

Jersey Jazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 38 • Issue 7

July/August 2010



Saturday night, the stage spontaneously combusted when Frank Vignola, right, invited some of the Statesmen of Jazz, Bucky (left front) and John Pizzarelli (behind Bucky), to join him during his Hot Club set. At center is Vinny Raniolo; Gary Mazzaroppi is behind Frank. They played a rousing “Stomping at the Savoy,” and guitars were played like mandolins (“It’s Italian,” John explained to his dad) for a Les Paul tribute, “It’s Been a Long, Long Time.” Saxman Harry Allen got called in, too, unexpectedly; John mimed winding him up so he could jump feet first into the blazingly crazy fun. The stage was left smoking.

By Linda Lobdell Co-Editor *Jersey Jazz*

Photos by Tony Mottola

more coverage begins page 40

Barnburner

2010'S JAZZFEST offered a feast for the senses and for the soul as we took it all in from blanket, lawn chair, the shade of the big top or the cool air of the Dorothy Young Concert Hall at Drew University, in Madison, June 4 and 5.



Friday evening, June 4, was a warm one, and an expectant crowd filled the tent for the free Stars of Tomorrow concert. On tap this night were the three winners of the statewide NJ Association of Jazz Educators competition — emcee Frank Mulvaney elicited a cheer by suggesting that these might even be among the *nation's* best high school bands — with Livingston's Newark Academy (left) kicking things off. Proud parents were overheard speaking of their children's prowess both musical and athletic. Under the direction of saxophonist/educator Julius Tolentino, the band presented unusual arrangements of tunes along a wide spectrum. Jaxon Gruber shone on keyboards and trombonist Brian Simontacchi supplied a wild Satchmo vocal. “Flying Home,” their final number, was dedicated to band booster Carol Sherick in the front row; she was the wife and manager of the late bandleader Illinois Jacquet, with whom Tolentino played for several years.

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"If you have to ask what jazz is,
 you'll never know."

Prez Sez

By **Laura Hull** President, NJJS

Welcome to the summer issue of *Jersey Jazz*, where we combine July and August into one comprehensive issue that will have to last you till September.

It may interest you to know that our Jersey Jazz team is led by Editor Tony Mottola who directs the editorial content of the magazine, and Art Director/Co-Editor Linda Lobdell, who is responsible for the graphic look of the magazine. Both of them also provide their writing talents as the situation requires. In addition, Tony gets out with his cameras, and takes many of the photos that appear in *Jersey Jazz*. When Tony and Linda signed on to take over the magazine, I don't think even they thought it would evolve into the respected and widely-read jazz magazine that it has become. While it's true that the success of NJJS to carry out its mission relies on its all-volunteer Board of Directors, it is appropriate to give special kudos to this dynamic duo. Our hats-off to Tony and Linda! Next time you see them, remind them of what a great job they're doing. Without them, NJJS would be a much different and lesser entity.

■ Is it possible that **Jazzfest** is behind us? What an event! Everyone had a great time and we thank all our sponsors, volunteers, media, sound technicians, Drew University special events

personnel and concert hall staff, food service and vendors, merchandise coordinators, and our outstanding roster of artists. Without the contributions and collaboration of all involved, we could not have had such a successful and memorable event. There was plenty of afterglow from Jazzfest and bringing it on over to Hibiscus Restaurant for Sunday brunch with Marlene VerPlanck was a great way to conclude the weekend. Thanks to everyone whose contributions made this event possible!

■ I dropped in on the second set of "Wednesdays with Warren." I am referring to the weeks-long showcase of Warren Vaché & Friends at **Shanghai Jazz**, and what a treat it was. On this night, Warren was playing with bassist-singer Nicki Parrott and guitarist Vinnie Corrao, and what a group. One satisfied customer, Bob Gold, said, "In his very own way, Warren Vaché is as inventive as Thomas Alva Edison." Bob is spot on in his assessment.

■ Mark your calendar for **Jazz Feast** when Palmer Square celebrates the 19th annual event on September 11, 2010. The lineup includes Princeton University Jazztet, Alan Dale and the New Legacy Jazz Band, Nicki Parrott & Friends: Harry Allen, Bucky Pizzarelli and Rossano

NJJS Bulletin Board

Westfield's Sweet Sounds Downtown Jazz Festival takes place every Tuesday this summer. Meet our former president Andi Tyson for dinner/drinks at 16 Prospect before the festival — socialize with NJJSers (members and non-members) and then go together to hear some free music...Bring friends. Great line-up — check out www.westfieldtoday.com. Contact Andi if interested: atyson750@gmail.com or 732-470-6476.

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. July 10: Jane Stuart Jazz Trio; August 7: Rio Clemente Jazz Trio. Call for tickets: 908-273-8787 X1414. Gates open 6 PM. Music 7 PM. www.reeves-reedarboretum.org

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

FREE Film Series...Save the date: September 22, October 27 and November 17, all Wednesday nights at 7 PM at Library of the Chatham. Movies TBD. Watch for details at www.njjs.org or via E-mail.

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

— Louis Armstrong

Sportiello, The Fins, and Vince Giordano and the Nighthawks.

■ Stay tuned for our **September Jazz Social** and **Jazz Film**. Dates and additional information will be available on our website and in the September issue of *Jersey Jazz*. Mark your calendars, too, for the **NJJS Annual Meeting** scheduled for December 5, 2010.

■ The NJJS Board sends out a great big get well message for Paul White, former *Jersey Jazz* Editor!

WWW.NJJS.ORG:

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

And, whenever you go to hear music:

Tell them you saw it in *Jersey Jazz!*

The Mail Bag

I JUST JOINED THE NJJS and I'm very happy to be doing so. Tad Hershorn gave me a copy of *Jersey Jazz* when I was at the Institute of Jazz Studies recently. It's taken all of an afternoon to read all of this excellently edited and info-packed issue. Though I'm from Morristown, I haven't lived in Jersey since 1949. But I get back East as often as possible. This time I was visiting the IJS with my lifelong friend Don Maggin, who is making good use of IJS resources for researching his forthcoming third book, a bio of Max Roach. He and I used to make the scene at the Three Deuces when on the stand were Bird, Diz, Al Haig, Curly Russell, Max Roach and, when they were off, it was Lady Day and Prez.

I sure remember your dad and his music (guitarist Tony Mottola). I also was a long-time-ago acquaintance of and am a great admirer of Bill Crow. For as much as any other particular reason, I'm joining NJJS now so I will get Part 2 of Schaeen Fox's Crow interview in the July issue! Here in Seattle I'm also a friend of a friend of the Dankworths and Derek Smith, also featured in this issue of *Jersey Jazz*. (Enough name-dropping! It's like Dave Frishberg's line in "I'm Hip" — "Sammy Davis knows my friend"!) Thanks again for *Jersey Jazz*.

Charlton Price, Seattle, WA

I WAS PLEASANTLY SURPRISED when I read that I had won Jimmy Heath's biography. I have met him on two occasions, and he is one of the most humble, polite people I have ever known.

I am enjoying the book immensely, and want to thank you for it.

Doug Phillips, Kenilworth, NJ

WELCOME RECENT NEW ADVERTISERS!

NJJS is proud to welcome The American Red Cross, Big Tent Jazz Band, The State Theatre, The Jazz Lobsters, Marcia Makowiecki-Weichert Realtors, Melissa Nadel, Nancy Marano, Jazz Arts Project, 92nd Street Y, Dr. Boo Hornstein, The Barron Arts Center and Andy Rothstein, as recent new advertisers. Please see their ads in this and other issues. Advertisers help to support our work and mission while keeping their names in the minds of our readers. Please support them as well!

We share this letter received by NJJS Board Member Jackie Wetcher. Jackie has been with Prudential for some 25 years, and currently is a Director of Actuary in its retirement services group.

DEAR COLLEAGUE:

Congratulations!

I am pleased to inform you that you have been selected for a Prudential CARES Volunteer Grant in recognition of your volunteer work during 2009.

The commitment and dedication you have shown serves as an inspiration to all of your colleagues throughout Prudential.

We are proud of the valuable volunteer service you provide. In recognition of your efforts, a \$250 grant from The Prudential Foundation will be awarded to the nonprofit organization you nominated. The check will be mailed to the organization in July. Your continued good work will help to assure that this grant goes far in maintaining your organization's capacity to achieve its mission.

Thank you, Jackie! — Editors

RE: SCHAEEN FOX'S ARTICLE ON BILL CROW which I enjoyed immensely. However, I do have a comment on whose version was right, Billy VerPlanck's or Bill Crow's...it was a long time ago and stories do have a tendency to get distorted in time and in the end it really doesn't matter. Personally, I think Schaeen Fox's pieces are one of *Jersey Jazz's* highlights and so what if we hear different accounts of the same incident. There are so many more musicians to talk to and hundreds of stories to hear about.

*Health, Love & Music, Marlene VerPlanck
www.marleneverplanck.com; oopapada@aol.com*

Stay tuned to www.njjs.org for updates and details.

<p>Saturday, July 10 Jazz on the Terrace co-presented by NJJS <i>Jane Stuart Jazz Trio</i> Reeves-Reed Arboretum 165 Hobart Ave Summit, NJJS Member price \$15 Tix: 908-273-8787 X1414.</p>	<p>Saturday, August 7 Jazz on the Terrace co-presented by NJJS <i>Rio Clemente Jazz Trio</i> Reeves-Reed Arboretum 165 Hobart Ave Summit, NJJS Member price \$15 Tix: 908-273-8787 X1414.</p>	<p>Saturday, September 11 Palmer Square Green Princeton <i>Jazzfeast,</i> Noon - 6:00 PM www.palmersquare.com</p>	<p>Wednesday, September 22 FREE Film Series Library of the Chathams 214 Main Street Chatham 7:00 PM <i>Movies TBA</i></p>	<p>Wednesday, October 27 FREE Film Series Library of the Chathams 214 Main Street Chatham 7:00 PM <i>Movies TBA</i></p>
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NJJS Calendar

Jazz Trivia

By O. Howie Ponder II



Singers

This month we honor our President, Laura Hull, who, if you don't know, is a singer. All the following questions are about singers.

answers on page 74

Questions

1. Billie Holiday was born Eleanora Fagan. She acquired the "Holiday" from her father, Clarence Holiday, when her parents married. Where did the "Billie" come from?
2. Shirley Luster took the stage name "Sharon Leslie" when she sang in Boyd Raeburn's band. Slightly later, she acquired greater fame under another name with a different band.
3. Can you name the original Four Freshmen?
4. Their individual names were Hal Hopper, Mr. and Mrs. John Huddleston, Chuck Lowry and Billy Wilson, but we know them better by their group's name... which was?
5. Earl Hines said of this young singer when she joined his band, "She looked like homemade sin." Who was she?

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

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Tue, July 27, 7-9 PM. Sweet Sounds Downtown Jazz Festival, Westfield. Outdoors and Free! 137 Central Ave. Always a nice crowd, so arrive early.

Tue, Aug 3 Kasschau Shell, 125 Maple Ave, Ridgewood, behind Ridgewood Library. Outdoors! Free! Bring a chair and relax under the stars. 8:30. Call 201-670-5560 for directions and rain site. Marlene's special guest: Warren Vaché on cornet.

Wed, Aug 4 Shanghai Jazz, 24 Main St, Madison NJ. Voted #1 Jazz & Food Restaurant in NJ. Norman Simmons, pianist to Joe Williams, Carmen McRae, etc., and bassist, Jon Burr, whose credits include Dorothy Donegan, Stan Getz, Tony Bennett, etc. will be on hand for this event. Two shows, 7:00 and 8:30. Reservations a must! 973-822-2899. NO COVER.

Wed, Aug 18 Princeton Public Library, 65 Witherspoon St. Princeton, NJ, 7 PM. 609-924-9529 X220

Wed, Aug 25 Riley Park, (betw Brinley/ Lorraine) Bradley Beach NJ. 7 PM. Outdoors, FREE! Special guests: legend Bucky Pizzarelli; cornet virtuoso Warren Vaché + AAA rhythm section featuring Mike Renzi, piano. 732-547-5719

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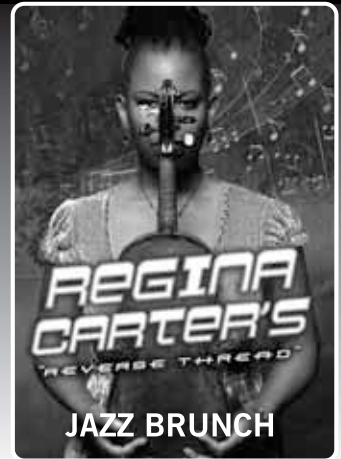
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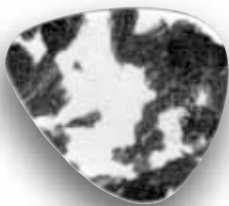
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NJ Blues & Jazz Festival Photo by Kyle D. Barker



The Editor's Pick

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

And the winner is... Jersey Jazz!



