

JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 38 • Issue 6

June 2010



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This year's star-studded Jazzfest lineup will include Tributes to Woody Herman's Four Brothers Band, the legendary Gypsy guitarist Django Reinhardt, and New Jersey Hall of Famers Count Basie and Les Paul. For more information see ad page 5.



clockwise from top left: Les Paul, 1940s, Ray Avery Photo Archives/CTSIMAGES.COM
Woody Herman, Universal Pictures promo 1942, Ray Avery Photo Archives/
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Django Reinhardt, 1930s, ©Ole Brask Collection/Jan Persson Archives/CTSIMAGES.COM
Count Basie, 1954, Los Angeles, ©Ray Avery/ CTSIMAGES.COM

New Jersey Jazz Society
Jazzyfest

in this issue:

NEW JERSEY JAZZ SOCIETY
 Pres Sez/Bulletin Board 2
 NJJS Calendar 3
 Jazz Trivia 4
 Editor's Pick/Deadlines/NJJS Info 6
 April Jazz Social 40
 Crow's Nest 42
 Book Winner 42
 New/Renewed Members 43
 Change of Address/Support
 NJJS/Volunteer/**JOIN NJJS** 43

ARTICLES

Big Band in the Sky 8
 Jack Burns 13
 Talking Jazz: Bill Crow Part 2 14
 Morris Museum Honors Veza 20
 NJAJE HS bands 22
 Noteworthy 24
 Jazz Journeys 26

REVIEWS

College Jazz 28
 Other Views 30
 Book: Teachout on Armstrong 32
 Caught in the Act:
 M. Murphy/C. Russell/Pizzarellis 34
 Cape May Jazz Festival 38

EVENTS

'Round Jersey: Morris, Ocean 44
 Institute of Jazz Studies/
 Jazz from Archives 45
 Somewhere There's Music 46
 The Name Dropper 47

ADVERTISERS

Marlene VerPlanck 3
 Swingadelic 4
 Great Connecticut Trad Jazz Festival 4
 NJJS Jazzfest 5
 WBGO 7
 16 Prospect Wine Bar & Bistro 9
 Shanghai Jazz 11
 Songbirds Agency 13
 Arbors Records 15
 Hibiscus 17
 Union County PAC 19
 Skipper's 20
 LauRio Jazz 20
 Jazzfest at Sea 21
 PA Jazz Society 22
 Centenary College Jazz in July 23
 Jazzdagen 25
 92nd Street Y 26
 Andy Rothstein and Friends 27
 Jim Eigo Jazz Promo 28
 Hornstein: Savannah Jazz 29
 Personal Business Solutions 30
 Judith Kramer 32
 Jazz Arts Project 33
 Gia Notte at Attilio's 34
 Sandy Sasso 36
 The Barron Arts Center 37
 Riverboat Swing 2010 39
 Attilio's 41
 CTS Images 42
 WBGO PhotoBlog 48
 Shelly Productions Glen Rock Inn 48



"...the guitar is just a wonderful instrument. I'm a psychiatrist, a housewife. It's everything else."

Prez Sez

By Laura Hull President, NJJS

Summer is upon us and I'm pleased to say there is no shortage of live music. I happened to be out on Long Island in New York one rainy evening and dropped in to a favorite venue of mine, **Grasso's in Cold Spring Harbor**, where I gig on a periodic basis. Who did I find performing there but the lovely Sue Giles. Sue is not just a terrific singer but a music educator in the Trenton school system. On this rainy night she had the audience in the palm of her hand, singing some great tunes including "Sleeping Bee," "These Foolish Things," and "New York State of Mind." It was a great pleasure to sit and watch Sue in action. If you have the chance to catch her sometime, do!

■ I dropped in to **Papillion 25 in South Orange** to hear Giacomo Gates with the John Lee Trio. What a gas! Always packed to the gills, this venue serves up some terrific fare, and a taste of Giacomo Jazz was on the menu. Giacomo hails from Connecticut, and we don't get to see enough of him here in Jersey. Let's hope that changes soon.

■ If that weren't enough, I had the great pleasure of attending a concert by the **New Jersey City Jazz Orchestra** with special guests Kevin Mahogany and the always entertaining Roseanna Vitro. Each of them was simply divine; together they were terrific singing "Blue Monk." They recorded the track on Ro's *Passion Dance* CD on Telarc in 1996.

Bob Freedman wrote the chart for the NJCU Band and Ed Joffe was directing the orchestra. You can catch a video on YouTube.

■ Just when you thought it couldn't be more spectacular, the **Piano Spectacular** was just that. It was a great concert with Tomoko Ohno, Jerry Veza and Rio Clemente with bassist Steve LaSpina. Thanks to the Morristown **Community Theatre** for their partnership and another great Afternoon of Jazz.

■ Thanks to everyone who came out to the **May Jazz Social** with Lenore Raphael. It was another great afternoon of music, and thanks to our host, Shanghai Jazz for their hospitality. We are on break now from the Jazz Socials and Jazz Film series until September.

■ We were back at **WBGO** to volunteer during their spring member drive. We had tons of fun just like last time, and got to hang out with the hosts again! You can participate too. Simply go to their Website and click on "volunteer." 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.

■ **Jazzfest** is here and we can't wait! Be sure to get your advance member ticket price at \$40. Simply visit the



NJJS Bulletin Board

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

Bring a Lawn Chair for Jazz on the Terrace Two concerts, co-presented by NJJS at the beautiful Reeves-Reed Arboretum, 165 Hobart Ave, Summit. NJJS Member price is only \$15. And the line-up? July 10: Jane Stuart Jazz Trio; August 7: Rio Clemente Jazz Trio. Call for tickets: 908-273-8787 X1414;

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.

FREE Jazz Socials ...will pick up again in the fall. Watch for details at www.njjs.org or via E-mail.

FREE Film Series ...will pick up again in the fall. Watch for details at www.njjs.org or via E-mail.

nt. It's everything: a bartender, g, but it's elusive." — Les Paul

Website to purchase tickets in advance and save! We're at Drew University again and 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. Our concert begins at 7PM with three exceptional youth bands who will simply knock your socks off. On Saturday, June 5, the festival opens at noon with the George Gee Orchestra and his Tribute to Count Basie, honoring Basie'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. 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, after a solo performance by piano legend Marty Napoleon, are John and Bucky Pizzarelli & the Statesmen of Jazz.

■ Get ready for some Jazzfest Afterglow at brunch on Sunday, June 6 from 12–3PM at **Hibiscus Restaurant** with the fabulous Marlene VerPlanck & Friends. Hibiscus Restaurant is located in the Morristown Inn/Best Western, our official Jazzfest hotel. Hibiscus is home to the NJJS piano and a lovely venue presenting jazz twice a week. Reservations are required as there will be only one seating for brunch. For more information, see the ad in this issue. We'll be co-hosting, so we look forward to seeing you there!

■ Mark your calendar for **JazzFeast** when **Palmer Square Princeton** celebrates the 19th annual event on September 11, 2010. Producer-musician Ed Polcer has a great lineup in store — stay tuned to the Website for additional details.

<p>Wednesday May 26 2010 FREE FILM <i>Lady Day</i> at Library of the Chatham, 214 Main Street, Chatham 7 PM</p>	<p>Friday & Saturday June 4 & 5 2010 JAZZFEST Drew University, Madison</p>
	<p>Saturday September 11 2010 JAZZFEAST, Princeton</p>
NJJS Calendar	

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Jazz Trivia

By O. Howie Ponder II



JAZZFEST This month all of our questions are about artists appearing at JazzFest, so that should make things a lot easier. And if you get any wrong you can come out and see for yourself!

Questions

1. There is a "Woody Herman Four Brothers" feature in this year's JazzFest. This guitarist's famous father played tenor sax in that band and many believe that he was an original "Brother," but he wasn't. Can you name them both?
2. This young violinist is a recent graduate of Berklee College of Music which he attended on a full talent-based scholarship. He won two Illinois State Fiddle Championships in 1998 and 2001 while still in high school, making him the youngest performer ever to hold this title
3. All with the same surname, this pianist's uncle was trumpeter Phil and his brother was pianist Teddy. His long career has included stints with many jazz greats, including Louis Armstrong.
4. From Saddle Brook's First Family of Jazz in New Jersey, they are John (Senior), John (Junior) and Martin, with 18 strings between them. No more need be said...
5. She is a frequent guest on National Public Radio's *Fresh Air*, has appeared on *A Prairie Home Companion*, and with Michael Feinstein at Carnegie Hall. She has been inducted in to the Portland (Oregon) Jazz Society's Hall Of Fame, and has been invited to perform at New York's Mabel Mercer Cabaret Convention for two consecutive years at Town Hall and Lincoln Center.
6. This guitarist has toured and recorded with Madonna, Elton John, Ringo Starr, Les Paul, Lionel Hampton, Donald Fagen, Queen Latifah, David Grisman, Bucky Pizzarelli, Howard Alden, Gene Bertoncini and Mark O'Connor, who said that his "music making is on the highest plane... a genuine virtuoso."
7. This young tenor saxophonist graduated from Rutgers University's jazz program and sometimes "commuted" on the train from New Brunswick to Metuchen to sit in at the old Cornerstone on weekends.

answers on page 43

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

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Friday June 4
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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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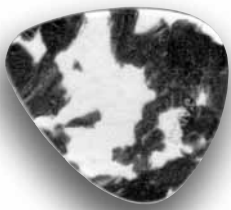
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The Editor's Pick

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

That Lonesome Road

Three Chords for Beauty's Sake: The Life of Artie Shaw

By Tom Nolan (W.W. Norton & Company, 2010)

In 1965, a decade after walking away from music at the top of his form as perhaps the finest jazz clarinetist, Artie Shaw returned to Cleveland to promote a movie he'd invested in. It was there that he had cut his teeth in the music business 35 years earlier while rooming at a local hotel with pianist Claude Thornhill. "Maybe I should have stayed in Cleveland," he told reporter Tony Mastroianni, "I was successful—had a good band job, was making good money, in love with a girl I wanted to marry. I was nineteen and had to make a decision. I decided to follow the road. Maybe I'd have been happy here. Or maybe I'd have been miserable wondering about what I could have done. I guess I might have been miserable anywhere."

And there you have it, that sense of gloom and predestined unhappiness that dogged Shaw's long life from his earliest days and also hangs like a cloud over this new book about one of the jazz world's most brilliant and most tortured souls.

Shaw was among the first and brightest stars of the swing era. His 1938 recording of "Begin the Beguine" made him an overnight household name, and his 1940 recording of "Stardust" was the most popular recording of Hoagy Carmichael's most popular song. Buddy DeFranco later called Shaw's chorus on the record "the greatest clarinet solo of all time." Many other hit records and band iterations followed over the next decade and a half as Shaw expanded his virtuoso skills and his music evolved beyond the constrictions of the swing band paradigm. He was not an artist to revisit the past and was constantly driven toward new and more challenging goals.

But no accomplishment, musical or personal, seemed adequate for him, and he disbanded and reformed his orchestras as frequently it seems as he wed and abandoned his wives. For sure he had his reasons, namely an overbearing, neurotic mother who apparently left him with a contempt for women (at least for those he married), and a cold and selfish father who abandoned him, but not before instilling in the young artist an enduring sense of contempt for himself and his chosen

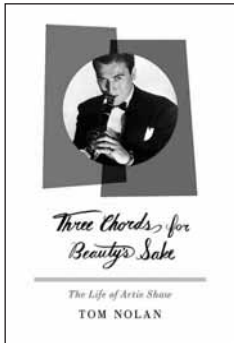
art. And like many who are emotionally crippled in their early years Art Shaw seems never to have been able fill the void. What part of the price of a traumatizing youth that could not be paid by his own personal unhappiness was picked up by those around him, including his sometimes suffering wives and two abandoned sons.

Author Tom Nolan spoke with Shaw several times between 1990 and 2004 and with 100 contemporaries and associates of the bandleader. His well-researched biography eloquently describes Shaw's many musical accomplishments but doesn't dwell on them. After all, the clarinetist was still a young man when he left music behind and he had a long, though less successful, life still ahead. The book also does not pull punches about his often appalling and boorish behavior, and indeed Shaw himself does not run away from his own abrasiveness even late in life. Nolan writes that Art Shaw was possessed of a lively intellect, a quick wit and could be immensely

charming, but that person, sadly, rarely emerges from the page. Despite it being asked and answered one can still wonder what might have been had a 19-year-old Shaw eschewed the lonesome road and put down roots in Cleveland. After all, what is life without its regrets? **JJ**

WIN THIS BOOK

Jersey Jazz has a copy of *Three Chords for Beauty's Sake: The Life of Artie Shaw* to give away to one lucky NJJS member. To enter the contest simply E-mail your name and post office mailing address with "Artie Shaw Book" in the subject line to: editor@njjs.org. Or mail your name and address to *Jersey Jazz*, c/o Tony Mottola, 27 Upper Mountain Ave., Montclair, NJ 07042. Deadline for entries is June 26, 2010. Contest winner will be randomly selected by Chickie the Jazz Dog.



Comments?

Jersey Jazz welcomes your comments on any article or editorial.

Send E-mail to editor@njjs.org or mail to the Editor (see masthead this page for address). Include your name and geographical location.

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

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

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Tony Mottola Editor

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

Linda Lobdell Art Director/Co-Editor
352 Highland Ave., Newark, NJ 07104
201-306-2769
E-mail: art@njjs.org

Fradley Garner International Editor
E-mail: fradleygarner@gmail.com

Dan Morgenstern Contributing Editor
E-mail: dmorgens@andromeda.rutgers.edu

Mitchell Seidel Contributing Photo Editor
Photo@njjs.org

John Maimone Entertainment Contributor
908-753-6722
E-mail: jjm426@att.net

Fred McIntosh Entertainment Contributor
201-784-2182
E-mail: derfie_07675@yahoo.com

NEW JERSEY JAZZ SOCIETY OFFICERS 2010

Laura Hull President
PO Box 771 Morris Plains 07950
973-229-4275 | pres@njjs.org

Frank Mulvaney Vice President
908-233-4824

Mike Katz Treasurer
908-273-7827

Caryl Anne McBride Membership Chairperson
973-366-8818 | membership@njjs.org

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Jack Stine President Emeritus
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Andrea Tyson Immediate Past President
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Joe Lang Past President
973-635-2761

DIRECTORS

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

ADVISORS

Jeff Atterton, Schae Fox, Amos Kaune, Bruce Lundvall, Bob Porter
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Website: www.njjs.org
E-mail: info@njjs.org

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

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2010 Schedule of Events

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Saturday, June 5 – 12pm
Samba with the Sea Lions with
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Thursday, June 10 – 7pm
Gary Walker interviews Hank O'Neal
Brooklyn Public Library



Saturday, June 12 – 1:30 & 3:30pm
Stephane Wrembel- The Django Experiment
Brooklyn Botanic Garden



Saturday, June 19 – 1 & 2pm
Helen Sung Group with guest vocalist Carolyn
Leonhart Brooklyn Children's Museum



Saturday, June 26 – 4-7pm
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Big Band in the Sky

By Sanford Josephson

■ **John Bunch, 88, pianist, December 1, 1921, Tipton, IN – March 30, 2010, New York City.** Guitarist Bucky Pizzarelli says John Bunch was “Benny Goodman’s favorite piano player.” Bassist Jay Leonhart describes Bunch as “one of the greatest jazz pianists the instrument has ever known.” And New Jersey Jazz Society co-founder Jack Stine, recalling the NJJS’s legendary Waterloo Village concerts, says, “Of all the musicians gathered there, no one was revered or looked up to more than John Bunch.”

