on Monday, May 17, you'll come away understanding why they consistently sell out the Watchung Arts Center, even with frequent encores there.

The Bickford's *Jazz SummerFest* begins in June, with a concert nearly every week throughout the warm season. Festivities start on June 14 when trombonist **Jim Fryer** returns with his **UnUsual Suspects**. He's drafted New England stars **Jeff Hughes** (Bixian cornet) and **Noel Kaletsky** (hot reeds), plus New Yorkers **Mark Shane** (piano) and **Kevin Dorn** (drums). The June 21 offering is **Gelber & Manning**, an absolute vaudeville-type delight that involves pianist **Jesse Gelber** (from The Stomp) and powerhouse vocalist **Kate Manning**. "Boogie Bob" **Seeley** finishes the month on June 28 with an "industrial strength" piano solo.

Things get even more intense during July and August, with the **String of Pearls** vocal trio returning, the **Jazz Lobsters Big Band** playing for the first time here, **Kevin Dorn** introducing his new group (**The Big 72**, from The Stomp), stride king **Neville Dickie** soloing on piano, **Paris Washboard** returning for an **East Coast** exclusive, guitarist **Chuck Anderson's Trio**, ragtime raconteur **Bob Milne** again and also the **Palomar Quartet**, a Goodman-style group featuring **Dan Levinson**. Call the Box Office for exact dates, then plan your vacation around them.



Beacon Hill Jazz Band front line. Photo courtesy of the artists.

Jazz For Shore NOTE temporary venue change!

Mancini Hall, Ocean County Library

Toms River, NJ 08753

Tickets/Information: 732-255-0500

Vocalists normally attract smaller audiences than instrumental players, but **Nancy Nelson** once followed Bucky Pizzarelli (appearing with sons John and Martin, no less) and outdrew him! She's been a frequent performer for NJJS, at both the Stomp and Jazzfest, played the noteworthy jazz clubs in the area and been recognized by both *Downbeat* and *Playboy*...for her jazz acumen, of course.

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

'Round Jersey

Nancy Nelson



She'll be bringing her "S Wonderful Gershwin" program to MidWeek Jazz on Wednesday, May 12, following up on raves extending from the Bickford audience to Xavier University's jazz series in Cincinnati. The material covers

both George and Ira Gershwin, including some they did in collaboration with others. The common denominator is tunes that flow, along with catchy, literate lyrics.

"She is a remarkable singer," writes Dan Morgenstern (a frequent *Jersey Jazz* contributor), "who takes her cues...from the great classic song stylists of jazz." Nancy sings with several bands in the area, having amassed a repertoire covering a wide swath of the Great American Songbook.

Pianist **Keith Ingham** is her secret weapon for smaller presentations such as this. The Grammy nominee contributes his own interesting arrangements underlying the vocals, and works some inspired solos into every performance. Both are a good fit for the intimacy of Mancini Hall.

Bucky Pizzarelli follows on June 16, once again with violin virtuoso **Aaron Weinstein** and venerable bassist **Jerry Bruno**. Based on previous experience, they will fill every seat. Best to buy early, while securing your Nancy Nelson tickets.

On July 14, **Dan Levinson** will bring his new Gypsy Jazz group **Fête Manouche** to celebrate Django Reinhardt's centennial. They were a big hit at the Bickford last year, not surprising since this mostly-strings branch of jazz is fast paced and exciting to hear. Right behind them on August 18 is **Bob Milne**, pianist and raconteur from Detroit, with specialties in ragtime, stride and boogie-woogie. Bob will play in-the-round, so everyone will be close to the action. And clarinetist **Allan Vaché** has just accepted an invitation to return on September 22, after his sellout last year. We're giving you ample advance notice this time!



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

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

calendar:

JAZZ RESEARCH ROUNDTABLES

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

free
roundtables

■ **April 21, 2010:** Jeff Sultanof: Birth of the Cool — Lost and Found

CONCERTS/PERFORMANCE

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

free
concerts

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. Watch for announcement when the series returns in the fall.

JAZZ FROM THE ARCHIVES

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

on
WBGO radio

■ **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.

■ **May 2** — Lots of Body & Lots of Soul: Great jazz recordings of "Body and Soul," from Coleman Hawkins to Joe Lovano. Hosted by Bill Kirchner.

■ **May 9** — Jennifer Leitham: The Real Me: Join Vincent Pelote and guest bassist Jennifer Leitham, who will talk about her decades-long career in which she played with Mel Torme, Doc Severinson, Woody Herman, Gerry Mulligan, Benny Carter and many others.

■ **May 16** — Pee Wee Russell: The Last Decade: Host Dan Morgenstern examines the productive final decade in the career of this highly original clarinet stylist.

■ **May 23** — Jimmy Rowles: The Early Years: Making his mark in 1942 with Lester Young, Ben Webster and Benny Goodman, young Jimmy Rowles was already at the vanguard of jazz piano. Join host Loren Schoenberg as he explores the pianist's first recordings.

■ **May 30** — Jimmy Rowles: 'The 50s: As he eased into a career in the LA studio scene, Rowles remained connected with the jazz world and grew into an even more quirkily original stylist. Loren Schoenberg will play recordings featuring the pianist with Stan Getz, Billie Holiday, Charlie Parker, Gerry Mulligan and others.

■ **June 6** — Sax Appeal: Bill Kirchner examines the multi-faceted musical career of soprano and tenor saxophonist Dave Liebman.

■ **June 13** — Vision Festival XV: Annie Kuebler does her annual salute to this important New York festival of improvised music, June 23–26.

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 - 10:30PM

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 - 9:30PM

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@sbtbnj.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

James L. Dean Band features Van Martin in a Sinatra Tribute 5/23 with special Sinatra buffet and dance lesson.

Swingadelic 5/3 at Maxwell's, Hoboken and Jersey City Festival 5/22.

Cecil's in West Orange has **Al Gold & The Suburban Rhythm Kings** May 1.

Tri-State Jazz Society features **Fete Manouche with Dan Levinson** 5/23 at Brooklawn American Legion Hall in Brooklawn.

The great **Catherine Russell** appears at Shanghai Jazz May 14.

May 1 catch the **Tia Fuller Quartet** at Bethany Baptist Church in Newark.

Eric Mintel Duo May 14 at Hibiscus.

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

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Fran Kaufman photo

Tenor saxophonist Lew Tabackin goes over the drill at a sound check for "Tenor Madness," produced by pianist Ted Rosenthal at the Da Capo Theater in NYC on February 5, 2009. Listening intently are bassist Martin Wind and drummer Tim Horner.

**Fran Kaufman photographs the world of jazz
—on stage and behind the scenes.**

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Joe Caniano & Mitzie Rogers

MAY 13

Bucky Pizzarelli & Jerry Bruno
(Make Reservations)

MAY 20

Muzzy & Rio Clemente

MAY 27

Lou Pallo & Bob Leive

222 Rock Road, Glen Rock, NJ
201-445-2362

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

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