Over the fanfare of the proud and persistent barking of Chickie the Jazz Dog we are pleased to announce that (...drum roll...) *Jersey Jazz* is the recipient of a New Jersey Chapter of the Society of Professional Journalists "Excellence In Journalism" Award for 2009!

Okay, it's only a Third Place award (in the newsletter category), but we'll take it. After all it's an honor just to be nominated — even if we did nominate ourselves.

Taking to the podium in our handsome mock tuxedo T-shirt and sparkly Jazz Era vintage gown we thank the NJJS Board of Directors and you — the readers — for your continuing support. After all, no readers, no magazine...no award.

And we accept this prestigious honor on behalf of the many fine folks who make our "excellence" possible, namely our stellar lineup of *Jersey Jazz* contributing writers, editors and photographers. We'd name you all individually but I think I hear Les Brown and his Band of Renown giving us the musical hook.

Speaking of hooks we are hanging our very fine NJCSPJ certificate on the wall at JJ's Newark, NJ headquarters to inspire us to strive for even greater heights — and giving Chickie an extra handful of doggie treats and ordering up extra clams and garlic sauce at the annual *Jersey Jazz* Summer Staff Dinner for Contributing Photo Editor Mitchell Seidel (an actual NJCSPJ member) for filling out the paperwork and paying the entry fee.

Next year – Number 1!

Add to the awards garnered by *Jersey Jazz* this year: on June 14 Mitchell Seidel was awarded the Lifetime Achievement Award for jazz photography by the Jazz Journalists Association.

And that's not all. JJA's 2010 awardee for Best Liner Notes: *The Complete Louis Armstrong Decca Sessions (1935–1946)*, by Dan Morgenstern, our esteemed mentor, colleague and columnist.

Okay, we'll rest on our laurels now. See you in September. JJ



p.s. Only after a couple of dozen hot dog lunches this season have we recognized that we should consider moving our Newark headquarters a couple of blocks south to the truck that bears our name. It's not just we who find the dogs superlative — Chickie got a free one just for looking cute, and take a peek at www.youtube.com (search for "JJ's hot dogs" and play the video by asjesus1). The video relates to NJJS in an unexpected way.



YOU DON'T HAVE TO BE ITALIAN TO LOVE JAZZ! Newark Academy's jazz Director Julius Tolentino sent this note: "Thanks for doing a story on Jazzfest. The students had an amazing time [see cover story]. There was a little mistake in the first article (June 2010 *Jersey Jazz*) that you might want to mention. I'm not Italian but Filipino. I do like Italian food though."

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.

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

NJJS Deadlines The deadline for submission of material for upcoming issues is as follows:
There is no separate August issue • September: July 26 • October: August 26

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

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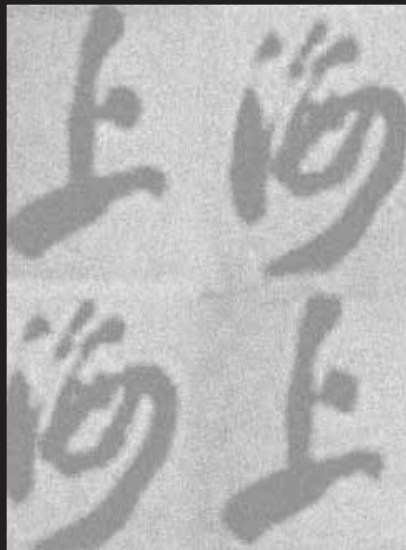
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Highlights, end of June, July, August 2010:

- wed 6/23:** BUCKY PIZZARELLI
- thu 6/24:** NICKI PARROTT, SARAH PARTRIDGE
- fri 6/25:** JERRY VIVINO
- sat 6/26:** WINARD HARPER
- sun 6/27:** STEPHANIE NAKASIAN
- wed 6/30:** HARRY ALLEN
- sat 7/3:** ROB PAPAROZZI
- wed 7/7:** WARREN VACHE
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- wed 8/4:** MARLENE VERPLANCK
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- wed 8/11:** BUCKY PIZZARELLI
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Big Band in the Sky

By Sanford Josephson

■ **Hank Jones, 91, pianist, July 31, 1918, Vicksburg, MS – May 16, 2010, New York, NY.** In the summer of 2008, when I was interviewing Billy Taylor for my book, *Jazz Notes: Interviews Across the Generations*, I asked him who among jazz pianists, in his opinion, did not receive the recognition he deserved. His response: “Hank Jones is one of the greatest jazz pianists around, and people just kind of take him for granted.” Taylor was 87 at the time, but another jazz pianist, more than 60 years younger, also singled out Jones. In the chapter on Fats Waller, I asked 23-year-old Aaron Diehl which living jazz pianist had the greatest influence on him. His answer was, “Hank Jones,” who he described as, “stately, noble, having just a great sound on the piano. He understands the complete tradition of jazz piano, and there is an extreme amount of elegance and taste in his playing.”

The New York Times (May 18, 2010) described Jones’ style as a blend of “the urbanity and rhythmic drive of the Harlem stride pianists, the dexterity of Art Tatum and the harmonic daring of bebop.” Jones, said Taylor, “took the same thing I took from Art Tatum and did something totally different with it.” Pianist Norman Simmons says no other pianist could cover “all the phases of the piano as well as Hank. He embodied superb bebop lines with harmonic concept and employment of the left hand more so than the trend of many other bebop pianists. He was not just bopping; he was playing the piano. He was beyond comparison as an accompanist. He was a superb sight reader, and he played all styles.”

Pianist and educator Noreen Grey Lienhard wrote an article about Jones in 1983 for *Jazz & Keyboard Workshop*. In it, she recalled, “the first time I saw Hank Jones play at the Village Vanguard... The club was packed, and after Hank sat down at the piano, a young woman at a front table presented him with a perfect red rose in a bud vase... The evening was wonderfully inspirational... He communicated to me an appreciation and zest for life through the beauty of artistic



Hank Jones performing at Dizzy’s Club Coca-Cola, April 2006. Photo by Fran Kaufman.

expression, just like that red rose on the piano.”

Jones grew up in Pontiac, MI. He had six siblings, two of whom were also prominent jazz musicians — the late drummer Elvin Jones and the late trumpeter/composer/bandleader Thad Jones. Hank Jones may have been “taken for granted” because early in his career he was content to remain in the background. After playing with bands in Ohio and Michigan, he moved to New York in 1944 to play with Oran “Hot Lips” Page at 52nd Street’s Onyx Club. He eventually accompanied vocalists such as Ella Fitzgerald and Billy Eckstine and played with such musicians as Coleman Hawkins, Benny Goodman and Artie Shaw. In 1959, he joined the musical staff at CBS and remained there through the mid-’70s. During that period, he sometimes had to turn down gigs because he was “on call” to the network, and Simmons often was the recipient of those jobs. “He sent me in his place on the best piano gigs I ever had,” Simmons recalls, “and he had me paid the same money he had negotiated.”

In 1976, Jones was part of the “Great Jazz Trio” with bassist Ron Carter and drummer Tony Williams, and then in 1978 he became the musical director and onstage pianist for the long-running Broadway musical, *Ain’t Misbehavin’*, based on the music of Fats Waller. Simmons heard him once onstage and decided that, “No one who followed him could compare after Hank left the show. He encouraged me to sub for him. My conclusion: ‘You’ve got to be kidding.’”

Thirty years ago, as he entered his 60s, Jones began to evolve from a sideman to a headliner. He often teamed with other prominent pianists such as Tommy Flanagan and John Lewis in duo performances; he headed trios with the bassist Eddie Gomez and drummers Al Foster or Jimmy Cobb; he played solo piano at a number of New York venues; and he toured Japan with bassist George Duvivier and alto saxophonist Sonny Stitt. He was also active making recordings. In the past 10 years, those have included *For My Father* (Justin Time Records: 2005) with bassist George Mraz and drummer Dennis Mackrel; *Kids* (Blue Note Records: 2007) with tenor saxophonist Joe Lovano; and *Pleased to Meet You* (Justin Time Records: 2009) with Canadian pianist Oliver Jones. Matthew Miller, writing in *jazzplayer*, described the latter recording as, “straight ahead jazz done with passion and wit as only Hank has.”

One blogger on the allaboutjazz.com website, commented that, “It’s unrealistic, but I thought Hank Jones would be around forever.” That’s certainly a sentiment that would be shared by jazz pianists everywhere. The tributes keep pouring in. Here are three more.

Mark Shane: “I dug Hank Jones from the first time I heard him on a Milt Jackson LP called *Statements*. He was my first hero, and his approach to phrasing is indelibly imprinted upon my music, no matter what I’m playing. His fleetness of touch and ‘beautiful funk’ made him, in my mind, a true pillar of jazz. He played everything with grace and an inner drive that was

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BIG BAND IN THE SKY

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modulated by his perfectly honed touch. I will miss him, but his music will forever live in me, and I am very grateful for that.”

Lenore Raphael: “He was the height of elegance and taste. To say as much as you can with as few notes as you can — I know I aspire to that. What I loved most, however, was his sense of humor — it was as if he were playing musical jokes and winking at you.”

Tomoko Ohno: “His beautiful tone of piano was one and only on this earth. He was always so stylish and a gentleman every time I saw him. I miss him very much.”

“Have You Heard Hank Jones?”

Have you heard Hank Jones

Play the piano with his sweet and lovely golden tones?

I think you’ll agree

Hank is smooth as silk.

His harmonies, his notes, his touch

Simply mother’s milk to me.

Hank plays so pretty all the time.

Never plays a wasted line.

His sound is magical and so divine.

And so every time I play,

I’ve got to try and make the piano sound Hank’s way.

(Written about five years ago by pianist Bill Mays)

■ **Lena Horne, 92, vocalist, June 30, 1917, Brooklyn, NY – May 9, 2010, New York, NY.** The vocalist Catherine Russell’s second album, *Sentimental Streak* (World Village: 2008) was a huge success, reaching third place on I-Tunes’ jazz chart and resulting in appearances on NBC’s *Late Night with Conan O’Brien* and NPR’s *Fresh Air*. One of the tracks on that CD was the E.Y. “Yip” Harburg-Lewis Gensler song, “Thrill Me,” which Russell says was inspired by Lena Horne.

“She had such a sensual playfulness to her delivery, grounded in strength and clarity,” Russell says. “She was always proud and



Lena Horne, Publicity, late 1940s
Courtesy CTSIMAGES.COM

dignified. Her singing was always honest, and you could understand every lyric and her connection to every lyric.”

Horne broke into movies in 1942, signing a long-term contract with MGM, unheard of at the time for an African-American woman. Her roles in MGM’s movies were “token” in the truest sense of the word. She was featured in big production numbers which could be edited out when distributed to southern theaters. In an interview with *The New York Times* in 1957, she recalled that, “Mississippi wanted its movies without me. So no one bothered to put me in a movie where I talked to anybody, where some thread of the story might be broken if I were cut.”

Her movie career, however, paved the way for her later career as a singer, although, according to Adam Bernstein in *The Washington Post* (May 10, 2010), “she felt a need to act aloof onstage,” something she had to do early in her career to protect herself from unwanted advances, especially from white audiences. Horne’s repertoire, Bernstein pointed out, consisted mainly of “the sophisticated ballads of Cole Porter, George and Ira Gershwin, Frank Loesser and Billy Strayhorn.”

Her relationship with Strayhorn was special. In his excellent biography of Strayhorn, *Lush Life* (Farrar, Straus & Giroux: 1996), David Hajdu quoted Horne about Strayhorn’s

influence on her. “‘I wasn’t born a singer,’ said Horne. ‘I had to learn a lot. Billy rehearsed me. He stretched me vocally. Very subtly, he made me stretch — he raised keys on me without telling me. He taught me the basics of music, because I didn’t know anything. He went around with me to auditions and played piano for me. I was terrified, but he kept me calm and made me good.’”

Her career after the movies included singing in venues ranging from Las Vegas casinos to the Waldorf Astoria in New York. She co-starred with Harry Belafonte on Broadway in 1958 in *Jamaica*, based on music and lyrics by Harold Arlen and Harburg. She played a romantic lead opposite a white actor, Richard Widmark, in the 1969 movie, *Death of a Gunfighter*, and was Glinda the Good Witch in the 1978 Broadway production of *The Wiz*.