For all his talent, Bunch, who died from melanoma at age 88, had an understated personality, but his quiet demeanor could be misleading. Pizzarelli, who was scheduled to play with him at Small’s in Greenwich Village the week he died, says Bunch always “had everything planned. You could never play two ballads in a row or two songs in the same key. He was adamant about that.”

His understated personality, though, may have kept him from reaching a wider audience. “The subtlety and sensitivity that Mr. Bunch brought to the art of accompaniment,” wrote Nate Chinen in *The New York Times* (April 2, 2010), “coupled with an almost self-effacing nature, may have prevented him from reaching greater stardom.”

Bunch spanned several styles, and his musical partners varied greatly. His early influence was Fats Waller, but he transitioned into the style of Teddy Wilson. He was a pilot in the Army Air Corps during World War II, and he spent six months in a German prisoner of war camp. Those experiences are recounted in “The Hot Potato: John Bunch,” a chapter in *Friends Along the Way* by Gene Lees (2003: Yale University). Stine says “No one who has not read Gene Lees’ account of John Bunch’s harrowing experiences as POW during World War II should attempt to write a full accounting of this remarkable man.”

In addition to Goodman, Bunch played with such bandleaders as Woody Herman, Maynard Ferguson, Gene Krupa and Buddy Rich. From 1966–1972, he was Tony Bennett’s accompanist. Stanley Kay, once Rich’s manager and now manager of the



John Bunch at Mike Canterino’s Jazz Party, Irving Plaza, NYC. November 1977. Photo by Mitchell Seidel.

Bunch’s touch, according to guitarist Frank Vignola, was “just awesome. When he played a simple C chord, it sounded just like a piano should sound. The same piano could be played by different people and sound completely different.” Vignola found Bunch’s personality “refreshing. He never had a bad word about anyone and always was so supportive. I had the pleasure of recording his last record, which is not released yet, and, although John didn’t think he was playing so well, I can assure you it was as

great as ever. Swinging, fun and, as always, his touch and sound were just brilliant. Truly one of the greatest of all time.”

Diva Jazz Orchestra, remembers when Bunch replaced Kenny Barron in Rich’s small band in the ’70s. “John,” says Kay, “was a wonderful gentleman, a great human being and a great pianist.”

Stine recalls that Bunch was “a complete master of the jazz idiom. It allowed him to fit in with any group he’d be assigned to, like a comfortable shoe, and this is something that very definitely made him a favorite of musicians and audiences alike. His quiet manner and unflappability at the keyboard concealed a passion for expression that few other pianists could match.”

great as ever. Swinging, fun and, as always, his touch and sound were just brilliant. Truly one of the greatest of all time.”

Vignola was also on the 2008 Arbors CD, *John Bunch Trio Plays the Music of Irving Berlin (Except One)*. Leonhart wrote the liner notes for that album. In them, he described Bunch as “a charter member of the Elegant Swing and Harmonic Richness School of Jazz...I have played with John Bunch around the globe for almost 40 years, and I know of what I speak.”

He is survived by his wife, Cecily Gemmill.

continued on page 10

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JAZZ



BIG BAND IN THE SKY

continued from page 8

■ **Herb Ellis, 88, guitarist, August 4, 1921, Farmersville, Texas – March 28, 2010, Los Angeles.**

It was Memorial Day weekend in 1978 when 24-year-old Steve Abshire entered the King of France Tavern in Annapolis, MD. “I was in the Navy,” he recalled, “and I had just been sent to Annapolis to play in the Naval Academy band. I was just being introduced to jazz.” The attraction at the King of France Tavern was the guitar duo of Herb Ellis and Barney Kessel.

The young Abshire was struck by Ellis’s “heavy sense of swing, and his driving passion. I introduced myself and wondered if he had any time to talk to me. After the second or third night, he noticed how intense I was about his playing, and he invited me up to his room and started showing me stuff.” That was the start of a lifelong mentorship and friendship, and, today, Abshire is considered one of the leading interpreters of Herb Ellis’s blues-based style of jazz guitar.

As their relationship progressed, Abshire was impressed with the way Ellis “would drive a rhythm section. He put his chords right in with the bass and drums.” He also remembers Ellis’s “melodic phrasing of solos, just his sense of note placement. These are things he showed me that he had learned from Oscar Peterson.”

After playing with Jimmy Dorsey in the 1940s, Ellis formed the Soft Winds Trio with two other Dorsey sidemen, pianist Lou Carter and bassist Johnny Frigo, in 1947. His big break came when Peterson, who would frequently sit in with the Soft Winds, recruited him in 1953 for his trio, which included the bassist Ray Brown. Drummer Chuck Redd, who played with the Great Guitars (Ellis, Kessel and Charlie Byrd) from 1980–90, believes Ellis “thought he was in over his head when he was with the Oscar Peterson trio. He wasn’t, but because he felt that way, he rose to the occasion. He was afraid he wasn’t going to please Oscar, but Oscar could never find another guitar player



Herb Ellis, left, discusses some music with pianist/leader Gene Harris, center, and arranger John Clayton September 1989. Photo by Mitchell Seidel.

like Herb.” (In fact, when Ellis left the Peterson trio in 1958, he was replaced with a drummer instead of another guitarist).

The Washington Post obituary on Ellis (March 31, 2010) quoted him as saying that playing with Peterson and Brown “was probably the highlight of my career. Oscar’s a mental giant. He’d give me stuff to play, and I’d say, ‘I can’t play this, Oscar.’ He’d say, ‘Yes you can. I know how much you can play.’”

Ellis was like “an uncle” to Redd. “We spent many weeks on the road, and he was very nurturing and very direct with the advice he gave me. He was very emotional, and he was able to express these feelings through the guitar. His playing was very laced with the blues, and it was both simple and powerful. Barney Kessel’s playing was complex and powerful. They were very different people with similar backgrounds. Herb was from Texas, and Barney was from Oklahoma, and they both spent many years in Los Angeles. Their approach to music was really different, but they had incredible rapport. They had the blues in common; they were blues-drenched guitarists. Herb had a certain way of pouring emotion out of the guitar; his face would turn red. He had a deep sense of time and swing — he would always swing.”

Guitarist Howard Alden believes Ellis “could phrase funkier than anybody and swing incredibly deeply, but he could also play remarkably fast and articulate bebop lines as

well. And he always had a warm, friendly sound. His simple, down-to-earth attitude on the surface sometimes concealed his underlying musical sophistication and stylistic breadth.”

Ellis taught Redd about “the intensity of swinging. He would talk to me about other drummers — Jake Hanna, Jo Jones, Buddy Rich. What great insight that was for me, from someone who had spent time on the bandstand with these people.”

Alden played with Ellis at Dick Gibson’s Colorado Jazz Party in the late ’80s and early ’90s. “He was always friendly and supportive,” Alden recalls. “And he was kind enough to carry my guitar

for me one year at Dick Gibson’s when I had a broken ankle. He was a very special person in the jazz world and the guitar world.”

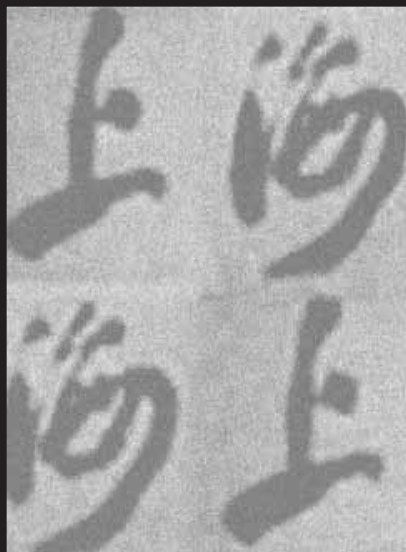
Redd remembers his first recording with the Great Guitars. “I was pretty nervous playing with these icons of the guitar. Herb knew I was nervous. We were going to be recording for two days, so he looks around and says, ‘Remember, kid, in my day, we only had one chance to get it right — and we usually didn’t get it.’ Then I relaxed.”

Ellis, who suffered from Alzheimer’s disease, hadn’t performed since 2000. He is survived by his wife, Patti; their two children, Kari Yedor and Mitchell Ellis of Los Angeles; and three grandchildren.

■ **Mike Zwerin, 79, trombonist and journalist, May 18, 1930, Queens, NY – April 2, 2010, Paris.** Mike Zwerin played briefly with Miles Davis after being discovered at Minton’s Playhouse in Harlem. He also played in bands led by Earl Hines, Eric Dolphy, John Lewis and Maynard Ferguson. But he gave it up to become a jazz journalist writing for the *Village Voice*, *International Herald Tribune*, *Bloomberg News* (and, occasionally, for *Jersey Jazz*).

The story of his discovery by Davis has become almost legendary. He was sitting in with Art Blakey when Davis apparently said, “I like your sound.” But Zwerin’s version was that he said, “You keep pretty good time for a white cat.” What is known is that he played

continued on page 12



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BIG BAND IN THE SKY

continued from page 10

Musician/journalist Mike Zwerin backstage at the International J; Poland. October 1989. Photo by Mitchell Seidel.

with Davis's "Birth of the Cool" band for two weeks while the regular trombonist, Kai Winding was out.

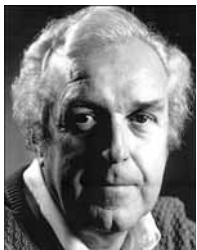
According to James Davis, writing in the *guardian.co.uk*, April 18, 2010, "Jazz was his passion. His knowledge was vast, and it might have been his greatest regret that he could not make a living simply by playing."

Zwerin, who had been ill for some time, is survived by his ex-wife, Martine Halpern, with whom he was still close, his son, Ben, also a musician, and a daughter from an earlier marriage.

■ Gene Lees, 82, jazz writer, biographer, critic, lyricist, Feb. 8, 1928, Hamilton, Ontario – April 22, 2010, Ojai, CA.

From *RiffTides*, April 22, 2010

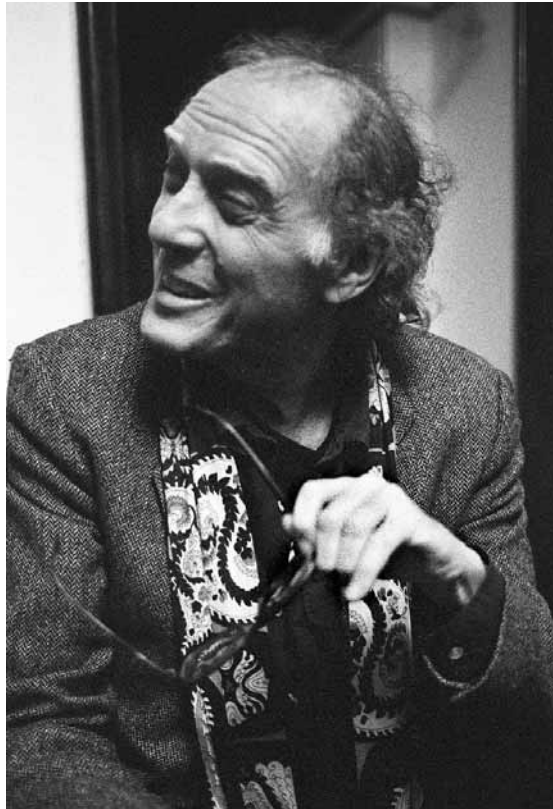
Gene Lees died today. We lost a writer



unsurpassed at illuminating music and the world that musicians inhabit. I lost a cherished colleague whose work inspired me, a dear friend whose companionship brightened my existence. For

a formal biography, see his entry in *The Canadian Encyclopedia* (www.thecanadianencyclopedia.com). My remarks are more personal.

Gene's books about Oscar Peterson, Woody Herman, Henry Mancini, Johnny Mercer and Lerner and Lowe are among the finest biographies of our time, regardless of category. He was completing a biography of Artie Shaw. I have read some of the manuscript. It is definitive. The collections of pieces from his invaluable publication *Gene Lees' JazzLetter* are essential books for anyone interested in music. The titles indicate his range: *Meet Me at Jim and Andy's*, *Singers and the Song*, *Cats of Any Color: Jazz Black and White*, *You Can't Steal a Gift: Dizzy, Clark, Milt and Nat*, *Friends Along the Way: A Journey Through Jazz*. *Jazz Lives* is



Gene's book of essays about 200 musicians from Spiggle Willcox to Christian McBride, illustrated with photographic portraits by John Reeves, who made the one of Gene that you see here.

Some of Gene's lyrics are ingrained in our culture, words to songs by Antonio Carlos Jobim ("Quiet nights of quiet stars, quiet chords from my guitar...") and Bill Evans ("In her own sweet world, populated by dolls and clowns and a prince and a big purple bear..." and so many others. Gene shared his wordsmith knowledge in *The Modern Rhyming Dictionary: How to Write Lyrics*. He sang, and sang well, in personal appearances and on records.

Here are a few of the things I wrote about Gene in the foreword to the second edition of *Singers and the Song*.

Most writing about jazz and popular music, as sophisticated readers recognize with a wince, is done by fans who have become writers. Most are cheer leaders, press agents without portfolio who leave in their wakes evaluations and pronouncements supported by raw opinion and nerve endings. ...Gene Lees brings to jazz writing the skills of a trained and experienced journal-

ist....He was beaten into the shape of a newspaperman by tough editors who demanded accuracy and clear story-telling.

When in 1959 the opportunity came for Lees to become editor of *Down Beat*, he was mature in journalism and music. He brought to *Down Beat* a professionalism in coverage, editing, and style and elevated it significantly above its decades as a fan magazine.

Lees founded his *JazzLetter* in 1981. He has written, edited, and published it with the rigor of an old fashioned-managing editor who enforces high standards of accuracy, clarity and fairness — he once threw out one of his own pieces at press time on grounds of lack of objectivity — and with the passion of an editorial page editor who cares about his community. ...Like all good editors, he knows his readers and the community they comprise. He knows that his community is part of the world, and he knows how the two interact.

Gene wrote like an angel. This is the opening of his classic essay, "Pavilion in the Rain."

On warm summer nights, in that epoch between the wars and before air conditioning, the doors and wide wooden shutters would be open, and the music would drift out of the pavilion over the converging crowds of excited young people, through the parking lot glistening with cars, through the trees, like moons caught in the branches, and sometimes little boys too hung there, observing the general excitement and sharing the sense of an event. And the visit of one of the big bands was indeed an event.

He had strong opinions about everything. We argued. Arguing was half the fun of knowing Lees. Every argument with Gene was a win for me because I had learned from him.

I hope that he wouldn't mind my adapting his final lines of "Waltz For Debby."

*When he goes they will cry
As they whisper good-bye
They will miss him I know
But then so will I.*



— Doug Ramsey, *RIFFTIDES*. Reprinted with permission. www.dougramsey.com

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.