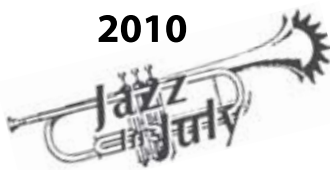
But the pinnacle of her career was her hit one-woman Broadway show in 1981, *The Lady and Her Music*. Russell remembers going to see that show. “She came to town, and I HAD to go see her! I guess what influenced me the most was how very real she was. She was beautiful on the inside, which shone on the outside. She struggled for her own identity and was happy to finally openly embrace her heritage with the coming of the civil rights movement.”

In the late ’40s and ’50s, Horne insisted that she and her musicians be allowed to stay in the hotels in which they performed. Then, in the early ’60s, she was part of the civil rights march on Washington with a group that included Belafonte and the comedian Dick Gregory.

After *The Lady and Her Music*, she led a relatively quiet existence, resurfacing in 1993 in a JVC Jazz Festival concert honoring Strayhorn. She returned to recording after a long absence and won a Grammy Award in 1995 for best vocal performance on *An Evening With Lena Horne* (Blue Note Records).

Twenty-five-year-old vocalist/pianist Champion Fulton recalls watching Horne on Turner Classic Movies when she was a little girl. “The first time I saw Lena Horne was in ‘Till the Clouds Roll By,’” she says. “I just

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BIG BAND IN THE SKY

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remember how beautiful and glamorous she was, a true ‘movie star’. She appeared in so many of my favorite films, *Words and Music* and, of course, *Stormy Weather*. I wanted to be her when I was little: a jazz singer and a movie star.”

Lena Horne, adds vocalist Sarah Partridge, “had the rare ability to sing like a jazz singer and perform like an actress. This was her star quality.”

■ **Rob McConnell, 75, trombonist, bandleader, February 14, 1935, London, Ontario – May 1, 2010, Toronto.** “I loved them from the moment I heard them. They seemed to speak to me.” With that introduction during his May 16th broadcast on WNYC-FM in New York, Jonathan Schwartz proceeded to play the Boss Brass recording of “All The Things You Are,” acknowledging that, “This is not the way Jerome Kern imagined it.”

McConnell’s original band in 1968 featured trombones and trumpets, but no saxophones, although he added a five-piece saxophone section later. In 1997, he reduced the big band to a tentette. The Boss Brass won a Grammy Award for best jazz big band recording in 1984 for *All in Good Time* (Sea Breeze Records) and again in 1996 for its collaboration with vocalist Mel Torme on “I Get a Kick Out of You” on the album, *Velvet & Brass* (Concord Jazz).

The *Toronto Globe & Mail*, the day after McConnell’s death, described his trademarks as, “a unique musical voice, caustic wit and meticulous leadership on the bandstand.” The website JazzWax.com described McConnell’s style as being a mix of “the powdery elegance of Claude Thornhill, the brassy bickering of Gil Evans and the sectional swagger of Stan Kenton” with “a debt to the flamboyance of Maynard Ferguson’s early 1960s bands.”

■ **Andy McCloud III, 61, bassist, 1948, Newark, NJ – May 25, 2010.** Andy McCloud, who grew up in East Orange, NJ, switched from baritone sax to bass in high school when his doo-wop group needed a bassist for its backup band. Later, his mentor was Jimmy Garrison and through the years he played with such musicians as trumpeter Lee Morgan, trombonist Curtis Fuller and tenor saxophonist Jimmy Heath.



Andy McCloud III



Max Lucas



Tommy Fox with The Mudgutters Dixieland Band at Ken’s Trackside Restaurant in Dover in 1999.

L to R: Bob Hance, drums; Jerry Orleman, clarinet; Tommy Fox, Russ Gremillot, trombone; Walt Coombs, piano; Walt Triner, bass. All except Jerry and Russ have now joined Tommy in that “Big Band in the Sky.” Photo courtesy of Jerry Orleman.

He was part of Frank Foster’s Loud Minority and in the ’80s played with saxophonists Clifford Jordan and Arthur Blythe and pianist/organist Don Pullen. He also spent three years with vocalist Jon Hendricks and nine years with pianist Hilton Ruiz.

■ **Max Lucas, 99, saxophonist, September 13, 1910, Lucasville, Nova Scotia, Canada – May 15, 2010, New York, NY.** Max Lucas celebrated his 99th birthday on September 18 and 19, 2009, at the Lenox Lounge in Harlem. Through the years, he had worked with Louis Armstrong, Ella Fitzgerald, Billie Holiday, Nat King Cole, Dinah Washington and Sarah Vaughn.

■ **Tommy Fox, 80, trumpeter, Oct 9, 1929- Santa Fe, NM April 16, 2010.** Tommy Fox died in Santa Fe, New Mexico, of complications from Alzheimer’s disease. Tom and his trumpet played an important role in the traditional jazz scene in New Jersey in the 1970s and ’80s when the New Jersey Jazz Society was formed and grew. A number of early members joined the Society after exposure to Tom’s music.

Tom was born in Carbondale, Pennsylvania and moved to New Jersey where he spent his 35-year daytime career with the Bendix Corporation at Teterboro. But his first love was jazz. He would play with anyone, anywhere. As someone described Gerry Mulligan, “He would jam with a lamp post.”

His first band was organized in 1968 and they played at The Fireside in Denville. It was composed of local enthusiasts, some of whom today admit the music was more enthusiastic than profound. But in hot jazz, enthusiasm trumps profundity every time. There was always a strong element of entertainment in Tommy’s bands and that contributed to their regular employment; the band played every Sunday from 1970 to 1983 at one location or another.

By the summer of 1970 the band had moved to The Lord Nelson Pub in Parsippany on Sundays. By this time the front line consisted of Tommy, Pete “Buffalo” Ballance, trombone and George DeWitt, clarinet, and the rhythm was

Don Donahue, tuba, Lenny Hart, banjo, Doug McDonald, piano, and Don Swanson, drums. It was just known as “Tommy Fox’s band” but Donahue, an inveterate promoter, felt that a better name was needed. After a survey, Pete Balance’s nickname won out and they became “The Buffalo Disaster Jazz Band,” or BDJB for short.

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IT'S A BIG TENT EVENT!



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BIG BAND IN THE SKY

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Besides providing entertainment, the band allowed younger players a place to sit in and hone their skills. Allan Vaché was just 17 when he started coming by, and Randy Reinhart started sitting in after he graduated from high school in 1971.

Soon the youngsters Vaché and Reinhart formed their own band, “The Bourbon Street Paraders” and Pete Ballance joined them. The Paraders rhythm section included drummer Mike Masessa and within a few years Allan, Randy and Mike would join the famous Jim Cullum Jazz Band in San Antonio, Texas, for a long run.

The talented multi-instrumentalist John Schober took Pete’s place in the BDJB. John played reed and brass instruments equally well — and sang — and thus added variety to the BDJB’s entertainment roster. In the summer of 1973, the BDJB left the Pub, which had been sold, and moved to the Sandalwood Room of the Ramada Inn in Wayne. They played there every Sunday night until mid-1977. Jack Bryce had replaced George DeWitt by this time. They next moved to the Heslin House in Wharton for about a year, before moving to Hambone Kelly’s Banjo Emporium & Eatery in Boonton. Hambone’s was owned by a group of musicians who gave it the name of their band, “Hambone Kelly’s Half-Fast Banjo Band.” This Sunday gig ended in the early 1980s and the BDJB moved to The Lantern in Montville.

It’s hard to keep a band together that’s made up of guys with day jobs and families, and the local talent pool isn’t as deep as with the pros. This may be what led to the band’s slow dissolution in the 1980s. There was an attempt in the 1990s to revive the name, but

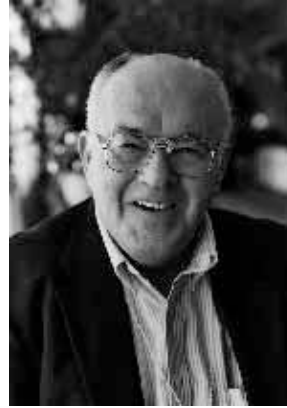
with different personnel. The idea was rejected, but it led to the formation of the Buffalo Rhythm Kings JB led by bassist Bill Moulton that had a good 10-year run.

Because of his enthusiasm, Tom was always active on the Sunday afternoon jam session scene, including those at the St. Moritz, Heslin House, Tierney’s Pub, The Old Forge in Ringwood, and the Springfield Knights of Columbus. You could count on him being there almost every Sunday. His last club appearance was with the Mudgutters Dixieland Band at Ken’s Trackside Restaurant at the Dover train station.

Pete Ballance had this to say: “Tommy was always a gentleman on and off the bandstand and was a good role model for Allan, Randy and myself. He was happy to let people, young and old, talented or not, sit in. He helped “The Bourbon Street Paraders” get gigs when we were starting out. We had so many great times. Tommy permitted a lot of clowning around as long as it was in good taste. Don Donahue and John Schober were natural comedians. He was truly a great friend and we survivors miss him.” — *Don Robertson, former editor Jersey Jazz*

■ **Joe Allen Boughton, 76, jazz events producer, May 17, 1934, Odell, NE – May 18, 2010, Saegertown, PA.** Joe Allen Boughton passed away Tuesday, May 18, 2010, in Saegertown after a courageous battle with cancer. He was born May 17, 1934, in Odell, Nebraska.

His father, a dentist and jazz musician, moved his practice to Wareham, MA, in 1940. Joe grew up near the seashore of



Joe Allen Boughton

Cape Cod. He graduated from Wareham High School in 1952 and enrolled at Wesleyan University in Connecticut. Shortly afterward, he transferred to Northwestern University in Chicago and graduated in 1956 with a degree in history.

Joe married Emily Richardson of Glendale, Ohio, in 1956 and moved to Cincinnati, Ohio, where the first three of their four children were born. He

worked for Champion Paper until relocating to Meadville in 1962. Joe worked as the purchasing manager at Lord Corp., formerly Hughson Chemicals, for 36 years before retiring in 2000.

Joe Boughton’s passion was jazz. He began developing relationships with musicians from an early age, through his father, and began booking performances while still in college. He formed the Allegheny Jazz Society in 1984 and organized performances at the Riverside Inn in Cambridge Springs, Conneaut Lake Hotel, Meadville Council on the Arts’ Gardner Theatre, the Academy Theatre in Meadville and most recently, the Athenaeum Hotel in Chautauqua, NY. Joe took special pride in providing opportunities for emerging artists. Dan Barrett, a renowned trombonist from Pasadena, CA, said, “I owe Joe Boughton a great deal, as he was one of the first to give me a chance to play with the older jazz greats, shortly after I moved to New York. He did so much for so many musicians, and is someone who — through his many events and recordings — significantly helped keep the music we all love alive.” Joe acquired the Jump Record label in the 1980s and rented studios with many great jazz musicians to produce more than 25 CDs.— *Allegheny Jazz Society* 

Sanford Josephson is the author of Jazz Notes: Interviews Across the Generations (Praeger/ABC-Clío). He has written extensively about jazz musicians in a variety of publications ranging from the New York Daily News to American Way magazine and is currently director of marketing and public relations for the Matheny Medical and Educational Center in Peapack, NJ.

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JAZZ



Jane Jarvis and John Bunch Remembered

By Joe Lang NJJS Board Member

Jazz has a wonderful effect on both players and listeners. With the loss of two outstanding jazz pianists, Jane Jarvis and John Bunch within two months, it was a reminder of how many jazz players have had long lives, and remain active at an age when most people are either deceased or no longer active professionally. I am convinced that the music that they play has a lot to do with their longevity. Listening to jazz also has a salutary effect on those who make the wise choice to do so.

Both players were recently remembered at celebratory memorial services at St. Peter's Church in New York City. The service for Jane Jarvis, who left us on January 25 at the age of 94 took place on May 10, while Bunch, who passed at the age of 88 on March 30, was remembered at St. Peter's on May 16.

Jane Jarvis was a remarkable lady who also happened to be an excellent jazz pianist. She entered this life on October 31, 1915 in Vincennes, Indiana. Jane began playing piano at an early age, and by the time that she was nine, was playing for a children's radio show in Gary. Soon she was sitting in with big bands that passed through town. She lost her parents in an accident when she was 13, and moved in with relatives. Once out on her own, she spent many years touring, mostly playing in piano trios or as a solo organist in hotels. By the early 1950s, Jane was doing radio and television work in Chicago, finally moving to Milwaukee where she had her own show, and started playing organ at Milwaukee Braves baseball games.

She moved to New York City in 1962, got hired as a rehearsal pianist for The Tonight Show, started working in a clerical position at Muzak, and became the organist at New York Mets games in 1964. Jane's career at Muzak advanced to a point where she eventually became the Vice President in charge of programming. This position enabled her to hire many friends from the

jazz world for recording projects. As the organist at Shea Stadium, she often included jazz tunes in her repertoire. In the late 1970s, she left Muzak and the Mets to follow her jazz muse.

Jane became a regular at Zinno in the West Village, working with bassists like Major Holley, Milt Hinton and Jay Leonhart. She was a founding member of the Statesmen of Jazz, a group of world class senior jazz musicians who traveled throughout the world performing concerts, and giving clinics for youngsters at schools. Jane was honored with her own jazz festival, the Jane Jarvis Jazz Invitational in Tampa, and in 1996 was given the International Women in Jazz Lifetime Achievement Award. She has several albums to her credit, as well as over 300 compositions.

The musical participants in the memorial service were pianists Richard Wyands, Frank Owens, Barry Harris, Rossano Sportiello, Junior Mance, Mike Longo and Randy Weston; bassists Lisle Atkinson, Frank Tate and Paul West; drummers Brian Taylor Jarvis, Jackie Williams and Ray Mosca; trumpeters Ed Polcer, Joe Wilder and Jimmy Owens, trombonists Benny Powell and Tom Artin; reedmen Frank Wess and TK Blue; and guitarists Gene Bertoncini and Bucky Pizzarelli. WBGO's Rob Crocker served as a sparkling host for the event.

Brian Taylor Jarvis spoke enthusiastically about his mother. Jazz journalist Ira Gitler spoke of his friendship with Jane, and the experience of going to Shea Stadium where he heard her play "Four" during the fourth inning. It simply blew him away. Lee Lowenfish recalled the days at Zinno, and his continuing friendship with Jane, one that lasted until her final days. Drummer/vocalist Grady Tate rose to speak, but ended up singing "My One and Only Love" with support from Frank Owens.

The evening was a warm tribute to a special lady who made her mark in several ways, as a musician of the highest order, as a successful executive, as a woman who passed though life gaining many friends with her kindness, intelligence and wit, and as a mother who was loved and respected by her son. Her special qualities permeated all that happened on this evening.

Six days later it was the life of John Bunch that was the center of attention at St. Peter's. Like Jane Jarvis, John hailed from Indiana, in his case from Tipton, where he was born on December 1, 1921. By his mid-teens, he was playing piano with local bands in Indiana. During World War II he enlisted in the Air Corps, becoming a bombardier on a B17 Flying Fortress. He was shot down in November, 1944 during a bombing mission over Germany, spending the balance of the war in a POW camp.

Upon his release, John held various civilian jobs, but a move to Los Angeles in 1956 brought him back full time into the jazz world, eventually landing the piano chair in the Woody Herman Orchestra. The one-nighters wore on him, and he finally settled in New York City where he played at Eddie Condon's, and on the Maynard Ferguson Birdland Dream Band.

From 1966 to 1972, John held down the position of pianist and musical director for vocalist Tony Bennett. Later gigs included time with Buddy Rich, Benny Goodman and Scott Hamilton, among many others. As a leader, he made several albums, most recently for the Arbors label. He was also a member of the super trio, New York Swing, with Bucky Pizzarelli and Jay Leonhart.

John Bunch was highly esteemed for his brilliant jazz pianism. He was a creative improviser, an elegant and tasteful player, had an extensive knowledge of both classic pop and jazz tunes, and was a masterful creator of original melodies. The respect that his peers had for him was evident in the words that accompanied their performances.

There was an impressive lineup of participants who were called up in various combinations by the host, bassist Jay Leonhart, a frequent partner with John in musical settings. The array of musicians who were at Leonhart's beck and call included vocalists Tony Bennett, Daryl Sherman, Ronny Whyte and Marlene VerPlanck; pianists Marian McPartland, Barry Harris, Barbara Carroll, Bill Charlap, Lee Musiker, Derek Smith, Mike Longo, Mike Renzi, Ted Rosenthal, John Colianni, Alex Leonard and Rossano Sportiello; bassists, Leonhart, Steve LaSpina and Frank

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July 11 **Laura Hull**
July 18 **Steve LaSpina**
July 25 **Jerry Topinka**
& **Karen Rodriguez**

August



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August 10 **Steve Myerson**
August 17 **Tomoko Ohno**
August 24 **Ron Oswanski**
August 31 **Lauren Hooker**

Fridays, 7-10 PM
August 06 **Sue Giles**
August 13 **Carrie Jackson**
August 20 **Lou Watson**
August 27 **Norman Edge**
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JAZZ
NIGHTS

JANE JARVIS AND JOHN BUNCH

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Tate, drummers Dennis Mackrel, Joe Corsello, Ray Mosca, Chuck Riggs and Bob Litwak; guitarists Bucky Pizzarelli, John Pizzarelli, Chris Flory and James Chirillo; violinist Aaron Weinstein; reedmen Bob Kindred, Jerry Dodgion, Frank Wess and Harry Allen; and trumpeter Warren Vaché.

This was an evening of musical highlights, but there were a few moments that must be noted. Tony Bennett, accompanied by Musiker, Leonhart and Chirillo sang a chart on “Who Cares” that was written by John during his time with Bennett. Derek Smith was full of good humor in describing John’s wit and friendship, and played a touching version of “A Nightingale Sang in Berkeley Square,” a song that had a lot of meaning for the British born Smith, and for John’s wife, Chips who is also from Great Britain. John and Chips spent a good part of each year in recent times living in England. Longo, Mosca and Leonhart brought the room to rapt attention as they assayed a song that expressed the feelings of each person in the room, “I Remember You.” The most intensely swinging moment of the evening took place when Vaché, Allen, Flory, Rosenthal, Tate and Riggs took off on “How Could You Do a Thing Like That to Me.” Blossom Dearie and Jim Council did not write “Hey John” with the evening’s honoree in mind, but Daryl Sherman’s lovely version made it feel like that they did. Finally, Ronny Whyte, assisted by Leonhart, related the story of how their collaboration on “Certain People” came about, and he then sang his words for John’s fine melody.

Several people contributed spoken tributes including Lee Lowenfish, Highlights in Jazz producer Jack Kleinsinger, and jazz journalist/historian John McDonough who related a moving story told to him by John about his final days as a prisoner of war. Many of the musicians also had stories to tell about their friendships with John, and of the admiration and affection that each felt toward him.

If there was one word that summed up the essence of the man who was extolled on this occasion, it was gentleman. From personal experience, I can confirm that John was exactly that.

I always have mixed feelings about attending these memorial services for jazz musicians who have headed to the Big Jam Session up above. Their loss is sad to realize, but the joy that they brought to so many comes through in a way that makes you realize that a part of them will always be with you in memories, and in the recorded music that they left behind. **J**



Chips Bunch and Tony Bennett. Marlene VerPlanck in foreground.



Daryl Sherman

Barbara Carroll



Derek Smith



Louise (Mrs. Zoot) Simms and Bucky Pizzarelli

Barry Harris



Rossano Sportiello



Chris Flory,
Chuck Riggs,
Frank Tate,
Warren Vaché,
Ted Rosenthal

Marian McPartland



John Bunch Memorial

Photos by
Fran Kaufman

Joe Corsello,
Frank Wess,
Frank Tate.

Talking Jazz

A Jersey Jazz Interview with Joel Forrester

By Schaen Fox

Every day millions of people tune to National Public Radio to hear the award winning Fresh Air interview program. That show's theme is the creation of composer/pianist Joel Forrester. He has long been present in the New York jazz scene, but for many of us first attracted a large following as co-leader of the Microscopic Septet. That organization produced music often categorized as "difficult to categorize." That label also fits Joel. He can sensitively play anything from a Joplin ragtime classic to Monk's book, as well as a nearly limitless number of his own works. I caught one of his solo performances in Bryant Park last summer and arranged this interview. I was pleased that he is still ready to talk about his time with Monk and Nica, but a bit surprised about some more personal information

JJ: This sounds like a really silly question, but how was Paris?

JF: It is not, because, like New York, Paris is ever various. On this particular trip I played one concert of note in a sculpture studio and the rest of the gigs were in what the French call "bars populaires" — working-class bars. There are several, including Arab bars, that have pianos, and I mystify everybody except my fans in those places. I much enjoy playing in that particular setting even though there's a lot of noise and fights break out, that sort of thing. It's undeniably real, and for an improviser, that's the perfect background. My happy hunting ground these days is in the 20th arrondissement by the Pere-Lachaise Cemetery. But this summer, most of my work was outside Paris. I played with a bass player named Jacky Sampson. He was born in Paris in 1940 and has a wonderful pedigree. He's played with Dizzy Gillespie, Bud Powell and others and now is reduced to playing with me.

We played in Burgundy in a few joints. I had never played in that part of France. It seems to be my fate to play in odd corners of France one at a time hoping that memory of me holds. Also, I played an outdoor concert in the department of Lozere which has the tiniest population of humans and the largest population of wolves in France. There was a wolf sanctuary within 50 miles of my gig, and late at night, I could hear them. It was wonderful. I was playing in a small town called Auxillac. There are only 400 people there, but all 400 showed up at my gig. After the gig was over the credit for the entire affair was taken by a local member of Le Pen's party, the National Front. He bogarted the microphone for 20 minutes, and it was interesting to watch the crowd go away. They had heard this man before and they used it as an excuse to leave. But that was all right; I'd already had two encores. Later on, someone said, "You know, that man could open some doors for you." I shuddered a bit and said, "Yes, but I doubt that I want to go through them."

JJ: Yeah, the main gate at Auschwitz comes to mind.

JF: [Laughs] Yes. My host down there is a man who changed my mind about clowns. His name is Bernard Granjean. His idea of clownishment is Moliere,



Joel Forrester. Photo by Lars Klove .

Shakespeare and Samuel Beckett. Nonetheless, he is a legitimate clown. I once asked him about what his parents did during the Occupation. He informed me that they had joined the Resistance — in 1949. [Chuckles]

JJ: I understand that the ranks swelled around that time.

JF: [Laughs] I'm sure they did. The other thing to say about France is: my endeavor is always to try to make sure I can come back. I set up gigs for January including, in Paris, an eight-hour version of my repetitive extravaganza "Industrial Arts." It will mark the first time I've played the full eight-hour version since 1977. And I have a patron these days: Dr. Glenn Cornett. He has some benign pharmaceutical concern out in northern California. He is setting me up to live in Paris and not take gigs next summer, because I'm supposed to concentrate on writing my second musical. The first one, called *Fascist Living*, closed after two glorious performances. He's hoping I can at least do as well next time. [Chuckles]

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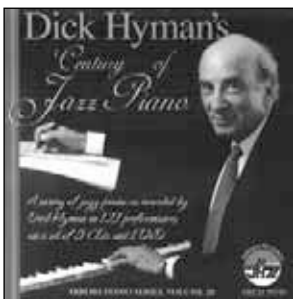
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JOEL FORRESTER

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JJ: Wherein you performed as Dr. Real.

JF: Oh, you are aware of Dr. Real, eh? Dr. Real was important to me because when I was released from my federal jail stretch I wasn't able to play under my own name. I had already made the character Dr. Real in a novel I had written while in jail and I just impersonated my character. Later on I gave him more lines to say, and made him part of a band of creatures from another dimension come to New York to try to work up support among neurotic white males.

JJ: This may surprise you, but you are my first interviewee to volunteer a prison history. Why were you imprisoned?

JF: I was a draft resister during the Vietnam War. I had been in an anti-malarial program in Hawaii that was going to send me to Malaysia, but after checking my conscience I thought I should come back and do something to help end the war. For years, I had been railing against the war, but there were all kinds of things that were unproven in my mind. One was whether to accept the radical notion that all crime was economic crime. I figured I could best learn that by being among prisoners. Maybe at the last minute I wouldn't have done it except I got married the day before my trial. After I was found guilty there was this period before my sentencing and I think it was then that doubts started to obtrude and I started jabbering nervously "Well, maybe it's not too late to make a getaway." Who knows what I said, but whatever it was it was probably highly neurotic, and my wife Mary looked at me and said, "You know, Joel, I used to really worry about what would happen to you if you went to prison. Now I'm really worried what will happen to you if you don't." [Chuckles] That's the moment that helped give me the courage to do what I had been talking about. It was helpful to commit a difficult act, to refuse induction into the army and take the consequences.

If one is a federal felon, you just get classed with other federal felons and most were career criminals, murders and armed robbers. I was luckier to be among them than the neurotics who would have been there for crimes of wanton or unexpected violence or who didn't believe that they should be there and so would have a difficult time. The men I was among knew that at various times they would be in jail. They accepted that as a part of their lives, and were interested only in living through the experience without physical harm. I was among my peers in that way. [Chuckles] I don't recommend the experience. I was lucky. I got through it.

I believe almost stringently that the recidivism rate among American prisoners is not based on the liberal notion that prisoners go back into the same environment and so they commit the same crimes. The right-wing critique is that they go back to jail because they are bad people. I don't accept either of those. I think the experience with its regular meals, regular sleeping time and same people every day is highly addictive. Having gone through a little bit of the experience, not feeling addicted to it though, I nonetheless feel influenced by it. Such that, for example, two weeks ago when I was playing in a resort in Vermont and I had meals at the same time every day I thought, what is this like? Oh yeah, this is like jail in heaven.