Jack Burns — A Special Person

By Joe Lang NJJS Board Member

For 37 years, Jack Burns and Ronny Whyte were life partners. It is difficult for friends who knew them to see Ronny, and realize that Jack is not somewhere around. On April 12, Jack's life was celebrated at St Peter's Church in Manhattan in a wonderful way, by performers who lent their talents to the occasion, and by those who came to remember Jack, and honor him by their presence. Not only were they present, but so was Jack's effervescent spirit.

Jack loved a good time full of friendship, humor, good food and drink, music and the other things in life that brought him pleasure. He was a great audience for someone telling a story or joke, and equally stellar in the telling role. His way with words enabled him to write witty and well-crafted lyrics for music composed by Ronny, several of which were performed during this evening celebrating his life.

Ronny made sure that this would be an evening of happy remembrances and song, not one of

oppressive sadness. Yes, we were all sad that Jack was not physically present, but we were also glad that we had known him, secure in the knowledge that he had lived his life in a joyous way that reflected his zest for living, an enthusiasm that made those around him feel uplifted by his presence.

When the program started, Ronny immediately gave us a taste of Jack's unique sense of humor by playing and singing a song that they wrote together, "Hampton Blues," a witty and wry commentary on the difficulties of living life as a person of privilege, and some updated words that Jack wrote for "Lulu's Back in Town."

That started an impressive parade of talented performers who paid musical tribute to their friend, Jack, selecting songs that they felt reflected some aspect of Jack's essence. Ronny and Rich Siegel took turns acting as piano accompanists, with Boots Maleson and Frank Tate offering support on bass. All of the other musical participants were vocalists except for pianists Jill McManus and Bill Mays.

In order, the performers were: Amy London: "I'm Old Fashioned;" Eric Comstock: "Wrap Your Troubles in Dreams;" Daryl Sherman:

"Springtime In Honolulu;" Nancy Winston: "After You, Who;" Richard Skipper: "Moon River;" "Over the Rainbow;" Chris Gines: "My Heart Has a Mind of Its Own;" Joyce Breach: "Not Exactly Paris;" Jill McManus: "Blue State;" Jane Scheckter: "People, Places, Things;" Bob Dorough: "There's Never Been a Day;" Rich Siegel: "Spring Again;" Cynthia Crane: "Azure-Te;" Marlene VerPlanck: "The Party Upstairs;" Martha Lorin: "Yesterdays;" Bill Mays: "Philadelphia" (Sixth Movement of Delaware Valley Suite); and Hilary Kole: "I'll Close My Eyes."

There were three spoken interludes by legendary cabaret owner Jan Wallman, Jack's niece Maureen Lindsay, and longtime friends Larry and Laurie Lowenstein. Each of them kept their remarks brief and reflected the unique person that Jack was.

Losing a person in your life who had the special attributes possessed by Jack Burns is always painful. It is important to keep the precious memories of time spent with him ever in your heart, and to continue to benefit from the privilege of having had him as a part of your life. This moving evening helped to make this process happen. JJ

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Talking Jazz

A Jersey Jazz Interview with Bill Crow — Part 2

By Schaen Fox

Part 1 of this interview appeared in the May 2010 issue of Jersey Jazz.

JJ: After the (Claude) Thornhill gig, you worked with Marian McPartland.

BC: That really fell into my lap while I was with Terry Gibbs. We did a concert that Marian was on with Joe Morello and Vinnie Burke, her trio at the time. Marian heard me play and we got acquainted and seemed to like each other. Then I went on to scuffle around for a couple of months. I got a gig with Jerry Wald that was supposed to be three weeks at the Embers. We went in and found that it was for a week with options which they didn't pick up. Just as I was saying, "Aw man, back to the street again," the phone rings, and Marian says, "Vinnie Burke is leaving. Do you want to come and be my bass player?" So I ran right over and started working every night at the Hickory House.

JJ: Again, another legendary lost jazz site. What was the room like?

BC: High ceiling, huge dining room and a kind of racetrack oval shaped bar that had the bandstand in the middle, with the floor of the bandstand at the bar level, so you were up in the air. The piano took up most of the bandstand. I stood behind Marian and Joe was behind me. There were big ugly amateurish paintings of football players, horses and stuff all around the walls. There was a big fireplace in the back where they charbroiled the steaks and on the sidewall of the kitchen was a refrigerated window with all the meat hanging there. Marian

There was a big fireplace [at the Hickory House] in the back where they charbroiled the steaks and on the sidewall of the kitchen was a refrigerated window with all the meat hanging there. Marian used to complain that the meat was better lit than the band.



Terry Gibbs Quartet in 1954. Terry Pollard, Frank DiVito, Crow, Terry Gibbs at Birdland

used to complain that the meat was better lit than the band. She just had some kind of little pink floodlight up there and they kept the lights on bright like a restaurant so it was very hard to get the focus where she wanted it. I said, "Marian, give me a couple of bucks and I'll get some baby spots and set you up with a lighting system here." So I got three tiny spots and some foot switches and wired up the whole thing. I had this switch box where I could catch any two switches at once with my foot. When we did fours the lights would go from Marian to me to Joe. Then I had another switch for a pin spot. When she played a ballad, she would have this little romantic light on her.

One night, I went around and turned off the bright lights in the restaurant and just left some decorative lighting on. Then I turned on these stage lights. It immediately lowered the ceiling and focused your attention on the bandstand and gave a nice atmosphere to the room. Everybody was saying, "Oh, that's nice; what a difference." Then the boss walked in and said, "Who put out the lights? People will think we are closed!" [Chuckles] That was the end of the atmospheric lighting.

JJ: I heard that they did not treat the musicians very well.

BC: They were all right. We used to order coffee and tip the waiters, and they never charged us for that kind of thing. If we wanted to eat, they would give us a reasonable price.

That was my first really good gig. I stayed in town for two and a half years and really got tight with Joe and Marian. The musicians they knew, like Sal Salvador, Jackie and Roy, Anita O'Day would come in and I got to know them all. Duke Ellington was in there a lot. His publicist, Joe Morgan, had a deal with the Hickory House. In those days your publicist tried to get your name mentioned in the newspapers, and he was good at that. He made his best effort to publicize the Hickory House in exchange for free meals. So, he and Duke had dinner in there quite often. On rare occasions, Marian was able to prevail on Duke to come up and play a tune or two. It was always thrilling to me, as he was one of my heroes. Joe and I picked up work from sitting there, because we sounded good with Marian. We got a record date with Jackie and Roy, and one with Victor Feldman. Unfortunately, they lost Victor's tape, so that never came out.

JJ: Did Joe ever talk about his early years with Phil Woods?

BC: He often would say that was the kind of music he wanted to play. He admired Phil so much.

continued on page 16

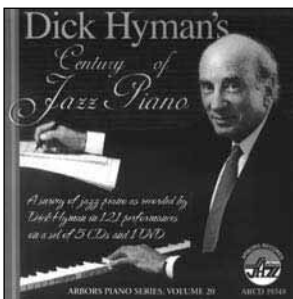
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BILL CROW *continued from page 14*

In fact, I advised him not to go with Brubeck [chuckles] when he got the call. I said, "Joe, you keep talking about the kind of music you want to play. If you go with Brubeck, you're going to ask him for a lot of money and he's going to pay it. Then you're not going to be satisfied with any other job that doesn't pay as much. You'll become world-famous as Dave Brubeck's flash drummer, and never develop any other chops like you're talking about wanting to learn to play." That's pretty much what happened. Actually, it was a good thing that he went with Dave, because it set him up for taking care of himself. [Chuckles] But, in those days, we were immortal and tomorrow never came so that kind of aspiration was always possible. I wanted to go live in a garret and be an artist.

It was a lovely time. I really hated to leave the Hickory House, but when Gerry Mulligan came along and offered me the chance to join his sextet I couldn't turn that down. I gave my notice to Marian and joined Gerry. I don't think he knew my playing that well, but Zoot Sims and Brookmeyer were on the band and we had played a lot in sessions together. They were probably the ones that put in the good word for me.

JJ: His big band was such a surprise for me. Why did he buck the trend and form that?

BC: His original hope was to get back to writing more. He felt that he hadn't been writing anything, and hadn't had anybody to write for, for some years. He had some money from a couple of movies he had made, and could afford to put the big band together. In order to get the music library together quickly he got Bill Holman to write expanded charts on things Gerry had written for the sextet and tentet and things like that. Then he got the stuff Johnny Mandel had done for *I Want to Live*. That really had Johnny's mark all over it. It was really nice stuff. Brookmeyer wrote a couple of things. Gerry got a couple of things from Al Cohn. Gary McFarland contributed about six or seven charts. Wayne Shorter even wrote a chart and gave it to us. Gerry never called a number where anybody groaned, "God, do we have to play this?" It was all wonderful material, but as far as Gerry getting back to writing, he never had the free time because he was so busy taking care of all the problems of having a big band.

JJ: I was thrilled when I heard that band. I thought it was absolutely wonderful.

BC: It sure was. It was one of the high points of my career.

JJ: And it was only at this point in your career that you took formal lessons for the bass.

BC: Well, a little earlier, when I joined Gerry's sextet. When I was with Marian at the Hickory House she was putting me through all the very hard keys. That was very good practice, although I suffered through some of them. I was figuring it out OK. Then I went with Gerry, and he had parts where I was expected to...well, there was no piano player, and I was expected to play these parts even if they started in a very high register. I was in trouble. I was making pencil marks on the bass and all sorts of things to try to keep myself together. I realized I needed somebody to show me how to play up there, and what to do



Bill Crow with Gerry Mulligan.



I played concerts with the Dick Sudhalter Quartet in NYC and Long Island, and in 1996 on the Lindblad Cruise Ship *Polaris*, between Ushuaia, Argentina and Santiago, Chile.

Joe Newman, Maurice Mark, Bill Crow, 1972



with the bow other than to scratch out the last note. The only guy I knew that had mentioned that he was studying the bass was Trigger Alpert. His teacher was Fred Zimmerman, who was at that time first desk in the bass section of the Philharmonic.

I was lucky to find Fred because he was a natural-born teacher. He had an apartment on 55th Street, and it was a double-pleasure to go there because he was also a collector of Paul Klee and German expressionist paintings, Pre-Columbian gold weights and any number of obscure art books. If I had to wait for my lesson, I could sit there and enjoy all of his good stuff. At my first lesson, he said, "Well take out the bow and play something." I said, "Fred, I own a bow, but I only use it for last notes. I'm a pizzicato player." I didn't even know how to hold the thing. So he said, "We'll start at page one of the Simandl book. When we come to things you already know it will go fast. This way we won't miss anything." I might see him for two or three weeks, and then be out of town for two months. He always gave me enough to work on and think about. He was so enthusiastic when I made any progress. I remember one time I played something very nicely for him; he called his wife in and said, "Listen to this." I played it again and he said, "And he's not even serious!" Meaning I did not want to be in the Philharmonic.

JJ: What was his attitude about other types of music, like jazz?

BC: He had a great attitude. He brought me a little eight-bar something and said, "How would you play that?" So I played it, and he said, "But that's not the way it's written." I said, "Well jazz musicians look at a string of eight notes like that and would naturally syncopate them. It's like a 12/8 feel that we're used to." He said, "I knew there was something. It sounded corny the way we were playing it." It was a little something from Hindemith, and he had notated it in what would be like swing phrasing. He said, "About 50 percent of the people in the Philharmonic don't want to learn anything new. They learned what it took to get there and are just comfortable with that. Half are amenable to learning something or taking a chance. It's very difficult if you have a new piece of music or something modern. Everything is always under-rehearsed. If you have something new, you would like to have twice as much rehearsal time as you are given. All the war-horses you are expected to know, so there is never any rehearsal for them."

I did go to a concert of his pupils one time, which was really, really interesting. He was teaching Orrin O'Brien, who is now in the same position he was in at the time with the Philharmonic. He was instrumental in getting her into a major orchestra. At that time, women couldn't get into bass sections in classical

continued on page 18



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BILL CROW *continued from page 16*

orchestras around New York. She said, "Well, they are having auditions for the opera, but I'm not going. I know I'm not going to get in." He said, "No. You are going to go down there and play so well they won't be able to deny you." That's exactly what happened.

JJ: It was about this time that you played your one gig with Duke Ellington. Would you tell us about that?

BC: I was working with Mulligan's Quartet. We were supposed to play opposite Duke at Lewisohn Stadium. It was up above Columbia University but it is no longer there. It was a big open air concert hall. We were waiting backstage for Duke to go on first. Duke was looking at his watch and wondering where his bass player was. So Duke came over and pulled me by the sleeve and said, "Come with me." He took me right out by the piano where the music stand was for the bass player. So, I'm standing there with my bass and feeling like I've just been kissed by angels and the whole band is giving me a big smile welcome. I went to pick up the bass book from the floor, and Britt Woodman said, "Don't do that; that's all been changed." So I said, "Well, what's the first tune?" Britt said, "Just hang around in B flat. We'll tell you when to change." So we did that. They talked me through where there were some other changes.

Duke was smart like a fox. He went way back in the book to the tunes that I would probably know, and he could see after the first couple that I did know them. So he went about his business up front, but as soon as we came to a ballad where I really needed to know what the chords were, he was at the keyboard right beside me. As he played his part, he would just point on the keyboard to my note just before I needed it and I would play it. He led me through the whole tune; never played my note, just pointed at it. I'm standing there grinning like an idiot, having such a wonderful time that Gerry got bugged. He said something to Duke about tiring out his bass player, and then said to me, "How come you don't have that much fun when you are playing with me?" [Chuckles] I said, "Oh, man, come on. You get to play with Duke all the time. This is my one chance. Let me have some fun."

JJ: Did any of Duke's men say anything to you?

BC: Oh, a couple of the guys said "nice job" and all that. It was funny; later that summer we were down at French Lick, Indiana at a resort that George Wein had gotten to accept a jazz festival. I was standing in the lobby waiting to go up to my hotel

room, and the elevator door opened and Duke stepped out. He said, "Ah, Mr. Crow, I never had the opportunity to remunerate you for your excellent services there in New York." I said, "Duke, that was the thrill of my life. Please be my guest." He bowed graciously and went on into the dining room.

JJ: There is very little surviving of Gerry's time with Judy Holliday. The album *Holliday with Mulligan* is about the best example. Why was that released so long after her death?

BC: She didn't think she sang well on it. She always intended to redo the vocals.

JJ: Was Gerry pleased with it?

BC: I'm not really sure how he felt about it, but after a number of years passed since her death, I think they thought it worth releasing because it was the only thing she ever did like that.

JJ: Finally, I want to ask about your writing. I'm always anxious to read your column of musical anecdotes. How did you start that?

BC: I was offered a column by John Glasel when he was elected president of Local 802. I said, "I know exactly what I want to do. People are always telling stories to each other, and somebody always says, 'Gee, somebody should write these down.' I think this would be the perfect place to do it." The first couple of columns, I wrote stories out of my own memory, and immediately the membership got the idea and started sending me stories. I think I'm in my 23rd year of writing the column, and I've never had to go looking for a story. I've always had plenty of stuff. You can find the whole column online. The web address is www.local802afm.org. Just scroll down to Bill Crow's Band Room. If you want to see back issues, go to "News of 802," then "Publications," and then scroll down to Band Room.

JJ: And the last question: you took some heat about the piece you wrote about Benny Goodman's tour in the USSR. Would you tell us about that?