One thing that being in jail instructed me was that I required on some deep emotional level the company of women. Number two, I had to play piano every day. There was a piano in the prison, but it was reserved for Sunday church services so I wasn't allowed to play it. The third thing is it got me into composing

away from the keyboard. I had never really thought about trying to write tunes without really playing them on an instrument and jail enabled me to do that.

I was in a security section attached to what had been originally a county jail in Pittsburgh. It's a lovely Beaux Arts building — from the outside. In fact, Frank Lloyd Wright said, "You can tear down Pittsburgh, but save the jail." Now I've heard that it's an arts center. [Chuckles] I drew three years but I got out in a few months. For the balance I was on federal parole. When I got out, the program that hired me, straight out of federal incarnation, was a Skinnerian behaviorist program, north of Boston; run by close disciples of Skinner. Then my parole was in San Francisco and that was as different as night and day. The parole officers in Boston didn't want to surrender me to San Francisco because they knew I could easily live there. I could gig and my parole officer would just come to my gigs and that was our monthly meeting. I started playing for silent movies out there under the name Dr. Real and I keep that up today largely in France. I can't interest too many people here in it.

JJ: Yes I seldom see new silent movie theaters opening here.

JF: Yes, right; many more in France, though. It hasn't faded away there. The big museums still have silent movie series every year. I've played a week at the Louvre, the d'Orsay and the Forum des Images. When I go on the road in France I take my movies with me and play my favorites: I really like all of Keaton; certain Harold Lloyd; one called *Haunted Spooks*, specifically; the Eric von Stroheim film *Greed* cut down to its three hour form; and some Griffith. If you heard me it would be clear why I'm well-met with this because in those films a story had to be told without dialogue. So it's very much like playing with a good drummer who just lays out the rhythm and I ride on it.

JJ: Before we get too far from the topic, had you always intended to be a professional musician or did your prison experience result in a profound change in your career plans?

JF: The interesting thing about people who took the stance that I did in the 1960s I believe was this: I and many people really felt an obligation to be part of the moment that we thought was happening and putting things like a career permanently on hold until we found out how we could, as individuals, best contribute to that moment. That's how I felt. I didn't feel like becoming a musician at all. [Chuckles] It's funny, when, I was finally able to convince the parole board to let me have my parole switched to California, Mary said, "Do you have any clue how we will survive out there?" I said, "Gee, I don't know. Maybe I could give piano lessons." I actually did try to do that, and realized that I completely lacked the patience to be a teacher. My memories of the experience are these: pacing back and forth in front of my students and smoking a lot of cigarettes. [Laughs]

When my parole was up and we moved to New York, I actually believed I was Charles Ives in a movie for any number of years. I not only embraced by necessity the odd jobs I did to support myself, I believed that for the rest of my life that's what I would be doing. And I would just be composing in my free time. That's how it is I'll always be grateful to this fellow who talked me out of this mindset. This fellow who said, "You know Joel, why don't you try to just play music all the time?" I'm ambivalent about this because I couldn't stand playing in this guy's band. Yet at the same time, he'll have my gratitude till my dying day.

His name was Mitchell Korn and he had something called The Mitchell Korn Ensemble which was made up of probably my least favorite instruments. He played guitar and rather than a drummer he had a percussionist, a flute player and a bassoonist. And he also included in his compositions, for example, his

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JOEL FORRESTER

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own heartbeat and field recordings he had made of purple martins. [Chuckles] You begin to have some idea of what a challenge it was to try to make this music swing.

JJ: OK, let's talk about "Industrial Arts." How did it get to be an eight-hour work?

JF: Oh, "incrementally" is the easy answer. Actually I suppose if there were any justice in this world I would give my long-term partner co-compositional credit. When she and I came to New York from San Francisco in '73, I had no piano to play and she had no place to dance. We worked out a deal with a church in the West Village that allowed us to buff their floors once a week in exchange for using their piano and their floor. At the time, probably based on my jail experience, I was only interested in improvising and she was an improvising dancer.

Repetition was in the air in the early '70s. I don't want to lay too much stress on that because I hadn't really listened to the people who were later to become famous within the classical realm of minimalism. Those guys are rational composers. They are not improvisers. I had played jazz all along, so I was coming from a different place. Nonetheless, when Mary and I got together at this church, we began always with a couple of hours of improvisation. After a while, it began to center around what became "Industrial Arts;" it just sort of grew on its own. The one time I played the eight-hour version I was driving a truck around New York. I was always doing some sort of blue collar work. I think at that time being a truck driver and a bad second assistant carpenter got me into the notion of the eight-hour day. So, it wasn't much of an existential leap to decide I would celebrate my lifestyle by having an eight-hour concert.

As I said, "Industrial Arts" sort of built up over those four years, such that there were eight sections to it as there remains today. I thought, "All right, I could see what happens if I tried to project the eight sections over eight hours." I'll never know exactly



The Microscopic Septet: Richard Dworkin (drums), Dave Sewelson (bari), David Hofstra (bs), Don Davis (alto), Phillip Johnston (sop and co-leader), Joel Forrester (piano and co-leader), Michael Hashim (tenor). Photo by Lars Klove.

what I was doing over that eight-hour stretch, though I was really curious about it. I had worked out a deal with The Kitchen to record it. To my chagrin I found out that only the first and last 15 minutes had been taped. They assumed that I just wanted the experience documented. Now I am assured that the eight-hour version in Paris will be completely documented; but I'm only doing it in a much lazier way. Unlike my performance at The Kitchen, where I laid out every 10 minutes and breathed heavily, in Paris I'm going to play in the morning, then I'm going to dine, then I'm going to sleep for a couple of hours and I'll play the last four hours in the evening.

A French critic wrote, maybe 10 years ago, he was certain that the main influence on "Industrial Arts" was my early work in the mid-'60s with Andy Warhol's movies. Warhol had been at Carnegie Tech at the same time as my sister and I exploited that to introduce myself to him. I think it was '65 on a visit to New York that I saw some of those ridiculously primitive films that he made, like *Vinyl* and *Sleep and Eat* that would be four or five hours or longer. I saw sections of them and I'd go back to Pittsburgh, make a tape and send it to him. He'd just slap on the music anywhere. It would be only coincidentally relevant as to what was going on on the screen. This French critic is convinced that

"Industrial Arts" was born out of the boredom of the Warhol films. He might have a point about that.

JJ: Did Warhol pay you?

JF: Yes. I was paid twice, and let me tell you exactly the way I was paid. He gave me a six-foot-long inflatable Baby Ruth candy bar, which I gave to a woman I was interested in getting with. (And it was unsuccessful. I hope she has kept it or sold it.) And, he gave me — and this is a keener disappointment — an 11 by 11-inch silkscreen of what looks like floral wallpaper. I think there are something like 16 of these. I gave mine to a landlady in Athens, Ohio, in lieu of \$35 rent. She accepted it, I think, strictly out of kindness. She hung it by the stove in the kitchen. I read, about five years ago, that 12 of these have been located and each went for \$170,000.

JJ: Oh wow. Did you contact her?

JF: No. I have been back to Athens, Ohio, and I found that that building no longer exists and undoubtedly she no longer exists.

JJ: Since you've mentioned a good drummer, would you tell us about your association with Denis Charles?

JF: Oh, he is an endless topic. I played with him for 25 years. If I ever lacked confidence in a

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JOEL FORRESTER

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temporal sense, he set me up for life that way, such that once the time is going I can let a lot of space go by and still feel I'm right in the pocket. I thank Denis for that. I understood that he was my drummer during the year in which we didn't play together. It was right in the middle of the 25 years. Denis would always hit me up for money so he could score heroin. So I was in a position of fostering his habit and it really angered me. This year we didn't play, I played with great drummers: Vernel Fournier, Beaver Harris and Kevin Norton. They were terrific drummers, but Denis was my drummer all the way through that even though we didn't play together. I knew then that I was happily stuck with Denis.

JJ: And did the heroin kill him?

JF: No. He died of dehydration that put a strain on his heart. Denis knew from experience that when he was on an airplane he couldn't eat or drink. He had a transcontinental flight coming home from France. He went to his ex-wife's place and ate an old sandwich as he described it and felt tired. It's funny, Mary almost called him. She might have awakened him and had he described his symptoms she might have told him to drink a glass of water, but she didn't. So he made it through about two-and-a-half days without drinking anything and that did it. If there was ever an unnecessary death, it was Denis's.

JJ: I guess this is a good time to ask you about your time with Monk.

JF: When I got to New York I attached myself to Thelonious Monk like a mollusk that had found its rock. I think I was somewhat of an irritation to him, but that's OK. I was brought in by our mutual patron the Baroness Koenigswarter. She thought if I played for Monk — who had already retired from active performing at that point — he would get out of his bed and correct me in some way. Well, he never did, but if he liked what I was playing he kept open the door of his bedroom; if he didn't, he would shut it. That became my criticism from him. I had any number of sessions over a couple of years. I finally figured out what would earn me his scorn, the closed door: if I played his tunes, if I repeated myself or if I attempted to impress him. Those were

all indices of his scorn. If, on the other hand, I tried to develop one of my melodies in his presence, he liked that quite a bit and would be happy when the melody, in sort of a platonic way, would seem to exist already somewhere and I would be trying to drag it into reality.



Photo by Christine Meyer.

JJ: Did he speak to you, or was he always just moving that door?

JF: I suppose what I ought to say to answer that is it's not when he started speaking to me that's important to me. It's my catching on that he wasn't dismissing me out of hand. My first session with him is the important one. I began to play one of his tunes, "Introspection," when the door slammed the first time. I remember clearly the crisis I went through. I didn't feel like playing the piano, in fact I didn't have an overwhelming desire to continue living in that moment. The man whose music meant the most to me had slammed the door. Then I noticed while I was having these thoughts I was continuing to play, which is odd, right? I realized where I was; seated behind a beautiful Steinway

with a picture window right in front of me, the Hudson River and the New York skyline on the other side. I thought to myself, incorrectly, "I'll never be here again, I might as well play." I don't know what I was into, but I know it was one of my own tunes I was working on when I slowly heard the door creep open. Then I realized I wasn't totally unwelcome.

Well, let's see, what all did he say? He told me I could play and I've always taken that as a green light. He told me that there was always room for improvement. He said that several times in a dry sort of fashion, but always appended to that that I could play. Of course he was famously moody, so sometimes he didn't speak to me at all. I got used to that. One of his favorite tropes, whenever anyone questioned him too closely, was to say, "Well, I have my inside shit and my outside shit. Which would you prefer?" He came out with certain gnomic sayings like that. He asked me once if I understood what he meant with the little pep talk he would give musicians before they would play. He would often say, "Always night." I said, "Yes, I think I do. To some extent you want to disconcert people; give them something to think about so they are not thinking about themselves while they are playing." He said, "Yes, but what do I mean?" I said, "Here's what you mean: The sun is an artificial component of our lives; it happens to be there. If the sun wasn't around, it would be always night, which is more the basic climate of the universe. Is that what you mean?" Monk said, "That's part of what I mean." I'd been into Monk's music for a long

time, so in a way that answer had been prepared when I was in high school and first came across "Always night." I had to think about it. I'm not disappointed that I didn't get the full message. I don't think anyone did with Monk.

JJ: You said once that the Baroness' pad was bizarre; in what way?

JF: Oh, yes, certainly that. It was built to specifications put down by the director Joseph von Sternberg to house his mistress Marlene Dietrich. It is perched on this cliffside in Weehawken and there are a lot of rooms. The Baroness painted every room yellow and installed these catwalks up around the perimeter of each ceiling, knocking little holes through the walls so her cats, which fluctuated in number between 132 and maybe 55, could

access any other room, except the aggressive cats whom she housed in the boiler room. Those were the boiler room cats who would just feed on each other. She had a cat box in every room. Now is that bizarre enough? Also, Monk had a real existential dilemma. When he was living at home, it was too noisy for him and he just wanted to concentrate on whatever it was he was concentrating on. But Nellie, his wife, fed him very well; whereas the Baroness fed him TV dinners which [chuckles] were not the medium-size deal that they are now. They were a very small deal.

JJ: I thought Nellie brought him meals every day.

JF: Not every day. No, certainly not. Had she come by every day, I think it would have been a perfect setup. There is a controversy as to what Thelonious was concentrating on during this time. He lay in bed in a full suit of clothes and was fully conscious all day. Nica told me once she was surprised he didn't develop bedsores. He had no exercise. I'm of two minds about this now. Blakey always contended that Monk was just nuts. Apparently, Monk said to Blakey what he said to me; that what he was doing all day was concentrating on electronic essences that he perceived as being out in space at various distances from each other, and if he really concentrated he could feel these things vibrating. He could see them, but he knew he wasn't really seeing them, he was imagining them. Now, remember, he was a math wiz, what he was doing was attempting to measure the distances between these cosmic essences. Somehow he would feel say three or four at the same time and would sort of plot relationships among these essences.

That can certainly be evidence of a cracked mind, or...who knows? What I do know is he was sincere about it. Monk was a wonderful put-on artist, but I strongly believe that when he told me and others that, he was sincere. He could amuse himself all day doing that, whatever it was that he was doing days on end. Mary said to him, "Monk, have you ever thought to take these relationships that you draw among these essences and attempt to utilize them in a musical way?" He said, "Oh no, no, no, no, no; these are pre-musical." I've no idea what that meant, except that some mathematical relationships I suppose could be thought of as pre-musical maybe in some Pythagorean sense that nobody understands anymore. [Laughs] I'm certain that I don't.

I remember one spectacular cutting contest among myself, Barry Harris, who was living there, and a young Tatum-influenced kid from Detroit that Barry had somehow brought in who cut both of us. This kid had some sort of trouble upstairs and could

never finish any more than a chorus of any tune. Barry would play something and I would answer, then the kid would be whirling through it like a dervish and then suddenly get embarrassed and his hands would fly up from the keys and Monk was listening in the next room to this whole thing. It took place over two and a half hours. Mary turned to me in the middle of it and said, "Are we really here?" She was alluding to the dream-like quality of the whole thing; but once again there was so much going on that it was impulsive. It kept going into the next moment and that's why it lasted so long; but behind all that playing was Monk's concentration on what we were doing. That is what he gave me. He deepened my sense of concentration. I can play anywhere now. [Laughs]

JJ: Before we get too far away from it, did the place smell from all those cats?

JF: No. She had made to order these small houses; you could say they were analogous to dog houses, but that would make them cat houses and that's a different image altogether. These were heavy duty cardboard houses where the cats were to defecate. She had some kind of hyper attractive cat litter that combined elements of catnip. As she put it to me once, for her cats elimination was ecstasy.

Nica compiled this wonderful tape for me (since lost), of all the tunes that had been written in her honor, and two of those were by me. One is entitled "The Name is Nica." That had to do with a prompting she gave me when I referred to her as the baroness one time. She said, "The name is Nica." I realized a title had just been pronounced. The second tune I wrote is called "Nica's Gift" and Nica said, "We won't tell anyone what that gift is; will we, Joel?" I said, "No," but of course I'll tell you. Nica's gift was one of those designer cat houses, which we still have installed in my loft.

JJ: Was that tape made up of commercial recordings?

JF: Some were. She dug around for a tape that she couldn't find. This was an occasion for greater grief. She had somewhere a reel-to-reel tape that had simply a riff, not a complete tune that Bird identified with her. He claimed it popped into his head whenever he saw her, so he played that. She made him put it down on tape for her. She looked for it so she could put it on my tape [but] she had lost it.

JJ: Oh, that hurts. How did you meet her?

JF: I was playing solo at the West Boon Dock, a ribs-and-chicken joint, much esteemed by bebop players, at 17th and 10th. I was playing "Industrial

Arts" and a man at the bar threw up. I'll never know if it was a coincidence or if it had something to do with "Industrial Arts," but the club owner was in no doubt about that. He was a wonderful fellow, Victor Gaston, a brave guy who had helped integrate the Southern Pacific railroad in the mid-'50s so I esteemed this guy. But at the end of the gig when I asked for a date in the future he said, "Well, no, Joel, because of what happened. That's never happened in my club before. The music has never induced anyone to vomit." And for the next several years, Victor would allow me to audition and then he would say, "Well, you sound good, Joel, but I'll never forget that last night you played here." So I went in, I guess in '78 or '79 for my yearly audition in the middle of the afternoon and didn't see Victor, but I saw the Baroness Pannonica sitting there on a bar stool. I recognized her. I guess I'd seen her first in 1960 when my father took me to see Monk at the Village Vanguard. In any case, we talked for probably about an hour and a half. Finally she said, "Oh yes, what are you doing here?" "Oh, I'm trying to get a gig here." She said, "You will." For my audition piece, when Victor finally showed up I played Monk's "Pannonica."

JJ: How good was her prophecy?

JF: It was more than that. She leaned on Victor and I became a regular there. [Chuckles] Connected with that day in my mind is introducing her to my wife, probably about a week after that. I took her to my loft, ran up to the fourth floor and said, "There's somebody I want you to meet," and practically dragged her downstairs. Already the Baroness meant something very deep to me, connected to my soul; and it was interesting to see these two women together. I felt like a small shriveled creature in the back seat of the Bentley. They were in the front seat. I'll never forget what Nica asked Mary: "Do you mean to have a child by this man?" Mary said, "Oh, eventually." Nica said, "You better get cracking, you know." [Chuckles]

JJ: So when did she invite you to play for Monk?

JF: She came and brought Barry Harris to several gigs of mine. I think she wanted to hear me a little further; and perhaps, as with a diagnosis, get a second opinion.

So I was just one of the failures that Nica brought in, because none of us succeeded really in making him part of the rest of our lives in his last couple of years. He'd be in that state, and then he'd get out of bed and play a concert at Lincoln Center, and then his last at Carnegie Hall. I went to both of those, and the one at Carnegie Hall was especially unsatisfying. Nica told me after the fact that Monk was

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convinced that the people weren't really there to hear him. He thought that perhaps they were there because they knew this was the last concert and wanted to be there at the end. Perhaps some were there because they wanted something weird to happen. He had various reasons but he could not be convinced that anyone was really there because they wanted to actually have a connection to Monk's music. There were a thousand people there that were definitely there to hear him but taking the long view, thinking about his life as a whole, he was right: he wasn't making any judgment on that one night but on his entire life in music. He had hired this sextet to play with him because he was convinced that the audience wanted to be entertained by hearing others play. Instead we were all slapping ourselves waiting for these lackluster soloists to get done so Monk could take his solo. His son and Nica had to push him on stage after the show was over because everyone wanted him to play one solo encore. It was a dissatisfying night.

JJ: Did you remain in contact with Nica after Monk died?

JF: Yes, I did. I remember going to several events at her behest. She took me; I guess a year after Monk died, to a concert at Columbia with Steve Lacy and Don Cherry and some others who considered themselves the first generation of descendents from Monk. That was OK, but mostly it was the Baroness's company I enjoyed. She took me to a concert of choral music accompanied by Barry Harris. It was at that event that she flashed a little bit of the steel that lay behind her graciousness. I was listening to this music and at first I really didn't enjoy it at all. I found it overly sentimental and musically not engrossing in the slightest and yet I looked around at the rapt faces all around me and I realized it summarized a lot about Black aspirations. At the same time it could speak to people who were trying to keep various issues alive in jazz and keep the music alive. So I was mulling these things and, as if reading my mind, Nica turned to me and said, "Well, what do you think of all this, Joel?" I said, "Well, in a way, Nica..." She said, "Precisely. And it will be in "that" way that the music is regarded." [Chuckles]

JJ: Was she deeply affected by Monk's death?

JF: No I don't believe that I found her diminished at all by Monk's death. Perhaps she would not have allowed me to see what was missing. She was

certainly just as ebullient and caustic and hilarious as she had been before Monk died. She didn't go into a prolonged mourning that I saw.

JJ: When was the last time you saw her?

JF: I saw her one week before she died. I had to, through charm, bribe my way past really tough Irish nurses and it was very interesting to see her. She was lying in bed. She could not read. She could not focus or see very well and yet she was completely conscious. If she couldn't do any of those things, and she was deaf as a post in one ear, I asked how in the world she was putting in her time. She considered that for a moment and told me she was breaking old habits.

JJ: She was deaf in one ear?

JF: Oh yes. That's an interesting thing. I don't know when she became deaf but during the years that I knew her it was very, very clear when she was interested in hearing the music at a gig and when she wasn't. We would all be cheered if Nica was turning her good ear to the bandstand. At the same time it felt very cold and pointless when we realized we were getting her deaf ear.

JJ: Wow. I don't know what else to say, so let's talk about your time with William Burroughs?

JF: Well, he was my neighbor on Bowery for a long time. He maintained a loft there. In common with many of my generation I esteemed him. Burroughs was in that loft just about the time the Microscopic Sextet got started. That would have been about 1981. I went over to Burroughs's place after hearing him read. His secretary told me that Burroughs was interested in meeting anybody who was serious, and I fancied myself serious, so I made an appointment with him. That was a very strange afternoon with Burroughs because he let me sit in his orgone box. I did that to no great effect for about an hour. I think I reached new depths of boredom in the box. That was nothing though, sitting in the orgone box was better than our conversation. He lost interest in me very quickly when he determined that I had never had a heroin habit. Somehow I seemed to become far less interesting to him. I don't know why.

We talked about Hassan-i Sabbah, (the 11-century founder of the Assassins). Burroughs admitted that Hassan was as important to him as Jack Black, the author of a cheap potboiler called *You Can't Win*. It was an autobiography of a house thief in the Northwest in the 1880s-1890s. He read that over and over when he was a kid. He was inspired by these two gods of outlaw culture. I tried to talk with him about my contention that the biggest change

that I've observed in my years on Earth has been the integration of drama with daily life. Burroughs didn't want to hear about that. I tried to tell him that he was an early life actor, even in the '30s. Later he and Jack Kerouac were acting out roles in life and it was a different sort of literary character than one who would write books. His books were almost incidental. I suppose I was being a real wise-ass, but I told him that I thought that in the future those first four books of his, *Soft Machine*, *Ticket That Exploded*, *Nova Express* and *Naked Lunch* would probably all be cooked down and the best bits be taken from them and he'd be thought of as a great writer in the future from somebody's editing of his works. [Laughs] He didn't want to hear that at all.

I got a good tag line, though, from Burroughs at that session. What really started to piss me off was: he started to talk about T. S. Eliot, and I said I could understand your trying to wrap yourself in Eliot since you are both sons of rich families from St. Louis. Well, he didn't want to hear about that either. And our conversation came to a real sputtering point when he really didn't have anything to say to me. I told him I thought he was becoming increasingly a public presentation of himself. Instead of getting angry, he said to me, "Perhaps you should play piano." So it was very clear that the conversation was over, so I went over to his piano — which was missing 15 or 20 notes — and played for a while. But I have this list of quotes of various things people have said about me over the years and I've included William Burroughs: "Perhaps you should play piano." [Chuckles]

JJ: Would you talk about how you and Phillip Johnson met and formed the Micros?

JF: It was maybe in '75 or '76 I was just strolling along St. Marks Place and I heard a saxophone on an upper floor of a building playing Monk's "Well You Needn't." To me that was a phenomenon because the jazz people, such as they were that I heard at that time seemed to be more into jazz-rock and here was a guy playing not only an un-reconstituted bebop melody, but one by my favorite bop composer. So I walked upstairs and knocked on the door and this sax player let me in. I sat down in a chair by the door and after playing for about another 15 minutes this guy, who was Phillip Johnston, said, "You know Nemo won't be back for another hour." I said, "Who's Nemo?" So Phillip and I started our long time that we had together musically with a misunderstanding. Out of that misunderstanding eventually grew a band.

We had 10 or 11 years generating new material and keeping ourselves interested in it and it was a

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JOEL FORRESTER

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thrilling decade in that band. [The music] still sounds fresh. I actually liked it when that critic from the *Voice* said last week that we were the finest “retro-futurists” that music had produced. I seldom like titles but I rather like that one because our music doesn’t fit into any time slot.

JJ: I think that band was responsible for some of the best terminology.

JF: From the critics? Yes I know what you’re saying. That’s true, I remember one critic saying, “Like Lawrence Welk on acid.” But in that last year before we became threatened with success we were actually evolving into a free band. Phillip and I were beginning to bring in charts that would involve people playing in pretty unstructured means. Playing very strange harmonies and based on very, very odd rhythmic patterns but with a maximum of freedom involved. Had we stayed together I believe that’s the direction we would have gone in.

JJ: It must have been frustrating to have the band get such great reviews, like, “the best unknown band” but remain unknown.

JF: Not really. We had the discerning adoration of people who considered themselves hip because they liked the Microscopic Septet and then we also had critical opinion. So we had sort of a cult-like popular base and at the same time we had some people at newspapers and magazines that were rooting for us. One of the canner decisions that Phillip and our drummer Richard Dworkin made was to make sure that we played in a bunch of pop clubs during the

punk era, places like CBGB and Danceteria; so all kinds of people who didn’t know from jazz heard our music, ended up enjoying it and dancing to it.