BC: I did at the time. Many years after the Goodman trip in '62, Gene Lees sent me an Email saying, "Why don't you write something about that tour? Nobody ever really has. Why don't you give it a shot? I'll publish it in the *Jazzletter*." I said, "Any idea how long you want it?" "Oh, as long as it takes." Turk Van Lake had been working on a book about the tour, but never got past the first rough draft — which was more of a diary. I got a hold of Turk's rough draft, and it was a really useful document, because it had names and dates that I would have had a lot

of trouble putting together again. So I sat down and wrote the thing and sent it to Gene, and he said, "OK, this is great, let's publish it." Within the next two or three days, Benny died. So I called Gene and said, "What do you think?" He said, "I think we should go ahead as planned." He put it out in about five or six different issues. When the first installment hit there were a lot of people saying this was dancing on Benny's grave. But I got a lot of comments from other people like Margaret Whiting. She said, "Thank God, the truth is out." [Chuckles]

Gene must have gotten his mailbox full about that for the next two or three months. He finally put a note in the letters column saying, "All right, I've had enough. We are not going to publish any more Benny Goodman letters." That all cooled off. It was no big deal. It was an interesting project for me because all I was trying to do was describe accurately what happened. I didn't have any axe to grind with Benny. I never intended to work with him again, but I knew a lot of people were interested in what went on, and I had a good memory of it. Actually, it got me started writing again. I hadn't written anything in quite a few years. I enjoyed the exercise.

JJ: And I enjoyed talking to you. Thank you so much for your time and great stories. I want to add that I'm envious of the way you immediately recalled these names and dates. I wish I could.

BC: I remember Davey Lambert told me that he was once with a girl and he met his brother on the street. He wanted to introduce her but he couldn't remember his brother's name. [Laughs] So, these things happen. All right, goodbye. **JJ**

Bill's website is at www.billcrowbass.com. His biography there is illustrated with many rewarding home photographs.



Jazz Profiles has a wonderful interview with Bill that is filled with many more stories.

If you go to www.vimeo.com/6950285 there is a very abridged video interview. It is most interesting in that it is a video of Bill at home.

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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Member Notes

NJJS member Jerry Vezza to be honored at Madison Museum event

The Board of Trustees of the Museum of Early Trades & Crafts in Madison, NJ is pleased to name Madison's jazzman Jerry Vezza as the 2010 Craftsman of the Year. Jerry will be honored at a luncheon reception at 1PM on Sunday, June 6 at the Madison Hotel, 1 Convent Road, Morristown, NJ. The Craftsman of the Year Award was established by the Museum in 2002 to honor New Jerseyans who have, in their own unique ways, significantly advanced their mission.

Jerry was chosen for excellence in his musical craft and for his commitment and dedication to promoting and enhancing the arts, arts education and cultural activities for the benefit of all. An accomplished bandleader and pianist, Jerry is a favorite among Madison area residents. With more than 30 years of experience, he has performed alongside many of the jazz greats at marquee venues in New Jersey, New York, Los Angeles and Europe. His repertoire embraces traditional wedding music, the Great American Songbook, Broadway show tunes, jazz standards and classic rock hits.

Jerry is a member of the Madison Arts & Culture Alliance, promoting arts education and performing arts in the community and in the schools. Many individuals and institutions, including the Museum, have benefited from his efforts.

The Museum invites all of Jerry's fans and friends to join them for this memorable event. For more information, and to get tickets, call the Museum at 973-377-2982, ext. 14.



Jerry Vezza performing at Drew University, Madison at NJJS Jazzfest 2008. Photo by Tony Mottola



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NJAJE's Battle of the Bands

Three high school jazz ensembles top April 24 playoffs; set to perform at Jazzfest on June 4



Band Director Andrew DiNicola reads the J.P. Stevens Jazz Ensemble at the Division I NJAJE Jazz Ensemble Competition. Photo by Frank Mulvaney.

Twenty-seven New Jersey high school jazz bands competed for top honors in three divisions at J.P. Stevens H.S. (I), Princeton H.S. (II) and Overbrook H.S. (III) on April 24 in the New Jersey Association of Jazz Educators annual band competition.

They each got 20 minutes to show their stuff, and not a note more. Going overtime would cost a penalty in their judging score (showing up late would also cost you). No worries, no penalty flags were thrown by the judges. It was a clean fight.

Repeating as winner in Division I was the powerhouse J.P. Stevens Jazz Ensemble under the direction of Andrew DiNicola. Vincent Turturiello's Scotch Plains-Fanwood Moonglowers also repeated last year's win in Division II and posted the highest score of all 27 outfits (95.55 points on a scale of 100). In Division III Newark Academy's Select Jazz Band, directed by Julius Tolentino, nosed out last year's winner, the Princeton Studio Band. Newark Academy, founded in 1774 and one of the country's oldest private schools, placed third in their first appearance last year.

The emergence of three Italian-American band directors was not lost on NJJS Vice President Frank Mulvaney who monitored the competition. "I think that's pretty interesting," he said.

All three schools have accepted an NJJS invitation to appear at Jazzfest, 7PM Friday, June 4, in a "Stars of Tomorrow" concert at Drew University. Based on last year's three-hour blowout, which also featured J.P. Stevens and the Moonglowers, it should be quite a show. And the first appearance by the up-and-coming Newark Academy will make for a feisty final "battle."

The show is free.



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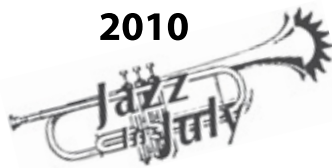
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Noteworthy

Fradley Garner International Editor *Jersey Jazz*

JULY 4 IN SATCHMO'S GARDEN ... WHITAKER PREPS FOR ARMSTRONG BIOPIC ... TRUMPETER TILDS THRIVES IN ENGLAND ... CD FUNDRAISER WITH PERKS ... 3,000-JAZZ- CLUB WEB ROSTER IS TROMBONIST'S LABOR OF LOVE

JULY 4 IS LOUIS ARMSTRONG'S "traditional birthday" (August 4, 1901 is the date of record) and Pops's House Museum over in Corona, Queens, will light an afternoon sparkler. "There will be a free live jazz band, discount guided house tours from noon to 5:00 PM, a giant birthday card for visitors to sign and free birthday cake for all comers," **Deslyn Dyer**, the museum's assistant director, e-mailed us. The Japanese garden offers a cool venue for hot jazz starting at 1:00 PM. Check out LAHM summer events at www.louisarmstronghouse.org. Sign up for E-Pops updates.

FOREST WHITAKER, ACTOR NONPAREIL,

is honing his trumpet chops and graveling his vocal cords as he gets set to direct and star in *It's A Wonderful World*, the life story of Pops, of course.



"I didn't know anything about **Louis Armstrong's** life until I started working on the piece," Whitaker told the online magazine, *Empire*. "Going into his life has been a really interesting journey — going into this guy who connects the world because people like him all over the world." Shooting starts in April 2011. The film is "told as two different myths of the same person," private and public.

EN ROUTE TO STONEHENGE, a young American trumpeter and composer, **Brant Tilds**, reflected on his move from Denmark to England in 2004. "In Los Angeles, I had been warned about the Danish reputation for xenophobia"—the in-group gets the gigs. **Ed Thigpen**, the late Copenhagen-based drummer, told him the



Getting the gigs: American trumpeter Brant Tilds, left, at Parker's trumpet shop in London, works 70 to 100 dates a year with his quartet in the area.

same thing. "Everything I did was off my own back," says Brant. England was a much bigger scene. "I started getting gigs right away here, and bandleaders were familiar with my work with **Eddie Palmieri, Ozomatli, Joe LaBarbera** and others around Los Angeles. I live 45 minutes north of central London in a quiet, three-bedroom house (the town of Bedford being the last place Glen Miller played before he vanished) and have a studio on a farm 10 minutes further out in the countryside." Brant's first CD with his new quartet, *Green Gold*, was released in April. He wrote 12 of the 14 Latin-jazz tunes. Videos at www.branttilds.com.

CONSIDER THIS E-APPEAL to invest in the **Microscopic Septet's** new CD project. "The Micros are using an innovative arts funding Internet resource called www.kickstarter.com to fund the production of our new CD, *Friday The 13th: The Micros Play Monk*. Because in today's [economic climate] we are compelled to raise the money to produce the recording ourselves... we are reaching out to you, our friends and

fans, to help us make this CD possible. We [are] within spitting distance of our goal — but we need to reach all of our goal in order to get any of the money. We have five *days* to get there or we have to give it all back — that's the way it works. But even [then] we are still offering the awards listed — as we actually need a little bit more...to cover all of our expenses, so, jump right in!"

(P.S. at presstime: They reached it, raising \$9,000 before the week was out.)

WEB HIT-OF-THE-MONTH

JAZZ CLUBS WORLDWIDE is one helpful website. Not new—"we'll have been online 14 years this November," site developer **Peter Maguire** tells me—but useful for visitors and musicians alike. JCW currently maps some 3,000 clubs in more than 160 countries, including 40 U.S. states. It offers YouTube video clips of live performances at many venues. Say you're going to London, you can look into Café Consort at Royal Albert Hall (from Latin American and jazz to flamenco and samba), Ronnie Scott's, Jazz on Hyde Park, and other spots. "The site is widely used by bands, musicians and agents to set up gigs," says Maguire, himself a valve trombonist and writer. There's a Gig Calendar and Musicians Index, and education, festivals, record labels are covered. Start at www.jazz-clubs-worldwide.com.

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



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More information to
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Barron Arts Center Presents The Cobra Brothers at "Red, White and Blues: Jazz and Blues from the Garden State" Concert Series

WOODBIDGE, NEW JERSEY –The Barron Arts Center is pleased to present the Cobra Brothers on June 17, 2010 at 8 PM at the "Red, White & Blues: Jazz & Blues from the Garden State," a concert series running through the summer of 2010. Admission is free and everyone is welcome to attend. The concert will take place indoors at The Barron Arts Center, 582 Rahway Avenue, Woodbridge, NJ. Reservations are required. Please call 732-634-0413 for more information or to reserve your seats.

The Cobra Bros. is a high energy four piece Blues band that performs a wide scope of blues — Chicago, Delta, Swing, Funk, R&B, Jazz, Rock and Country — but maintains its roots interpreting classic and contemporary blues.

In the spirit of giving back to the community, the Barron Arts Center is collecting items for the Mayor's Food Pantry, Woodbridge Animal Shelter and Angel PAWS at all events throughout the year. Please bring a non-perishable food donation for the Mayor's Food Pantry and/or cat & dogs items for Woodbridge Animal Shelter and Angel PAWS. Items needed: cat and dog food (wet and premium dry), kitty litter, paper towels, paper plates, cleaning supplies (bleach, soap), towels, animal beds, toys, bathroom throw rugs, plastic garbage bags, grooming items (q-tips, cotton balls), and office supplies (paper, pens, etc.).

For more information or directions, please call 732-634-0413.

Jazz and Java in Red Bank

The Jazz Arts Project's Jazz Café series runs in Red Bank on Friday and Saturday evenings beginning July 9 through August 7. Stay tuned for schedule.

www.jazzartsproject.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 on Governors Island

Michael Arenella and His Dreamland Orchestra invites you to two weekends on this hidden gem just off the southeastern tip of Manhattan, nestled in the heart of majestic New York Harbor.

On the weekends of July 17/18 and August 28/29 from 11 AM to 6 PM, Michael Arenella and His Dreamland Orchestra will cast a spell of hot jazz and open-air merriment that will delight the whole family. This Jazz-Age Lawn party brings you back to the 1920s for a rollicking and delightful afternoon of live music and dance on a wonderful wooden dance floor under a shady grove of centuries-old trees. Enjoy fun free period dance lessons and period dance demonstrations. Picnicking encouraged! Admission is just \$7 (free for children under age 7).

Also on offer are traditional tug o' war and horseshoes, a best pie-recipe contest, vintage clothing and ephemera dealers, milliners, a 1920s automobile exhibit, literary readings, and more.

Ferry to the island is free and quick, and the view is stunning. Governors Island Ferry: 10 South Street, in Lower Manhattan, just northeast of the Staten Island Ferry R train to Whitehall Street. For schedule, consult www.govisland.com

For further information on the program, visit www.dreamlandorchestra.com

Great Connecticut Trad Jazz Festival July 30, 31, August 1

For tickets and more information check the Web site: 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 page 4.

News Flash: The Festival has booked Stephanie Trick, one of America's premier young stride pianists, for this year's Festival. Stephanie has played concerts in many places around the United States and abroad, including Chicago, Virginia, Indiana in the US, and France and Switzerland. She has shared the stage with Oliver Mewes of Germany, Phillipe Carment and Louis Mazetier of France, and Connecticut's own Jeff Barnhart.

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Bill Charlap, piano / Renee Rosnes, piano / Peter Washington, bass / Kenny Washington, drums

TUE, JUL 20, 8 PM

HOORAY FOR HOLLYWOOD: STARRING SONGS FROM CLASSIC HOLLYWOOD MOVIES

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John Allred, trombone / Bill Charlap, piano
Ted Rosenthal, piano / Sean Smith, bass
Lewis Nash, drums

WED, JUL 28, 8 PM

POSTCARD FROM BRAZIL

Maucha Adnet, vocals / Phil Woods, alto sax
Erik Friedlander, cello / Bill Charlap, piano
Renee Rosnes, piano / Reg Schwager, guitar
David Finck, bass / Duduka Da Fonseca, drums

WED, JUL 21, 8 PM

PICTURE OF HEATH: A TRIBUTE TO LIVING LEGEND JIMMY HEATH

Jimmy Heath, tenor sax / Jeremy Pelt, trumpet / Steve Wilson, alto sax / Steve Davis, trombone / Bill Charlap, piano
Jeb Patton, piano / David Wong, bass
Lewis Nash, drums

THU, JUL 29, 8 PM

BALLADS & BLUES: AN EVENING OF ROMANCE AND SOUL

Freddy Cole, vocals / Houston Person, tenor sax / Jeremy Pelt, trumpet / Bill Charlap, piano / Pat Bianchi, organ / Paul Bollenback, guitar / Peter Washington, bass / Kenny Washington, drums

THU, JUL 22, 8 PM

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"...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."

Tony Mottola, Editor, Jersey Jazz, The Journal of the NJ Jazz Society

Andy Rothstein's

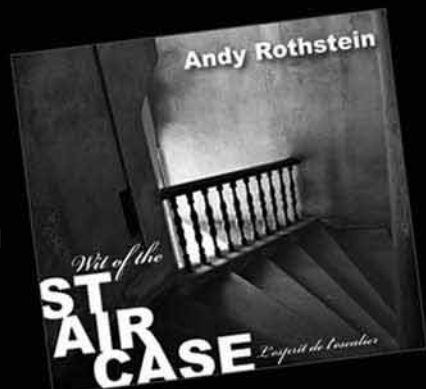
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Jazz Goes to School The College Jazz Scene

By Frank Mulvaney



New Jersey City University, Apr. 5 Kevin Mahogany, Roseanna Vitro & NJCU Ensemble

I have never been disappointed with a jazz event at NJCU and if you readers had experienced what I have, you would make it a practice to cue up early to get a good seat. The programs are always designed with great care to insure audience interest and a very entertaining good time. The first segment of the program belonged solely to the wonderful 17-piece jazz ensemble with three terrific charts. The first was by the great composer/arranger Thad Jones originally for the Basie band called "Little Pixie." This is a lively, get-your-attention, fun number that presented some challenges for the sax section which were ably handled and featured an outstanding solo from tenorist Jeremy Fratti. The rhythm section of Jason Teborek (piano), Pete McCullough (bass), and Jon DiFiore (drums) quickly made their presence felt and they would prove to be the key ingredient of the stew throughout the concert. These young lions have a regular gig together at a top NYC hot spot. Don Sebesky wrote the beautiful ballad "Warmly" for Mr. Ellington. It has sumptuous full ensemble harmonies that warm the soul and featured a marvelous soprano sax solo from freshman David Fugel. Bob Mintzer's "8th Avenue March" is most definitely a march and a funky one at that. It conveys well the feel of the excitement on the famous NYC thoroughfare. Here we had a great guitar solo by Eamon Kenny accented by well-placed brass shouts.

The vivacious Roseanna Vitro then came on stage for her two-song segment. I had been hoping to hear a lot more from the diva but what she did was most satisfying. With her impeccable good taste she chose Benny Golson's "Whisper Not." This is a real jazz singer's song that only a talent the likes of a Peggy Lee or Anita O'Day could

do justice to, but, oh Roseanna, did you ever do a good job on this one! What a treat! The Kenny Werner arrangement really clicked and was augmented by a masterful solo from trumpeter Joe Mosello. Next we heard Johnny Mandel's lovely ballad "A Time for Love" arranged by Grammy-nominated Professor Pete McGuinness. Ms. Vitro delivered the beautiful lyrics as only a top musician/singer could. The clever arrangement includes alternating voicings from the combination of clarinets and flutes with mellow brass. Justin Hernandez also chipped in with some fine flugel work. Closing out the set was an impressive original from Professor McGuinness — "Chase Scene." This is an exciting, complex composition, which has an ebb and flow about it. Some excellent improvisational opportunities were presented here for altoist Fugel, trumpeter Hernandez (very hot), trombonist Pablo Rodriguez and especially drummer DiFiore. How could the second set be better?

It might be safe to say that in another era, jazz singer Kevin Mahogany would be a huge celebrity. Wow! What vocal equipment! Kevin has to be considered a legitimate heir to Joe Williams and Johnny Hartman although they could not possibly scat with this cat. This big bear, multi-talented musician possesses a deep, rich and smooth baritone voice that some would literally kill for. We would be the beneficiaries of a book of great big band arrangements that Kevin brought with him. First off we heard the familiar "There Will Never be Another You," but never with the likes of the scattling Mr. Mahogany unleashed. The Harry Edison/Jon Hendricks classic "Centerpiece" was next and the comment I heard behind me was "This guy is a real jazz singer." The trumpet section was exceptional on this one, especially Alan Quinn's solo. The saloon song favorite "One for My Baby..." (Arlen/Mercer) had a marvelous Frank Mantooth arrangement, which evolved from a traditional ballad to a hard slow swing allowing space for an excellent tenor solo from Jeremy. From Ellington and Strayhorn we were gifted with "Don't Get Around Much Anymore" and "Satin Doll." Does the feast ever end? On comes Roseanna to replicate a duet that she and Kevin recorded a few years back of "Blue Monk." These guys work really well together and the "call and response" scattling was simply out of sight. It was interesting to learn that Abbey Lincoln wrote the lyrics for this one. All good things must come to an end and one more time Kevin shared his incredible artistry with us on "Secret Love" with of course some amazing scattling. Kevin, Roseanna and the magnificent band were rewarded with thunderous applause as they took their bows. If we had seen Kevin at a top NYC club, it would easily have cost four times the price of the concert ticket. Am I telling you to get out and support the school, the students and the music — you bet I am!



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**Rutgers University, Apr. 13
Duke Ellington's
"Such Sweet Thunder" Suite**

One of the things that I have come to like most about college jazz concerts is the educational element because the material selected is often of historical significance or benchmark in nature and one is not likely to experience it live outside of collegiate environs. This is most certainly true of Duke Ellington's and Billy Strayhorn's "Such Sweet Thunder" suite composed in 1957, inspired by Shakespeare's plays, characters and poems. The title of the suite and the first piece of the 12 component pieces is derived from a line in *A Midsummer Night's Dream*: "I never heard so musical a discord, such sweet thunder." Othello is the source inspiration for this first piece. It's a bluesy moderate swing in which we have much plungered brass, suggestive of pain and agony and featured outstanding solos by James Ohn (tenor) and Artist in Residence Walter White (trumpet.) It's a harbinger of good things to come and its sudden ending catches us by surprise. The second piece is a short ballad called "Sonnet for Caesar," structured in sonnet form. Doug DeHayes was on his feet with his clarinet throughout playing magnificently while the ensemble provided supporting chords. "Sonnet for Hank Cinq" was a short up-tempo tune with an aggressive sensibility featuring a sensational contribution by trombonist Brent Chiarello (a 2009 NJJS Scholarship recipient). The fourth piece was "Lady Mac," a bluesy waltz with a strong rag influence. It seems that Duke and Billy were trying to portray elegance and extreme passion as well as a dark evil nature. Here we had some lovely melodic ensemble playing early on with exquisite solos by Walter on flugel and Peter Laurance on alto followed by a raucous ending. The composers went back to Othello for "Sonnet in Search of a Moor." It's another short piece with a pleasant piano intro and clarinet dominant chords plus a long bass solo representing

the main character ably handled by Julian Smith. At the half way mark we had "Telecasters" wherein the composers tried to connect the witches of Macbeth and Iago from Othello. You have to know the objectives to appreciate the fascinating musical themes as Iago is represented by a fine bari feature (Marc Chernoff) and the witches are represented by the trombone chorus. "Up and Down, Up and Down" may be the cleverest piece of the suite, which draws upon the plotline from *A Midsummer Night's Dream* and the Puck character. It a pleasant moderate swing using double clarinets again and in which three pairs of players at different times interact with trumpeter White who goes on to have a dandy exchange with trumpeter John Saraga. At this point I have to say that this suite is a lot to digest in one listening. So let's take a break and start a new paragraph.

So here we go with the eighth piece called "Sonnet for Sister Kate" inspired by the Shrew as in *The Taming of*. Trombonist Alex Rodriguez, plunger in hand, delivered a marvelous solo over droning saxes on this

one. "Star Crossed Lovers" is the most well-known piece of the suite and the legendary Johnny Hodges is famous for his unforgettable alto solo on the original recording. Doug DeHayes filled in splendidly for the great one on this gorgeous melodic composition representing the romantic feelings of Juliet for her Romeo. It's such a magnificent piece of musical art that I wish I could hear it every day. Hamlet inspired the tenth piece called "Madness in Great Ones." Trumpeter White was the key player on this swinging composition, which has some interesting colors provided by clarinet and two altos and stratospheric trumpet phrasings that furnish the craziness element. Bassist Ark Ovrutsky is the man responsible for the hypnotic jungle beat for "Half the Fun." The concept here was the tension that might have existed when Marc Antony first met Cleopatra. Its chock-full sumptuous ensemble harmonies were enhanced by first-rate bari and trombone playing from Messrs. Chertoff and Chiarello, respectively. The twelfth and final piece of this amazing suite is titled "Circle of Fourths."

I understand that it has no specific connection to the works of The Bard and is rather an exploration of the harmonic relationships of musical keys via fourths to dramatize the interconnectedness among his works of comedy, history, tragedy and the sonnets. A big shout by the trumpets announced the tune and it quickly became apparent that we had an up-tempo swinger. Delightfully, it provided opportunities for three more players to demonstrate that they too had major chops, namely Taylor Savage (tenor), Paul Kirby (piano) and Ben Hankle (trumpet). As a bonus, the band had a rip-roaring good time with "Cotton Tail," which allowed ensemble director Conrad Herwig to show us why he is considered one of the finest jazz trombonists in the world.



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Other Views

By Joe Lang
NJJS Board Member

There is a lot to cover and so little time and space in this column about outstanding new releases not to be found in the NJJS inventory, so here it is.

■ **EARL MACDONALD** is an outstanding jazz educator, composer and arranger who currently teaches at the University of Connecticut. Although originally from Canada, he has some roots in New Jersey, having earned his Master's Degree in Music Education from Rutgers University. He spent the years 1998-2000 as the musical director, pianist and arranger for the Maynard Ferguson Big Top Nouveau Band. **Re: Visions (Death Defying Records – 0004)** finds his impressive big band, conducted by Mike Holober, exploring nine of his arrangements, six for original compositions, plus his takes on Bob Berg's "Friday Night at the Cadillac Club," Victor Feldman's "Joshua," and Dizzy Gillespie's "Woody 'n You." MacDonald's interesting and exciting charts lie easily on the ear, offering ample space for the soloists. Almost all of the 17 members of the band receive solo space, and they each show a talent for improvisational creativity. Among the more familiar names on the band are trumpeters Michael Philip Mossman and Joe Magnarelli, saxophonists Mark Phaneuf and Ralph Bowen and bass trombonist Doug Purviance. This is not a swing band, but it is one that would be a pleasure to catch in concert playing the kind of superb music found on *Re: Visions*. (www.earlmacdonald.com)

■ Bob Lark is another jazz educator who is based at DePaul University in Chicago. His **DEPAUL UNIVERSITY JAZZ ENSEMBLE** has recorded albums featuring many jazz stars as guests, like alto sax man **PHIL WOODS**, who contributes his considerable playing and composing talents to **Solitude (Jazzed Media – 1048)**. This is the third release with Woods joining the DUJE for a program of first-rate big band sounds. The 10 Woods compositions that comprise the program for the set vary from the boppish heat of "Before I Left" to the delicate beauty of "Flowers." Along the way we meet some old friends of Woods who receive musical tributes from him. "Randi" gives a nod to Randi Hulton, a Norwegian jazz journalist, "Ol' Dude" honors the sax master Budd Johnson, and "Song for Sass" recalls the beauty and range of the vocal artistry of Sarah Vaughan. Three of the tracks have Woods' regular trio, Jim McNeely on piano, Steve Gilmore on bass and Bill Goodwin on drums, joining the student ensemble. The arrangements are by

Woods, McNeely and several cats associated with the DePaul program, including two members of the band, trumpeters Scott Dickinson and Joe Clark. The band is exceptional, sounding as tight and mature as a professional outfit. The soloists are first-rate. This is a damned impressive CD. (www.JazzedMedia.com)

■ Among the younger alto players around now, **DAVID GLASSER** is one of the most likely to attain the legendary status that has come to Phil Woods. He is equally effective at any tempo, is a wonderful composer, and seems to have a facility for creative improvisation that knows no bounds. **Evolution** is the latest recorded gem from Glasser. For this album, he has enlisted the support of pianist John Nyerges, bassist Jeff Campbell and drummer Rich Thompson. The influence of Thelonious Monk is present with a Glasser original titled "Monkish," a composition from Nyerges, "Monk's Blues," and Monks "Rhythm-A-Ning." Three other Glasser originals, one by Thompson, and the standard "It Could Happen to You." complete the program. Glasser's playing throughout illustrates the attributes that I cited earlier. The trio behind him perfectly complements his efforts, each of them showing great taste and imagination. This is the kind of album that reinforces my love for jazz that is both challenging and accessible for the listener. (<http://www.originarts.net/daveglasser/index.php>)

■ Tenor saxophonist **LARRY MCKENNA** is one of those players who deserves wide recognition, but somehow stays under the radar except in the Philadelphia area where he resides. He comes out of the classic tenor sax school that produced the likes

of Lester Young, Ben Webster, Al Cohn, Zoot Sims and Stan Getz. Whether it is a ballad or a swinger, he knows just where to be, and lays you out. **Listen to Profile (Dreambox Media – 1125)**, and you will become a McKenna fan immediately. He is accompanied by Tom Lawton on piano, Kevin McConnell on bass and Dan Monaghan on drums. Vocalist Nancy Reed lends her talent to two tracks. McKenna shows on three tracks, "You Know It's Me," "Is It Over My Head" and "Perhaps This Wintertime," that he composes some fine originals. The last of the three has lyrics added by Melissa Gilstrap, and they are beautifully sung by Reed who also chimes in on Cole Porter's "I Love You." The balance of the program includes two more Porter tunes, "You'd Be So Nice to Come Home To" and "Dream Dancing," "I'll Close My Eyes," "Out of Nowhere," "Two for the Road" and "Tres Palabras," by Cuban composer Osvaldo Farres, a song that became a hit for Andy Russell as "Without You." This is one of those albums that becomes a comfortable friend that you will want to spend time with often. (www.dreamboxmedia.com)

■ For his new album **Out South (JunGlo Music – 102)**, pianist **JUNIOR MANCE** is in a quintet setting with tenor saxophonist Ryan Anselmi, baritone saxophonist Andrew Hadro, bassist Hidé Tanaka and drummer Jackie Williams as the other participants. They get things off to a swinging start with "Broadway," and follow it up with Dr. Lonnie Smith's funky "Dapper Dan." Mance has a particular affinity for the lovely Johnny Mandel gem, "Emily," and his reading in a trio setting is mesmerizing. The bluesy/gospel feeling of Paul Mitchell's "Hard Times" played by the quintet is the perfect setup for



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Mance's trio take on Billy Taylor's classic "I Wish I Knew How It Would Be to Be Free." "In a Sentimental Mood" brings things to a slower, mellower place with the saxophones caressing this Ellington standard. They take things out with two get down originals by Mance, "Out South" and "Smokey Blues." The set was wonderfully recorded at Café Loup in Manhattan, and captures the immediacy of jazz played with an audience present. (www.juniormance.com)

■ When a band is having fun, it is palpable to a listener. **Live at the Red Sea Jazz Festival (Capri – 74102)** by the **JOHN FEDCHOCK NY SEXTET** is a fine example of a band having fun. Trombonist Fedchock, who has been leading a big band in New York City for 18 years, put together this spectacular sextet from members of the big band, choosing trumpet/flugelhornist Scott Wendholt, tenor saxophonist Walt Weiskopf, pianist Allen Farnham, bassist David Finck and drummer Dave Ratajczak to accompany him. "This Just In" serves as a kicking opener, with Fedchock's trombone efforts simply sparkling. The Latin feeling "That's All Right" is highlighted by some memorable trumpet work by Wendholt. Weiskopf steals the show on the third Fedchock original, "Elvin's Empire," a tribute to the drummer who powered the John Coltrane Quartet. Wendholt grabs the spotlight again on Tom Harrell's fine ballad, "Moon Alley," this time showing off his chops on flugelhorn. "Caravan" is a showcase for the percussive artistry of Ratajczak. The performance garnered a call for more from the enthusiastic audience, and the band responded with Fedchock's "Not So New Blues." This is a group of cats who can really play, and they were in top form on this occasion. Luckily for listeners who obtain a copy of this disc, this special music was captured for posterity. (www.caprirecords.com)