JJ: OK, but it bothers me that you escaped all the dangers of making it lucrative.

JF: [Laughs] Yeah, that’s right. And yet at the same time, having lived through the ‘70s in New York when there was no money or social services, the fact that the Micros could actually do rather steady gigs seemed phenomenal to me.

JJ: What caused the breakup?

JF: The real deathblow was this; over the last year of its existence there were two competing companies, Columbia and, I think, Blue Note Records, interested in signing us to a contract. Both of them wanted us to play the same tunes publicly every single time. The companies would send a bunch of executives, what Francis Davis called “High Muck-A-Mucks,” to hear us. These guys would demand that our set came from the same basic six or seven tunes. Our band had always been about developing and playing new music all the time; getting it together in a hurry and learning about the music we played while playing it in public before it ought to have been ready. That approach was anathema to these record executives. They wanted something far more regular out of us and I think it put a hole in the soul of the band. Then the Columbia people suddenly weren’t interested any more. When pressed one guy dared to say, “Well, we decided to go in another direction.” Apparently Columbia doing that somehow caused the other company not to be interested in us anymore. So neither was and we were stuck with the fact that we had played for probably up to half a year the same six or seven tunes and nobody was as happy with performing as he had been in the past. That is what really broke up the band.

JJ: After the Micros broke up, you went to Paris and Phillip Johnson went to Australia. That sounds like a very bad divorce.

JF: [Laughs] Oh no, I think it was quite helpful to both of us. I think he was in New York a few years before he did that. In general, after that band broke up, he got into writing for other small groups and made quite a success writing for various films; some of them even Hollywood releases. Whereas what I continued to do was write for small ensembles. I guess it was within the year that I took off for Paris and it was then that I discovered playing for silent films. So in a way Phillip and I were both involved in playing for films. With him it was composition, with me — direct. Had the band not broke up then, we couldn’t be having as much fun as we have had getting back together over the last few years.

JJ: Well, since we are on the Micros, would you please tell us how you connected with National Public Radio’s Terry Gross?

JF: I had read in the *[London] Times Literary Supplement* a review of a book by Francis Davis. I wrote to the TLS, assuming that Francis Davis was English and a year later he wrote back saying, “Thank you Joel, but I live in Philadelphia and write for *The Philadelphia Inquirer*, and my wife is Terry Gross who has this radio show *Fresh Air* and she might be interested in your music.” So that’s the genesis of that. When I’ve been on her show, attempting to banter with Terry, we make each other laugh. As with almost no one else I know, not just her personality, but her soul can be heard in her voice. And I trusted her enough so that twice I sent my son when he was a teenager to intern with her in Philadelphia. She’s a lovely woman, very soulful.

JJ: Has your long connection with her show have any effect on your career?

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WHAT MATTERS is available online @ cdbaby.com, iTunes, amazon.com, rhapsody.com, and all other internet-related sites.

JOEL FORRESTER *continued from page 30*

JF: Yes, it helped send my son to college. It took National Public Radio about 12 years before they realized that I was owed royalties for that tune. I was used to the idea of not getting any, but eventually I did and it came just at the right time, just as my son was starting college. It really helped. There is a deeper answer I should tell you. When I want to play somewhere in the United States I get in touch with the local NPR outlet and let them know about it and that helps.

JJ: Would you mind sharing some memories of 9/11?

JF: My wife, believe it or not, had a dream the night before that there was a huge airplane in our loft. Isn't that incredible? She woke me that day and said, "Come to the roof." I went and she showed me the large semicircular outline that had been made in one of the towers and we got a radio report that one plane had crashed into it. And I with, I really wouldn't call it breathtaking indifference; I would call it an attempt to defy what was going on because I didn't really know what was going on. I assumed that the worst had already passed. I've never been so wrong about anything in my life. I assumed with a plane having crashed into the World Trade Center as an accident that the worst had gone down and I said to myself, "I will go to work." My day job, playing for ballet classes, was at a junior college in Queens and I even brought along a radio because I was going to work out in the gym there while listening to the radio. My F train got stuck underneath the East River. An announcement came on that was amazingly prophetic, the motorman said, "I'm going to take you to the next stop which is 23rd and Ely in Queens and let you off because I don't think there is going to be any train service for the next 24 hours." Since I had this radio with me I was able to tune it in when we emerged from the stop and found out what had happened and, of course, my heart yearned homeward right away to see that Mary was OK. So I spotted way off in the distance one of the bridges going back to Manhattan and walked several miles to it and then walked across as teeming thousands were pouring across the bridge in the opposite direction. I did witness something really amazing. A woman who was going in my direction against the crowd was talking on her cell phone and one of the people in the crowd heading toward us was a woman also talking on her cell phone. The two crashed together and their cell phones went down. They began to duke it out with each other. I picked up and held much the smaller of the two woman and a big guy picked up the large woman and both of us guys said, in different ways, "We don't have time for this now;" [Laughs] and then continued on our way.

Later that day, after I spent some time at home with Mary, I went downtown and tried to volunteer for the Red Cross. I was asked what I could do. I said, "Well, I play piano and write tunes." I didn't get called into service. Apparently they didn't have use for people who could do those things. About a week later the place where my band had been playing at the time, which was right in the shadow of the World Trade Center, a club called The Cove, was allowed to reopen behind army lines as an R&R station for the rescue workers.

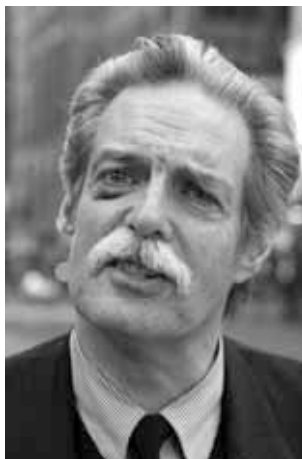


Photo by Lars Klove.

When that happened I was permitted to play for those people. I did that maybe four or five nights a week for about a month and a half.

Interestingly, I couldn't call anyone. There was no telephone service, but I received a phone call from one of the guys who had employed me in France from time to time. He talked with Mary. I wasn't home. He had been a friendly enemy for years and he said it wasn't that he was really concerned about me but he was calling to make sure that I continued. [Chuckles] Do you have that CD called *Ever Wonder Why?* This is the one that ends with a tune that I wrote about September 11th. I got 35 friends together and we sang it. Francis Davis said in reviewing that, "You'd be doing Forrester a favor to skip the last cut." My mother is 96 years old and still really quite bright. As she put it, "You didn't exactly cover yourself in glory that day. When danger struck New York you immediately headed in the opposite direction." [Chuckles] When I look back on that day I hang my head in infamy.

JJ: Let's end with lighter topics. Is there a story or film that you think could give people a good idea of what a musician's life is like?

JF: Boy, what a searching question. Yes. I should say *The Castle* and the short story "The Country Doctor" by Kafka would give anybody an idea what it is like trying to get by as an improvising musician. What film? Probably *Ikiru* by Kurosawa comes the closest to it. In it a man realizes for the first time that he only has a certain amount of time to live. It concentrates his mind and it allows him a freedom that makes his last months huge; whereas life had just been passing him by before. That's very much like the point the improviser tries to get to every time he solos.

JJ: If we were to visit your home would we see any souvenirs?

JF: You would see an absence. I throw out as much as I possibly can.

JJ: That is an interesting point to end with. Thank you for your time and patience. I enjoyed both your story and your humor.

JF: Oh it's been great. 'Bye..

JJ

You can find much more about Joel at:
<http://joelforrester.com/>

If you go to the *Fresh Air* website you will be able to listen to eight different appearances he has made on that show.

The very first is *Composer Joel Forrester on Meeting Monk*.

YouTube has a very brief clip of Joel performing solo in Bryant Park on June 25, 2009 and several clips of the Microscopic Septet.

Joel has several steady gigs in the city: Mondays at the Brandy Library in TriBeCa, Tuesdays at Merchants Cigar Bar at 1st Ave. and 62 St., and Saturdays at the Indian Road Cafe at 600 W 218th St.

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.

Hot Jazz on the Menu this Summer at Dover's Attilio's Tavern



Left, a capacity crowd fills the dining room.

Above, the Somers Dream Orchestra packs a punch for Big Band lovers.

Attilio's Tavern has announced *Jazz it Up Wednesdays!* with talented jazz musicians like Rio Clemente, Steve Salerno, Mickey Freeman, Jazz Patrol, Vince Seneri and other great artists performing throughout the summer at the Dover restaurant.

One special event planned for July 11 is a tribute to the U.S. Armed Forces, with the Somers Dream Orchestra, a brassy 18-piece, high-energy orchestra performing a show filled with patriotic songs and music from the Big Band Era. To honor their service, Attilio's is offering veterans, active duty military, and their families a discount on their meal. All veterans and active duty military will also receive a complimentary gift card from the restaurant. Also, in celebration of the 100th anniversary of scouting, Boy Scouts and Eagle Scouts will be honored on this night and receive a discount on their meal as well.

The popular eatery, recently voted Morris County's #1 Italian Restaurant, #1 Night Club, #1 Wine List, and 1st Runner up for Best Steak House, Best Ambiance and Best All-Around Restaurant, offers a varied menu that brings together traditional Italian comfort food with a variety of steaks, chops, and seafood. Friendly service is complemented by a warm, inviting ambiance reminiscent of days gone by. Live

entertainers performing jazz, pop, doo-wop, big band and other vintage musical styles adds a nightclub twist that makes Attilio's a special place to enjoy a night out with friends or family.

The restaurant opens at 4 PM allowing several hours of "quiet" dining before a show. On show nights the dining room slowly transitions into a nightclub setting, usually after 7:30 PM on weekdays and 9 PM on weekends. Dinner guests seated in the piano room and the main dining room can take in the entertainment, live on stage, while they enjoy their meal. The dance floor is always open and dancing is encouraged throughout the restaurant and the bar area as well.

Attilio's prides itself on using the highest quality ingredients available to create a variety of special dishes. Signature dishes include chicken scarpello, rigatoni Christina, and fresh mozzarella and roasted peppers. The prime Berkshire pork chop giambotta and the filet mignon à la maison are

customer favorites and definitely at the top of the list.

For those who take pleasure in eating "at the bar," Attilio's is made to order. The bar was designed to encourage an enjoyable social environment while allowing for a comfortable dining experience. In addition, bargoers interested in cocktails only can cozy up to the main bar or sit along the side bar. Happy hour is available at the main bar from 4-6 PM Wednesday through Saturday and all night long on Tuesdays.

For a list of entertainers and a look at the menu visit www.attiliostavern.com or call (973) 328-1100. Reservations are recommended and are usually necessary for more popular shows.

JJ

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The New Brunswick Jazz Project "Bringing great jazz to Central Jersey"

"This town has everything!" "Almost everything." "But why isn't there a regular spot for jazz?"

That's how the conversation went for years among friends James Lenihan, NJJS member Michael Tublin and Virginia DeBerry. Regulars on the New Brunswick restaurant/bar scene, they gather regularly for food, fun, cocktails, camaraderie and live music in a variety of Hub City venues. "We would discuss the possible reasons for the lack of jazz, then go on our way until the next time the subject came up," Tublin said.

"But last fall, instead of lamenting the dearth of jazz in town," Lenihan added, "We asked a different question 'What can we do about it?' and decided to pursue an answer — seriously."

By this time Christopher's at the Heldrich had semi-regular jazz on Friday nights and while that was an improvement the notion that there could and should be more kept nagging the trio.

"We concluded that we had to try so, following the "if we build it, they will come" model, we started talking about ways to make more jazz available in our happening little town," says DeBerry. With the growth of dining, nightlife and theater, New Brunswick has become a destination. "Could we add jazz to the list of reasons people come to New Brunswick?"

Lenihan knew that world-renowned saxophonist, Ralph Bowen was a "local" (though he had only seen him perform live in Paris!) and an Associate Professor of Jazz Studies at Rutgers. In addition, Rutgers-Mason Gross School of the Arts in New Brunswick is the home to the Summer Jazz Institute — a program chock full of talented faculty and student musicians. The elements needed to launch the venture were there; they just had to figure out how to access them.

The more the three friends talked, the more it seemed their idea was actually in reach. They had found the will and the way. A conversation with Bowen led to his agreement to become a music advisor. What they needed next was a venue and a name — and the New Brunswick Jazz Project, "Bringing great jazz to Central Jersey" was born. The extra line was to make it clear "we are presenters, not musicians," Mike said.

Partnering with local restaurants, the NBJP presents a variety of jazz artists. Their inaugural show on April 14 at Makeda Ethiopian Restaurant in New Brunswick featured the Ralph Bowen Quartet.



Alexander Collins, Alex Hernandez, Todd Bashore, Chris Brown.
Photo by Michael Tublin.