■ If there is one group around today who captures the spirit of the hard bop school that arrived on the scene in the mid-1950s, and was typified by groups led by the likes of Art Blakey and Horace Silver, it is **ONE FOR ALL**. They have been together with their current lineup since 1995, but started coalescing around drummer Joe Farnsworth about 10 years earlier. The group is comprised of Farnsworth, tenor saxophonist Eric Alexander, trumpeter Jim Rotondi, trombonist Steve Davis, pianist David Hazeltine and bassist John Webber. **Incorrigible (JLP – 1005)** is their latest release, and is a superb representation of the excitement present in their playing. Each of the players is a standout, and has extensive credits outside of the context of the group, as both leaders and sidemen. All of the eight selections except the opener, "Bewitched, Bothered and Bewildered," were written by members of the band, one by Alexander, the title track, and two each by Rotondi, Hazeltine and Davis. In my mind, I could hear "Incorrigible" being played by the great Maynard Ferguson Birdland Dreamband. Rotondi's "Voice" is a tribute to Freddie Hubbard, and his performance on the tune recalls the memorable trumpet voice that belonged to Hubbard. Each of the tracks on *Incorrigible* has its own appeal, and the total package is a pure gas. (www.jazzlegacyproductions.com)

■ **A Song For You (HighNote – 7187)** is a wonderfully effective example of the staying power of the great vocalist **ERNESTINE ANDERSON**, who was close to her 80th birthday when this album was recorded. Houston Person on tenor sax, Lafayette Harris Jr. on piano, Chip Jackson on bass and Willie Jones III comprise the group that backs her. Anderson is a singer who understands how to find the essence of a lyric, and add her amazing musicality to make each familiar selection sound like a new song. The songs are "This Can't be Love," "A Song for You," "Make Someone Happy," "Skylark," "A Lovely Way to Spend an Evening," "Candy," "Day By Day" and "For All We Know." Person is as good as it gets when it comes to supporting a singer on tenor sax. He is sensitive, and has a glorious sound. The rhythm section is right there at all times. Anderson seems ageless, and this recording is just one more example of her unique and marvelous talent. (www.jazzdepot.com)

■ My first exposure to the vocal artistry of **BEAT KAESTLI** was on his impressive 2009 recording *Far From Home*. That album was mostly a program of songs that Kaestli had a hand in writing. On **Invitation (Chesky – 348)**, he concentrates on standards, and lends a fresh approach to familiar tunes. To

assist him on his musical journey, he has enlisted Joel Frahm on sax, Kenny Rampton on trumpet, Paul Meyers on guitar, Jay Leonhart on bass and Billy Hart on drums. He has a light tenor that has hints of Kenny Rankin and Chet Baker, but has its own distinctive and appealing sound. Kaestli pays respect to the melodies, and adds subtle shadings that put a unique stamp on each of the nine selections. The songs are "Day In Day Out," "It Could Happen to You," "Invitation," "My Foolish Heart," "The Island," "My Romance," "The Nearness of You," "Moonlight in Vermont" and "I've Got You Under My Skin." The vibe on this disc is definitely on the mellow side, and Kaestli's voice lingers with you, even after the album is finished. (www.chesky.com)

■ One of my favorite vocalists of all time was Beverly Kenney, a unique stylist who had a career in the 1950s that was cut short far too soon. When I started to listen to **Far Away Places (Brown String Dumper Records – 2133)** by vocalist **PETRA VAN NUIS** and guitarist **ANDY BROWN**, I was reminded of Kenney, and particularly of the album that she made with the legendary guitarist Johnny Smith. As I continued to listen, I became more impressed with both van Nuis and Brown. They have selected a program that is tasty, comprised of tunes that are not overdone, and includes a few surprises like "Born to Blow the Blues," a Bob Russell/Jack Segal song previously recorded only by two relatively unknown, but hip vocalists, Marilyn Moore and Lucy Reed. Also refreshing to hear again is a ditty associated with Billie Holiday, "Me, Myself and I." Always welcome are "Destination Moon," which opens the album, "Cottage for Sale," and the title track, "Far Away Places." She gives "Let's Do It" the suggestive edge that makes it most effective. This recording will find an immediate place in my stack of must hear again and again discs. (www.petrasing.com)

■ New Jersey vocalist **GIA NOTTE** has a smooth, dusky voice that she uses to fine effect on **Shades (Gnote – 1002)**. Her band is superb, with Don Braden on reeds, Freddie Hendrix on trumpet and flugelhorn, Jason Teborek or Brandon McCune on piano, Tom DiCarlo on bass, Cecil Brooks III on drums and Kahlil Kwame Bell on percussion. Notte sticks with tried and true standards with "Caravan," "Speak Low," "Close Your Eyes," "My Funny Valentine," "Since I Fell for You," "The Look of Love," "Love Me or Leave Me," "Autumn Leaves," "I Wish You Love," "Lover Come Back to Me," "It Don't Mean a Thing (If It Ain't Got That Swing)," and "What'll I Do" on the program. Each is well sung, and set into appealing arrangements by Braden, Teborek, McCune and Todd B. Ellis. The band provides just the right shadings to enhance Notte's singing. This is Notte's second release, and it should expand her fan base. (margienotte.com)

■ On March 22 of this year, Stephen Sondheim turned 80 years old. This milestone has been celebrated in many ways. Among them is a scintillating revival of **A Little Night Music (Nonesuch/ PS Classics – 523488)** that is documented on a two-disc set. Starring in this production are Angela Lansbury, Catherine Zeta-Jones and Alexander Hanson. This is a score that is among the best ever written for the musical theater, and this recording captures it superbly. The album contains brief pieces of dialogue that help to place the songs in context. Sondheim's genius is on display throughout, with the trilogy of "Now," "Later" and "Soon" brilliantly setting up the complex relationship among the major male character, Frederick, his new young wife, Anne, and his confused son, Henrik. Lansbury's feature, "Liaisons," is a delight. Zeta-Jones delivers a fine reading of "Send in the Clowns," the most familiar of all Sondheim songs. The score is replete with memorable selections, most notably "You Must Meet My Wife," "The Miller's Son" and the infectious "A Weekend in the Country." This is a must have recording for those who love musical theater, lovingly recorded with excellent sound, outstanding performances, and a wonderfully informative booklet that includes the lyrics. (www.nonesuch.com) (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 shown after each review, or from a variety of other on-line sources.



BOOK REVIEW

POPS: A Life of Louis Armstrong

By Terry Teachout | Houghton Mifflin Harcourt, Boston/New York
475 Pages, 2009, \$30.00

By Joe Lang NJJS Board Member

When I was in junior high school, I went to my local library, and took out *Ambassador Satch*, a long-playing record by Louis Armstrong. When I got home, I put the record on my player and, after hearing a few notes of Armstrong's trumpet, I realized that this was a sound that I would never tire of hearing. Well, I have never tired of hearing that sound, one that led me into the world of jazz that has become an important element in my life.

Over the years, I continued to acquire more and more Armstrong recordings, as well as several books devoted to his life or some aspect of his artistry. I have read some books that I found to be worth the effort, and some that did little to add to my understanding of Armstrong. I am happy to report that *Pops: A Life of Louis Armstrong* by Terry Teachout is a book that is highly readable, literate, and informative. For those with some knowledge of Armstrong's life, legend and artistry, there will be new insights resulting from Teachout's access to the Armstrong archives that had been unavailable to previous biographers. For those who are looking for a good introduction to the subject of Louis Armstrong, this is a perfect place to start.

It is almost impossible for a biographer to write a good, dispassionate life story. Even if they approach their subject determined to set personal feelings aside, involvement in such a project necessarily involves value judgments about the subject, and the resulting work reflects the writer's perspective. This does not mean that the biographer's ultimate admiration or distaste for the subject precludes inclusion of information that reflects alternate views.

In the instance of the Armstrong biography under consideration, it is apparent throughout that Teachout has an extremely high regard for his subject. His admiration for Armstrong's artistry is evident throughout the book. He also likes Armstrong the person, although they never met. Still, he includes mention of some personal characteristics, like habitual marijuana use, an explosive temper, and a

propensity for womanizing despite his married state, which many would consider to be character flaws. Teachout neither condones nor condemns these characteristics. Rather he places them in context, leaving it for the reader to make judgments.

Teachout is effective on many levels in painting a word portrait of Armstrong. He has done the necessary work to research and present the basic biographical facts of Armstrong's life. He has been careful to place these facts into appropriate historical context. Having been an active jazz musician himself, Teachout has the background to make intelligent and educated assessments of Armstrong's musical legacy. His access to the Armstrong archives, which include extensive personal writings and recorded observations, and his use of information garnered either through personal contact or available writings and recorded archival interviews with Armstrong's peers, enables him to give a well-rounded picture of Armstrong



the person.

Particularly fascinating is the way in which Armstrong became involved with mob figures beginning with the period when he moved to Chicago from New Orleans. Most of the clubs where he worked in Chicago and New York were mob controlled, and his representatives had similar links. It was through these channels that he became involved with Joe Glaser, the man who controlled the path of his career from the early 1930s until almost the end of Armstrong's performing life.

Armstrong's love for his music, and lack of interest in the parts of career that did not involve performing, are a constant theme in the book. That is why he relied on Glaser to unquestioningly take care of the rest of the business. Even his love for his last wife, Lucille, and for his home in the Corona section of Queens, New York, were secondary to his making music.

Teachout also explores Armstrong's views on race relations. Armstrong's public image was that of a congenial entertainer, one who came to be regarded as a caricature of negative racial stereotypes in some quarters of the African-American community. But in fact, Armstrong was well aware of the social inequities that he faced, as did others of his racial background. He was proud of the way that he achieved success, and believed that he opened many doors for those who followed him. When tensions were coming to the surface during the efforts to integrate schools in Arkansas, he struck out at President Eisenhower for what Armstrong considered the President's indecisiveness. This came as a surprise to people of all races, and made headlines. There is no proof that his words had a direct effect on President Eisenhower, but he soon took decisive action to stand up to the Governor of Arkansas, and compel him to obey the law of the land. This one incident did not suddenly turn Armstrong into a civil rights activist. He remained a believer that his professional achievements were his most effective contribution to progress in the area of civil rights.

What emerges is a man far more complex than the one who was known to the public. Teachout is unquestionably a strong admirer of Armstrong as a man and as an artist, but that has not prevented him from presenting a fair and comprehensive portrait of his subject, ultimately presenting him as one of the most important artists of the 20th Century.



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Caught in the Act

By Joe Lang
NJJS Board Member

Mark Murphy

Trumpets Jazz Club, Montclair | April 9, 2010

He is 78 years old, and is still the male jazz singer. Mark Murphy, accompanied solely by guitarist Vinny Valentino, had those who made it over to Trumpets Jazz Club in Montclair on April 9 transfixed for two magnificent sets.

He opened with "Just in Time," and it was immediately evident that Murphy was still in top form. His voice was strong, his unmatched hipness in place, and his ability to make a song sound new each time that he performs it as impressive as ever.

When he released his heralded album *Rah* in 1961, it included two takes on "My Favorite Things," the second of which had lyrics by Murphy that described some of his favorite things about the world of jazz. Composer

Richard Rodgers, no fan of jazz, had Riverside Records delete the second take from future issues of the album. On this evening, Murphy had what he described as "a present for you," the audience. Thanks to his friend Francesca Miano, who transcribed the lyrics from the record, Murphy sang his version of the song. It is too bad that Rodgers was so narrow of mind and experience that he did not recognize and appreciate the wit and ingenuity contained in Murphy's words.

One thing that I have observed over years of seeing Murphy is his indisputable genius at getting right to the heart of ballads. His combining of "When I Fall in Love" and "My One and Only Love" into a moving medley had all present spellbound. He next turned his attention in a different direction, singing the Oscar Brown Jr. lyrics to the Miles Davis classic "All Blues."

Murphy then ceded the stage to vocalist Basia Moore who gave her very singular interpretations of "Love for Sale" and "Stormy Weather."

When he returned, Murphy held up the sheet music to a wonderful, but rarely heard beauty composed by David Raksin, "Slowly." For anyone who has seen the terrific film noir *Fallen Angel*, it would be familiar as the song coming from the juke box as sung by Dick Haymes. Murphy simply made it his own with his sensitive singing.

His take on "Green Dolphin Street" included some scatting reminiscent of Clark Terry's mumbles



Cat Russell at Dizzy's with Mark Shane (p); Jon-Erik Kelloso (ct); Lee Hudson (b); Marion Felder (d) & Matt Munisteri (g). Photo by John Herr.

routines, full of humor and inventiveness. Murphy also excels at exploring bossa nova tunes, as he showed with his rendition of "Fotografia." Murphy usually includes at least one Cole Porter song in any performance, and this evening it was "Night and Day," the closer for the first set.

Murphy and Valentino have recently recorded an album together, and opened the second set with an original that they wrote, "Slidin'," followed by a song that Murphy wrote with Israeli percussionist Gilad, "Tears Are Gone." Perhaps Murphy's most noted lyric is the one that he wrote for Oliver Nelson's "Stolen Moments." His performance this evening was powerful, offering a perfect example of the creativity that infuses Murphy's singing.

His phrasing on "Out of This World" was exactly that, wonderfully so. Murphy opened "Body and Soul" with the infrequently heard verse, setting up his insightful reading of the lyric. Another Murphy original, "Before We Say Goodbye" proved to be an interesting song, one that I had never heard previously.

Murphy frequently conjures up imagery for listeners of his vocalizing. His singing of "The Masquerade Is Over" made you imagine that this was a masquerade at which many strange masks were on display.

In recent years, Murphy has related his singing of the lovely "Too Late Now" to the circumstances surrounding the closing sequences of the film *Brokeback Mountain*.

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With Russell here are Howard Johnson (tuba) and Marion Felder (d). Photo by John Herr.

The heartbreak that he conveys is deeply felt by him and those listening to his version. This song ended the evening, and left the audience with a stunning example of his exquisite artistry.

The combination of Murphy and Valentino was consistently effective. Valentino is a sensitive and versatile accompanist. He is also an exciting soloist, as he showed when given space to stretch out a bit. It is not easy to sustain interest throughout two sets with just a voice and a guitar unless the performers are unusually gifted. Such was the case at Trumpets for this gig.

Catherine Russell

Dizzy's Club Coca-Cola, New York, NY
April 12, 2010

When Catherine Russell finished her second set on April 12 at Dizzy's Club Coca Cola, it was difficult to accept that the party was over. For better than an hour, Russell and her exceptional band had the place rocking with glee, singing what Louis Armstrong used to call "the good old good ones." Most of the selections came from her exciting new CD *Inside This Heart of Mine*.

Gathered on the stage in support of Russell were mostly cats from her new album, John Allred on trombone, Jon-Erik Kellso on trumpet, Dan Block on reeds, Mark Shane on piano, Matt Munisteri on guitar and banjo, Lee Hudson on bass and Marion Felder on drums.

"We the People" got the set off to a rousing start. Russell really digs the blues, and she turned to an old Dinah Washington staple, "My Man's an Undertaker," to visit that territory. She next proclaimed that "All the Cats Join In," and join in they did indeed, taking turns wailing on this old chestnut. "Inside This Heart of Mine" is a rarely recorded lament from Fats Waller, and Russell's take makes you wonder why it is not better known.

All the players except Shane, Munisteri and Hudson took their leave,

as Russell opted for a more intimate musical setting. She indicated that she was inspired to sing "As Long As I Live" by hearing it sung by Maxine Sullivan. Maxine surely would have loved Russell's interpretation of this Harold Arlen/Ted Koehler standard. "Quiet Whiskey" is most noted for performances by one of its creators, Wynonie Harris, and Russell simply nailed it. Pearl Bailey was known for her sardonic readings of lyrics, and Russell captured that feeling on a Bailey favorite, "I'm Lazy, That's All." "Close Your Eyes" gave Russell a chance to get straight ahead with a superb pop classic.

Another influence cited by Russell was Sam Cooke, and she explored Cooke's "Put Me Down Easy," with Felder returning to the stand. Felder, Munisteri on banjo and Howard Johnson on tuba provided an interesting instrumental setting for Willie Dixon's dark tune "Spoonful." All of the suggestive fun of "Kitchen Man" came through in Russell's sly reading of the song. Kellso was featured on Russell's poignant vocal for "Troubled Waters."

Willie Dixon's honky tonkin "I Don't Care Who Knows It" filled the room with its bluesy earthiness. Russell's friend Rachele Garniez added lyrics to an old song composed by Russell's father, Luis, and Garniez perfectly captured the period feeling of the music. Luis Russell served as the musical director of the Louis Armstrong Big Band for many years, and the two of them

collaborated on "Back o' Town Blues." The daughter's version brought down the house. The resulting enthusiastic and extended ovation brought Russell and the band back for an encore of another Armstrong classic, "Struttin' with Some Barbecue."

This brought the evening to a satisfying conclusion. Russell and her band gave the audience a musical experience to remember. There was not a soul in the club who was not ready for more great music, and it would not surprise me if each and everyone present was already looking forward to future opportunities to catch Russell again as soon as possible.

The First Family of Cool: The Pizzarellis

The Community Theatre, Morristown
March 5, 2010

They were billed as "The First Family of Cool," and they are the Pizzarellis, guitarist father Bucky, vocalist/guitarist son John, bassist son Martin, and John's wife, vocalist Jessica Molaskey. Add to the mix pianist Larry Fuller and drummer Tony Tedesco who, along with John and Martin, form the acclaimed John Pizzarelli Quartet, and all the ingredients are there for what was indeed an evening of cool sounds at The Community Theatre in Morristown on March 5.

It would not be much of a stretch to deem John Pizzarelli as the most charismatic performer in show business today. In addition to being a fine musician, his wit, personality and talent as a natural raconteur would disarm even the most curmudgeonly among an audience.

To open the proceedings, the quartet offered up a couple of selections from John's *Dear Mr. Sinatra* album, a sprightly "How About You," and a contemplative "In the Wee Small Hours (of the Morning)." John then turned monologist with an extended flow of verbiage that had the audience holding their sides with laughter.

Recently, John Pizzarelli released his latest album, *Rockin' in Rhythm: A Duke Ellington Tribute*, and the next segment of the evening was devoted to selections from that disc. His "Beginning to See the Light" revealed a guy

continued on page 36

CAUGHT IN THE ACT

continued from page 35

who has had his eyes opened by just the right doll. She turns out to be his “Satin Doll,” and he spent the next few minutes extolling her virtues. One of the highlights of the album is an instrumental version of “C Jam Blues,” with guest appearances by Harry Allen on tenor sax and Aaron Weinstein on violin. On this occasion, the quartet addressed it sans assistance, and swung mightily. When preparing the album, Pizzarelli conceived of placing the lyrics for “Don’t Get Around Much Anymore” into the instrumental context of “East St. Louis Toodle-Oo.” With the arranging genius of Don Sebesky brought to bear on this pairing of tunes, the result is stunning. For the final selection from the world of Ellingtonia, Jessica Molaskey joined the scene for a vocal duet on “Perdido,” a selection that is performed on the CD by John, Jessica and Kurt Elling.

The Pizzarelli mates shared the stage for the balance of the set. John averred “The Best Things Happen When I Dance with You,” and Jessica playfully responded with “Nice Girls Don’t Stay for Breakfast,” a song associated with Julie London. “I Love the Way You’re Breaking My Heart,” a superb song that had been wallowing in obscurity until Molaskey included it on her 2003 album *Good Day*. It soon became one of her most requested selections, and her performance of it on this occasion showed why that has come to pass. Another duet followed on a medley of “I Want to Be Happy” and “Sometimes I’m Happy.” Molaskey has a knack for finding more contemporary songs, and giving them a comfortable place in a program mostly devoted to standards. She performed a touching and sincere reading of Billy Joel’s “Summer, Highland Falls.” This part of the program came to a spectacular close with the creative joining of “Cloudburst” and “Getting Married Today,” with John handling the former tune, and Jessica the latter.

The second half of the evening was primarily devoted to guitar duets by John and his legendary father Bucky Pizzarelli, and a steady stream of humorous comments by John. Along the way, they joined forces on “Coquette,” a medley of “It’s Been a Long, Long Time” and “Don’t Take Your Love from Me,” “Tangerine,” “Body and Soul,” and “Pick Yourself Up,” before the senior Pizzarelli played a beautiful solo on “Stars in Your Eyes.” Another duet on “Nuages” presaged the return of the other quartet members for a rousing “Honeysuckle Rose,” a must at any Bucky Pizzarelli performance. Equally expected at any John Pizzarelli show is his signature song, “I Like Jersey Best.” Being on his native New Jersey turf assures an audience that will pick up on every nuance and reference in the lyrics. Over the years, Pizzarelli has embellished his

Tell them you saw it in Jersey Jazz!

performance with some hilarious and spot on imitations of singers as varied as Bob Dylan and Billie Holiday giving their takes on this whimsical lyric.

The evening proved to be one that put a smile on the faces of everyone present. There was a high level of musicianship exhibited by all of the players. The guitar-playing Pizzarellis, father and son, have fingers that fly around their axes with amazing dexterity and creativity. Larry Fuller is a marvelous pianist, imaginative and full of chops. Martin Pizzarelli and Tony Tedesco stay mostly in the background, providing the kind of steady pulse that holds everything together. John Pizzarelli is a winning vocal stylist, and Jessica Molaskey is equally at home with classic pop, contemporary pop and jazz. Put them all together and you have a combination that assures a memorable performance.

If you make the scene at Jazzfest on June 5 at Drew, and you definitely should, you will be treated to this same cast of musicians plus Harry Allen, Aaron Weinstein and vocalist Rebecca Kilgore bringing a swinging conclusion to a great day of music.



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This concert and others in this series are being sponsored by The Woodbridge Township Cultural Arts Commission and the Woodbridge Township Arts Council with the support of Mayor John McCormac. Funding has been made possible in part by The Middlesex County Cultural and Heritage Commission through a grant provided by The New Jersey State Council on the Arts/Department of State partner agency of the National Endowment for the Arts.

Cape May Jazz Festival has the Formula for Success

By Sandy Ingham

Photos by Richard Skelly

If there's a formula for putting on a successful jazz festival, both artistically and box-office-wise, Cape May's got it.

Need some straight-ahead hard bop — Check: how about Tim Warfield and his quintet's tribute to organist Shirley Scott? Some fusion-y jazz/pop for those less drawn to more challenging stuff? Check: Spyro Gyra. Gotta have some blues: Shemekia Copeland will do just fine. And a dose of Latin: Chuchito Valdes. Check and double check!

They were the headliners for the 33rd semiannual Cape May Jazz Festival April 16–18 in the picture-perfect Victorian-era resort town. And they all put on great shows for the several thousand fans, many of them regulars for many years, who keep this fest going strong while some others falter.

For me, Chuchito Valdes's two fiery sets were the most memorable moments.

Valdes is a force of nature, the Niagara Falls of jazz piano, pouring it on and on and in crashing cascades of chords; he takes your breath away. The Cuban-born master draws on both the Caribbean and American songbook for material for his super-intense improvisations.

When all 10 fingers aren't enough to release the sounds boiling up inside of him, Valdes employs flatted palms, fists, forearm bashes, standing-up full-body sweeps of the keyboard from top to bottom and back, bringing the audience to its feet cheering.

"Billie's Bounce" best illustrated his versatility, evolving from straight-ahead swing into a Latin phase, some boogie-woogie passages and finally into some Ray Charles-like gospel choruses.

"Bye Bye Blackbird" began deceptively as a ballad before Valdes turned up the heat, while "Besame Mucho" began and ended with a quote from classical music, smoldering for 10 minutes in between.

Valdes does have a tender side, as on "Over the Rainbow," delicate throughout with upper-register tinkling representing the birds

Sandy Ingham is Jersey Jazz's roving reporter.



above: Shemekia Copeland.
top right: Charles Walker gives the crowd a close-up thrill;
right: buses lined up as far as the eye can see to take patrons to the next joint.



on the wing in this wistful standard.

Tim Warfield's latest CD, *One for Shirley*, is a tribute to Scott, who eased the Pennsylvania saxophonist's path into Philadelphia jazz circles years ago. He had organist Pat Bianchi with him in Cape May, laying down grooves for Warfield's tough but never harsh tenor.

Scott's tune "Oasis" conjured up a cool breeze relieving the heat of an Arabian desert, and Warfield's own "Sometimes You Got to Let the People Know" — a title embodying advice he got from Scott on being assertive — was a racehorse-paced affirmation that the lesson stuck.

"Lullaby for Nijee" wasn't nap time either, not with Bianchi's finger-busting runs and Warfield's barn-burner of a solo.

Things settled down some on imaginative re-workings of old warhorses "Crazy Rhythm" and "Stompin' at the Savoy." Then percussionist Daniel Sadownick took over for a master class in sound, employing all four limbs to keep a variety of rhythms perking along.

The grand finale was the Sonny Bono tune "The Beat Goes On," but it was super-imposed on the two-note backbone of the Lee Morgan hit, "Sidewinder," the two tunes snaked together propelled by drummer Byron Landham's second-line beat that came straight out of the Treme.

I've seen Shemekia Copeland several times since her teen phenom debut, and she's matured into the heir-apparent to the late Koko Taylor's mantle as queen of the blues.

Copeland drew on older and newer material, most of it original, for her first Cape May set, shouting well-crafted blues like "Wild Woman" and "Salt in My Wounds" without ever slipping off-track or off-key. Her cover of Joni Mitchell's "Black Crow" demonstrated her versatility, and she finished with a well-honed take on her father Johnny Copeland's "Ghetto Child," a chilling indictment of pre-Civil Rights Era America.

I've had reservations about Spyro Gyra's legitimacy as a jazz band over the years — 35 of them now — having witnessed smooth-jazz tendencies and formulaic "jamming." But the quintet's first set at Cape May was a winner. The music had more heft than in the past, more reliance on the blues and Latin sources.

A highlight was leader Jay Beckenstein's alto sax nod to the great Lester Young, a masterful take on the melancholy "Goodbye Pork Pie Hat."

In addition to the nighttime concerts in big halls, the festival has local and regional talent playing day and night in three downtown bars. Guitarist Monnette Sudler led a Philly-based band featuring tenor giant Bootsie Barnes one afternoon, and singer Jeannie Brooks brought down the house on her dynamic rendition of "My Funny Valentine," egged on by trumpeter Wendell Shepherd.



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Jazz Social | William Paterson Wows

April 18 | Shanghai Jazz

Story and photos by **Tony Mottola** *Jersey Jazz* Editor

The Jazz Studies Program at William Paterson University, considered one of the nation's finest, is also unique in its emphasis on small group playing. Its 24 jazz ensembles include duos, trios, quintets and sextets alongside the big bands, a repertory band and vocal workshops and groups. The school presents 18 public concerts a year including the popular Jazz Room Series, which at 33 years is the longest-running campus-based jazz performance program in the country.

Directed by pianist Mulgrew Miller (his distinguished predecessors were Rufus Reid, James Williams and Thad Jones) the school draws its faculty from among New York's veteran players, composers and arrangers, including the likes of Steve LaSpina, Harold Mabern, Jim McNeely, Cecil Bridgewater, Gene Bertoncini and Nancy Marano. Guest lecturers have included Clark Terry, Dr. Billy Taylor, Freddie Hubbard, Pat Metheny, Joe Lovano, Bob Mintzer, Kenny Werner, Steve Lacy, Ray Brown, Hal Galper, Lewis Porter, Jeri Brown among many others.

The program is all about providing students with a solid foundation, says WPU Jazz Program Coordinator Dr. David Demsey.

"It's all a matter of pre-preparation," says Demsey. "That's not what jazz is about — it's in the moment — but it's the preparation that makes it possible."

This season WPU added an 19th performance to the schedule as Jazz Studies Coordinator Demsey selected some of his top players for a two-set program at the NJJS's April 18 Jazz Social at Shanghai Jazz in Madison.

First up was the duo of Julia Brav, piano, and Bill Thoman, bass. Brav has matured as a player and grown into a young woman since first seen by *Jersey*



Jazz as a teen player with the Princeton University Jazztet at Princeton's JazzFeast. Now pursuing a master's degree at WPU, she is studying with Harold Mabern and Mulgrew Miller, and has clearly gained even more command of her instrument. She was ably accompanied by the big-toned Thoman in a four-song program that included originals and a winsome "Chelsea Bridge."

The second set featured the WPU Jazz Quartet, comprised of Nate Giroux, tenor sax, Nicholas Indalecio, guitar, Daniel Duke, bass and John Czolacz, drums. The group opened with a hot run through "Without a Song" and was then joined by the engaging Harrison Young for vocals on "While We're Young" and "Prelude to a Kiss." Dr. Demsey, a 15-year member of the New York Philharmonic, picked up his tenor sax to join in the closing number, Sonny Stitt's "Blues Up and Down" (Who says symphony players can't swing?).

By the end of the afternoon it was apparent a love fest had taken place with Dr. Demsey inviting the Jazz Society to come to the school's Living Jazz Archive museum for a future Social and NJJS Vice President Frank Mulvaney suggesting that WPU be given a regular annual Jazz Social slot, to a round of approving

applause from the satisfied customers at Shanghai Jazz. **J**.

The current Jazz Social series will resume in September after a summer hiatus.



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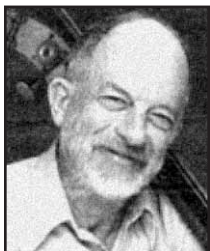
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From the Crow's Nest

By Bill Crow

Many years ago, when Dave McKenna was in London, preparing an album in tribute to Harry Warren, John Altman took him to Chappell's Music to get sheet music copies of Warren's songs. There was a piano there, and John asked Dave if he would play something. Dave began to play "This Heart of Mine," and John says, "Half a chorus in, every door along the corridor opened and heads popped out of rooms. It was just like a cliché Hollywood musical with all the cleaners stopping to listen. You could have heard a pin drop as the audience feasted on every note."

■ More on Joe Venuti: he was an irrepressible practical joker. Whiteman's guitar and banjo player, Mike Pingatore (what a perfect name!), had a crippled leg and walked with a cane for support. Venuti removed the rubber tip from Pingatore's cane every day and sawed off another quarter inch of it, gradually causing his victim to walk in a more and more bent-over fashion, until he realized what Venuti had been doing. And when the band hired a new pianist who loudly beat his foot out of time with the music, Venuti crawled under the piano with a hammer and nails and tried to nail the guy's foot to the floor. JJ

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.

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

And the winner is...

Winner of the April *Jersey Jazz* "Win This Book Contest" is NJJS member Jill Bennett of Brick, NJ. Congratulations to Jill. A copy of *Johnny Mercer: The Life, Times and Song Lyrics of Our Huckleberry Friend* will be in the mail shortly. The winning entry was randomly sniffed out by Chickie the Jazz Dog at *Jersey Jazz's* Newark headquarters. Losing entrants, after licking their wounds, are encouraged to take another shot at this month's contest offering, a copy of the just released blockbuster biography of bandleader Artie Shaw. See page 6 for details. JJ



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- RECORD & PHOTOGRAPH APPRAISALS

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

What's New? Members new and renewed

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

Renewed Members

Mr. & Mrs. Terry Allworthy, Flemington, NJ
 Ms. Mary J. Araneo, Elizabeth, NJ
 Dr. Leonard Barnstone, Morristown, NJ
 Mr. & Mrs. Joseph Barry, Bloomfield, NJ
 Ms. Beverly Behan, Inverness, FL
 Mr. & Mrs. Richard M. Berlin, North Plainfield, NJ
 Mr. Joseph Catto, Morris Plains, NJ*
 Dr. & Mrs. William Chenitz, Livingston, NJ
 Mr. Ernest & Marian Chrisbacher, Wayne, NJ
 Patricia Curtis, Sparta, NJ
 Mr. & Mrs. Larry C. and Kathie DeLuca, Hopatcong, NJ
 David DuTemple, Little Ferry, NJ*
 Mr. & Mrs. George H. Elwood, Hancock, NY
 Michael Farley, Sparkill, NY
 Ms. Theona L. Feibush, Woodbridge, NJ*
 Mrs. Joel Feldstein, West Orange, NJ
 Dr. & Mrs. Francis Forte, Tenafly, NJ
 Mark and Laura Arens Fuerston, Highland Park, NJ
 Mr. & Mrs. Jerome Glanzberg, Franklin Lakes, NJ
 Mr. & Mrs. Robert Hirschfeld, Somerset, NJ
 William Huggett, North Caldwell, NJ
 Mr. Earl Josephson, Trenton, NJ
 Mr. Russell T. Kerby, Jr., Basking Ridge, NJ
 Mr. Michael Kolber, Union, NJ

Dr. Lawrence Koons, Westfield, NJ
 Ms. Elaine Koss, Plainsboro, NJ
 Mr. & Mrs. Stanley Lewis, North Plainfield, NJ
 Mr. Robert G. Meeker, Hazel Crest, IL
 Dr. Joseph R Mezzatesta, Montville, NJ
 Nancy and Jerry Miller, Jersey City, NJ*
 Mr. & Mrs. Farley Moran, Madison, NJ*
 Mr. Odis E. Murray, Plainfield, NJ
 Mr. & Mrs. Monroe Quinn, North Bergen, NJ
 Mr. Samuel S. Rabkin, Florham Park, NJ
 Mrs. Suzanne La Croix Robinson, West Orange, NJ
 Murray Schefflin, Mount Laurel, NJ
 Mr. Howard E. Schulien, Montville, NJ
 Jerry & Barbara Stevenson, Madison, NJ
 Mr. Carl Sturgis, Chatham, NJ
 Mrs. Helena Theurer, Park Ridge, NJ
 Mr. Joe Thomas, Oxford, NJ
 Jerry Topinka, Manalapan, NJ*
 Mrs. Ann J. Vella, Morristown, NJ
 Mr. John B. Wehrlen, Toms River, NJ
 Mr. & Mrs. Edward A. Wynant, Basking Ridge, NJ
 Mr. Raymond Zarrow, Fair Lawn, NJ

New Members

Mrs. Arla L. Cahill, Randolph, NJ
 Eva Mendelshohn, Morristown, NJ
 Ms. Ann P. Pearce, McAfee, NJ
 Mr. Peter Stagl, Morris Plains, NJ*

JAZZ TRIVIA ANSWERS

questions on page 4

1. Joe Cohn and his late father, Al Cohn.
2. Aaron Weinstein
3. Marty Napoleon
4. Bucky, John and Martin Pizzarelli
5. Becky Kilgore
6. Frank Vignola
7. Harry Allen



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

Bob Seeley made his first appearance in New Jersey 20 years ago, and has been coming back on a regular basis since to satisfy his growing fan club here. Last year he announced from the stage that he is an octogenarian, taking many by surprise. He doesn't look that old, and he can certainly move his fingers faster and more forcefully than jazz pianists half his age. No wonder they hold him in such awe at European festivals, where his brand of boogie-woogie is still popular — our concert halls would be inadequate for the crowds — and is being played by pianists in their twenties!

Bob will be back at the Bickford on Monday evening, June 28, mixing in some stride, blues, rags and such with his trademark "industrial strength" boogie-woogie. If you haven't experienced his amazing talent, take this opportunity to see why Dick Wellstood (not known for moderation at the keyboard himself) called Seeley (in admiration, we assume) "that steel-fingered monster from Detroit."

But there are two Jazz SummerFest installments preceding that date, all part of a program that brings great music to the Bickford Jazz Showcase nearly every week of the warm season. Trombonist **Jim Fryer** starts things off on Monday evening, June 14 when he convenes his **UnUsual Suspects** for our enjoyment. Since he straddles the New England and Middle Atlantic regions with his engagements, he is mixing top musicians from both camps in this band.

Reed maven **Noel Kaletsky** (from CT) plays clarinet, soprano and alto sax, sometimes in rapid succession, with solos that show inventiveness without losing sight of the melody. Cornetist **Jeff Hughes** (from MA) is more Bixian than others playing today and, like Bix, eschews the written score to draw it all from his creative brain. The New York contingent is pianist **Mark Shane** and drummer **Kevin Dorn**, both frequent visitors here who need not be introduced to NJJS members. If you cannot quite place Jim Fryer, he is the first-call trombonist with the Nighthawks, and appeared at the Bickford several times with Bria Skönberg, the young trumpet player (who, by the way, is booked here in the fall).

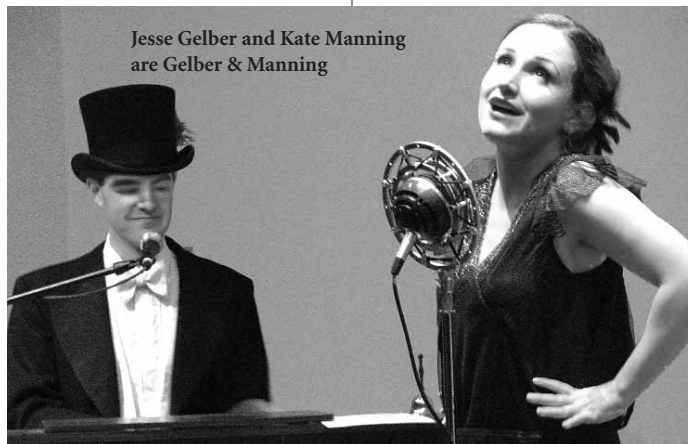
Gelber & Manning, coming on Monday evening, June 21, need a bit more explaining. Pianist **Jesse Gelber** is a hot young player who has been here (and



Bob Seeley



Jim Fryer



Jesse Gelber and Kate Manning
are Gelber & Manning

the Stomp) with the TJC/Big 72 and other bands. Singer **Kate Manning** has a robust voice, allowing her to do material other jazz singers won't attempt. "Gelber & Manning have a quality that is rare in performers who mine the treasureable songs from that glorious period of the Teens and early Twenties: authenticity," writes reviewer Steve Ross. "The former's swinging accuracy is absolutely in the style of the great ragtime and stride artistes of the day, such as James P. Johnson and Eubie Blake, while Kate is a powerhouse of energy and tenderness whose vocalism recalls Sophie Tucker, Judy Garland and, yes, Al Jolson."

"Energetic, often riotous," writes Michael Steinman about the group, which he says "were so versatile and so musical that the presentation was over too soon." After heaping praise (for which we have too little space) on the principals, he turns to the sidemen. "Drummer **Kevin Dorn** swings hard, and his solos are exuberant yet melodic. Trumpeter **Charlie Caranicas** goes from lovely obligatos to being a whole trumpet section." They won over the audience at MidWeek Jazz last year. Catch them at the Bickford, or pay fully twice as much in NYC.

Jazz SummerFest continues into July with the return of the **String of Pearls** vocal trio, the 18-piece **Jazz Lobsters Big Band** and **Kevin Dorn's** new group from our Stomp, **The Big 72**. No letup in August with stride king **Neville Dickie** coming from London, **Paris Washboard** coming from...you know. This will be their only East Coast stop this year! Then guitarist **Chuck Anderson's Trio**, "ragtimist" **Bob Milne** and **Dan Levinson's** Goodman-style band, the **Palomar Quartet**. The Box Office has dates and details.

Jazz For Shore

NOTE temporary venue change!

Mancini Hall, Ocean County Library
Toms River, NJ 08753

Tickets/Information: 732-255-0500

The way to show appreciation for a sellout is to invite the performers back. After last year's no-empty-seats evening for MidWeek Jazz, the trio of legendary guitarist **Bucky Pizzarelli**, violin virtuoso **Aaron Weinstein** and veteran bassist **Jerry Bruno** was booked for a return visit on Wednesday evening, June 16. Even though Aaron and Bucky were subsequently engaged for Jazzfest, we encourage downstaters to take in this concert too, since these guys have a wealth of material to draw from and can't work it all into their Drew sets.

'Round Jersey



Aaron Weinstein and
Bucky Pizzarelli

Also save July 14 for **Fête Manouche**, a tribute to Django Reinhardt for his centennial led by **Dan Levinson**, who lived for a time in Europe and was immersed in the Gypsy Jazz style. "In France, Django's a superstar, as big as Louis Armstrong is here and all over the world," Levinson told an interviewer. "He took elements of American jazz and French music and synthesized them into something entirely unique to become Gypsy Jazz, or 'jazz manouche,' as the French say." The rest of the group is all strings: guitarists **Tom Landman**, **Ted Gottsegan** and **Molly Ryan**, with **Cassidy Holden** playing bass with intensity. Molly also sings a few numbers, of course.

The August 18 concert introduces **Bob Milne** to the MidWeek Jazz audience. The noted pianist and raconteur specializes in ragtime, but works in a fair amount of stride (which he calls "Eastern ragtime") and boogie-woogie. This will be an in-the-round presentation, so everyone will be very close to the performer.

The fall program is coming together quickly. So far clarinetist **Allan Vaché** (after a sellout last year) and guitarist **Frank Vignola** have signed on. The series expects to remain at the Library through 2010, returning to the Ocean County College campus in January.

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



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.

Watch for announcement when the series returns in the fall.

free
roundtables

CONCERTS/PERFORMANCE

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

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

Watch for announcement when the series returns in the fall.

free
concerts

JAZZ FROM THE ARCHIVES

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

■ **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.

■ **June 20** — Father's Day with Fatha Hines: Dan Morgenstern could not resist celebrating the great pianist, bandleader and vocalist on this happy coincidental occasion.

■ **June 27** — Mouth and Mouth Organ: Tad Hershorn plays recordings featuring harmonica master Toots Thielemans with vocalists such as Sarah Vaughan, Jackie Ryan, Jane Monheit and others.

■ **July 4** — Armstrong Forever: Today may not have been Satchmo's real birthday, but he believed it was, and that's good enough reason for Dan Morgenstern to celebrate with some favorite choices

■ **July 11** — Jennifer Leitham, Part II: Left Coast Story: Join Vincent Pelote and guest bassist Jennifer Leitham, who will talk about her decades-long career playing with Mel Torme, Doc Severinson, Woody Herman, Jack Sheldon, Benny Carter and many others, with an emphasis on her most recent recordings.

■ **July 18** — Good-bye Gene: Bill Kirchner pays his respects to lyricist-singer Gene Lees who died on April 22, 2010.

on
WBGO radio

Somewhere There's Music

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

We continually update entries. Please contact tmottola@aol.com if you know of other venues that ought to be here.

Allendale

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

Asbury Park

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

TIM MCLOONE'S SUPPER CLUB

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

Bayonne

THE BOILER ROOM
280 Avenue E
201-436-6700
www.arts-factory.com
Fri/Sat 10 PM; Sun 7 PM

Bernardsville

BERNARD'S INN
27 Mine Brook Road
908-766-0002
www.bernardsinn.com
Monday - Saturday 6:30 PM
Piano Bar

Bloomfield

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

WESTMINSTER ARTS CENTER/ BLOOMFIELD COLLEGE

467 Franklin St.
973-748-9000 x343

Brooklawn

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

Buena Vista

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

Byram

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

Cape May

VFW POST 386
419 Congress St.
609-884-7961
usual venue for
Cape May Trad Jazz Society
Some Sundays 2 PM live Dixieland
www.capemaytraditionaljazzsociety.com

MAD BATTER

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

BOILER ROOM, CONGRESS HALL

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

MERION INN

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

Cherry Hill

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

Clifton

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

Closter

HARVEST BISTRO & BAR
252 Schraalenburgh Road
201-750-9966
www.harvestbistro.com
Every Tuesday: Ron Affif/
Lyle Atkinson/Ronnie Zito

Cresskill

GRIFFIN'S RESTAURANT
44 East Madison Ave.
201-541-5757
Every Tuesday
Frank Forte solo guitar

Deal

AXELROD PAC
Jewish Community Center
732-531-9100 x 142
www.arthurtopilow.com

Dover

ATTILIO'S
80 East McFarland St. (Rt. 46)
973-328-1100
www.attiliostavern.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.xroads.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

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.

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

New Providence

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

Newton

BULA
134 Spring St.
973-579-7338
www.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.terrano.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://terranoarestaurantbar.com
Fridays & Saturdays Live Jazz

Short Hills

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

Somerville

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

South Brunswick

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

South Orange

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

Summit

SUMMIT UNITARIAN CHURCH
4 Waldron Ave.
Sunday

Teaneck

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

LOUNGE ZEN

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

PUFFIN CULTURAL FORUM

20 East Oakdene Ave.
201-836-8923

ULTRABAR KITCHEN & COCKTAILS

400 Cedar Lane
201-357-8618

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 Groove Cats 6/6 Whiskey Café Lyndhurst includes dance lesson and buffet \$15.

Ron Spinella's Little Big Band will be playing a concert at Saint Francis Church on new Market Street in Dunellen on 6/13 at 3 PM.

Swingadelic 6/7 at Maxwell's, Hoboken.

Cecil's in West Orange has **Pam Purvis** and **Bob Ackerman** every Sunday in June.

Tri-State Jazz Society holds their Annual Meeting and **Jam Session** 6/20 at Brooklawn American Legion Hall in Brooklawn.

6/5 catch the **Courtney Bryan Trio** for Jazz Vespers at Bethany Baptist Church in Newark.

Doctor Dubious and the Agnostics returns to The Jazzberry Patch at Classic Quiche Restaurant. Six piece, hot jazz of the '20s and '30s. \$10 admission. From 7-10 PM on Friday, **6/25**.

c/o New Jersey Jazz Society
Michael A. Katz
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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Shelly Productions presents

Live Jazz Thursday Nights at The Glen Rock Inn

JUNE 3

Vinnie Corrao & Aldo Cavelli

JUNE 10

Jack Wilkins & Carl Barry

JUNE 17

Bucky Pizzarelli & Jerry Bruno
(Make Reservations)

JUNE 24

Bob DeVos & Vic Juris

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

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

Shelly Productions, Inc.

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