Subsequent events have featured Rutgers Jazz Professor Chris Brown's Quartet (Chris is a 2002 Pee Wee Russell Memorial Stomp scholarship winner), a special performance featuring bass player Yoshi Waki (in honor of the 50th Anniversary of the Sister Cities relationship between New Brunswick and Tsuruoka, Japan), organist Jared Gold, piano prodigy Alex Collins and sax master Todd Bashore.

NBJP will next present July 1 at Catherine Lombardi Restaurant in New Brunswick (outdoors,

weather permitting) with musicians to be announced. After that NBJP will present jazz concerts every other Thursday starting on the 15th of July for the rest of the summer at Makeda.

For more information visit <http://nbjp.org>,
Email: info@nbjp.org or call Mike at 732-640-0001.



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*Box Office Fees Apply



JULY 9th & 10th at 8:00PM

AARON WEINSTEIN - jazz violin, featuring Ted Firth on piano

"He is one in a million, this kid...a perfect musician. He is always coming up with something different just when you think you know everything he does..."

-Bucky Pizzarelli, Jazz Guitar Legend

"The Groucho of the violin" -*Tony Bennett*



JULY 16th & 17th at 8:00PM

VALERY PONOMAREV & his quartet

****PLUS Special Guest DON BRADEN (Saturday Only)**

"Russia contribution to the jazz world is an unassuming chap named Valery Ponomarev who blows trumpet like a man possessed and who can write with the best of them."

-Maria Klemen, Aquarian



JULY 23rd & 24th at 8:00PM

MARLENE VERPLANCK & her trio featuring Mike Renzi

"She may be the most accomplished interpreter of popular material performing today..."

-The New York Times

"There are singers and singers, and there is Marlene VerPlanck. So what is it that separates VerPlanck from many of today's other excellent vocalists? First and foremost, her diction, combined with an intimacy with her audience which can only be described as mesmeric."

-Shiela Tracy, booktheact.com



JULY 30th & 31st at 8:00PM

WAYNE ESCOFFERY & his quartet

"Escoffery's command of the instrument is impressive, able to navigate broad intervallic leaps with a sound that is robust in all registers,"

"[A] young, self-assured, hard-swinging tenor saxophonist." -*The New York Times*



AUGUST 6th & 7th at 8:00PM

CECIL BROOKS III & quartet (plus some surprises and special guests)

A contemporary drummer and aggressive, polyrhythmic stylist, Cecil Brooks, III has worked in the New York area with such musicians as Greg Osby, Geri Allen and Lonnie Plaxico. He also played drums on the bill Cosby TV Show.



For more information check in with our "Jazz Line" (732) 746-2244 or visit us on line: www.jazzartsproject.org





Noteworthy

Fradley Garner International Editor *Jersey Jazz*

DOCTORS SHOULD TAKE TIPS FROM JAZZ ... 'SHAME ON JOURNALISTS' FOR 1968 VIDEO AWARD ... 4-ARM ROBOT JAMS ON MARIMBA ... SEE BASIE AND PETERSON DUET ON SCREEN ... NOW 65, DUTCH SWING BAND SWINGS ON

DOCTORS CAN LEARN FROM

JAZZ, when it comes to interacting with their patients, **Dr. Paul Haidet**, a Pennsylvania internist and jazz disc jockey, told a spring session of the American College of Physicians annual meeting in Toronto. "Jazz is all about harmony in communication. When jazz musicians play, they play in a way that goes along with [how] the rest of the band is playing," said Dr. Haidet, of Penn State College of Medicine, according to a report in the online *amednews*. He said doctors must improvise during office visits and hold the rhythm of the visit together. **Dr. Gary Onady**, a Dayton, Ohio professor of pediatrics and internal medicine who co-led the session, recommended doctors "assign solos," allowing the patient and others in the room to discuss their concerns one at a time. This lets the patient know the doctor is listening. Dr. Onady plays flugel-horn and trumpet in the Eddie Brookshire Quintet. He said, "The doctor needs to think, 'I'm not harmonizing with the patient. What is it going to take? Am I too technical? Is it my inflection?'" www.eddiebrookshirequintet.com

THE JAZZ JOURNALISTS ASSOCIATION

was blasted by a DVD producer for nominating an alleged bootleg, inferior video copy of *Count Basie & His Orchestra—Live in Berlin & Stockholm 1968* as Jazz DVD of the Year. "You should be ashamed," producers of the *Jazz Icons* DVD series wrote in an open letter to selected journalists but not to the JJA. "It is irresponsible ... that an organization that purports to be arbiters of quality in jazz would nominate such a subpar and illegitimate release to a major reward," the unsigned letter declared. In an E-mail to this column, JJA President Howard Mandel said the "accusation that the Swedish TV entity did not transfer the rights does not speak to what happened with the Berlin material." On the new JJA



Improvising robot: Shimon, a four-arm, head-bobbing marimba player, grooves alongside human musicians. Photo courtesy of Georgia Tech's Center for Music Technology.

Website, he wrote: "Details of foreign rights for 42-year-old videos shot for European television broadcast can be hard to ascertain." Awards were announced and tendered June 14 in Manhattan. www.ijanews.org

SHIMON HAS FOUR ARMS, a shiny aluminum-steel head that bobs with the music and to nearby players, and—amazingly—improvises on a tune like a jazz musician. It's the first marimba-playing, improvising robot. Gil Weinberg, director of the Georgia Tech Center for Music Technology, built the prototype in 2008 with help from Guy Hoffman and Roberto Aimi of Alium Labs. Like a human, Shimon listens and analyzes the music, and improvises with other players. But it never needs to practice, relying on complex algorithms to identify tempo, beats, chord progressions and melodic consonance and dissonance. Shimon, whose name is Hebrew for "one who hears," can morph the styles of Thelonious Monk, Lionel Hampton, or any soloist to produce new solos that inspire its live fellow-players. For stories and video, search: *shimon marimba robot*.

WEB HITS-OF-THE-MONTH

COUNT BASIE AND OSCAR PETERSON

, backed by the Basie band, cut two studio CDs with seven tracks, in 1978. But did you know the two icons were videotaped in live concert performances of, among other tunes, "Jumpin' at the Woodside" and "Slow Blues"? The latter can be delivered to your computer from Jazz on the Tube, a free, daily video service run as "a labor of love" by Amacord, Inc. of Tivoli, NY. They pick the video-of-the-day, and so far it's not ad-heavy. In a year and a half the service has grown from 0 to over 20,000 subscribers. www.jazzonthe tube.com/homepage.

THE DUTCH COLLEGE SWING BAND

, one of my all-time favorite Dixie groups, turned 65 this year. During World War II the Nazis banned jazz in the Netherlands, but some youngsters practiced secretly, listening to illegal radio broadcasts to preserve this music against nasty odds. On Liberation Day, May 5, 1945, DCSB stepped out, at first as a quartet led by the photographer and pianist, Frans Vink. Now an octet, DCSB turned professional in 1960 and continues to tour, mainly in Europe. Read more in Wikipedia and watch videos from this May on YouTube. Search under Dutch College Swing Band. —*Joán*



65 years old: Dutch College Swing Band today features George Kaatee, trombone; Bert de Kort, cornet, vocals; leader Bob Kaper, reeds; Marcel Hendricks, piano; Ton van Bergeijk, banjo, guitar, vocals; Han Brink, drums; Frits Kaatee, reeds; Adrie Braat, bass.

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

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



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

The Pieter Meijers Quartet with John Cocuzzi,
Randy Morris, Ray Templin, Clive Collins
Antti Sarpila From Finland, Nicki Parrott Bass Vocals
& Ulf Johansson Werre From Sweden
13-day Black Sea cruise from
Venice to Istanbul • Visit: Venice,
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*Optional 2 night post-cruise package in
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April 14-May 2, 2011 18-day Asia
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**Antti Sarpila Quartet featuring Nicki
Parrott, Danny Coots & Randy Morris.**
Special Guest: Tom Hook

Fantastic itinerary!
Rates starting at \$1,990.00.-p.p.
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Optional hotel packages will
be offered and several
excursions during
the cruise.



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Jazz Journeys, near, far and in-between

Michael Arenella's Dreamland Orchestra Presents 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.



Photos by Holly Van Voast/Lensjockey

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).

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

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

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 ad on page 4. **JJ**

Newark Museum Jazz in the Garden 2010 Summer Concert Series

Thursday afternoons, July 1-29, 12:15-1:45 pm (Rain or shine)
Suggested Admission: Adults \$3
Newark residents, Museum Members and children are Free!



Garden Party: Trumpeter Freddie Hendrix warms up prior to performing with T.S Monk's Jazz in the Garden last summer at the Newark Museum. Photo by Tony Mottola.

For more than 40 years, The Newark Museum has presented all-star lineups of jazz greats during its annual *Jazz in the Garden Summer Concert Series*. This year promises music lovers another wonderful season in the museum's award-winning Alice Ransom Dreyfuss Memorial Garden, adding new musicians to the impressive list of such past performers as Andy Bey, Ron Carter, Will Calhoun and Carrie Smith.

Attracting thousands of adults and children annually to its beautiful sculpture garden, these Thursday afternoon concerts are among the most popular of the museum's many educational and culturally significant events. Held rain or shine (the museum's airy atrium and intimate theater provide fine foul weather alternative venues), *Jazz in the Garden* offers its audience an opportunity to enjoy wonderful music in a magnificent and serene museum setting. The series is a popular lunchtime picnic site for workers from downtown Newark and a refreshing variety of light summer foods is available for purchase.

This year's lineup includes an appearance by NJJS Board member Carrie Jackson on a rare double bill with the fine New Jersey pianist Brandon McClune. **JJ**

Performers

- July 1 — Louis Hayes Quintet
- July 8 — Double Header: Carrie Jackson/Brandon McCune
- July 15 — The Heath Brothers
- July 22 — Dominick Farnacci
(sponsored by William Paterson University)
- July 29 — Allan Harris

Andy Rothstein and Friends

at the

**Red, White & Blues: Jazz and Blues
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Thursday, July 15th • 8 PM
Outdoor Lawn Concert - FREE Admission

In case of rain, concert will be held indoors and seating will be on a first-come, first-seated basis.

Guitarist Andy Rothstein has distinguished himself as a contemporary jazz guitarist with mature compositions featuring engaging and inspired guitar solos. His jazz roots are expanded with elements of funk, rock, and blues. On his second CD, *Wit of the Staircase*, Rothstein returns with a musical project daring in its scope but still true to his sound. Andy assembled a formidable lineup of talented musicians on this CD including Lew Soloff, Manolo Badrena, Steve Jankowski, Tony Senatore, Andy Snitzer, Van Romaine and Tom Timko.

"It was a pleasure and an honor to be involved with Andy's project. He is a first rate soloist and has put together a recording that shows versatility and creativity in his improvisations and in his production concept and compositions"

Lew Soloff (Trumpeter)

"Andy's playing is so inspired and musical. Joining this group of musicians was truly an honor for me."

Van Romaine (Drummer)

"...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
"Wit of the Staircase" CD
available at
www.andyrothstein.com
and
itunes.com/andyrothstein



The Fanwood-Scotch Plains Moonglowers made another appearance at Jazzfest after winning NJAJE recognition — they’ve been state champs eight times! Director Vincent Turturiello said, “It’s not all about winning” — that just comes along with all the hard work, telling us these musicians meet at 6:30 AM every day to rehearse. He enjoys the friendly rivalry with other schools’ band directors and appreciates the different styles each brings to their bands. We also learned that the band plays for a number of charitable events during the year. Just some of the moments among the wealth of great solo and ensemble work: Doc Severinsen’s “The World Is Waiting for the Sunrise” featured saxman Ron Chat (on left in photo) scatting, a delicate piano interlude by Nick Poullos, followed by a thunderous wall of sound produced by the full orchestra and a smooth rolling sax line. Poullos also provided bold, bluesy vocals on “Feeling Good,” and Will Shure, who transferred from another school just to be able to sing with the Moonglowers, sang “Beyond the Sea.” Steve Scannell’s clear as a bell guitar work on “The Little Clam” was outstanding, as was the great interplay of the two drummers on this muscular Latin rhythm.



Cecil Brooks III led his ultra-hipster trio into a great groove. Cecil kept things purring like the driver of a groovy jitney with his compact, tasty time-keeping. Kyle Kohler’s organ produced round mellow tones and textures, perfectly complemented by Matt Chertkoff on guitar. No hard edges on any of the numbers, all thoughtfully developed with a sort of unhurried and lush minimalism. Cecil played only cymbals on one shimmeringly mystical tune, evoking images of pools of water. It was great fun to watch the dexterous fingerings of Kohler’s right hand on top of the keyboard, and the way Cecil played with his bandmates’ quick reflexes and expectations. Closed with an unrestrained “Saturday Afternoon Blues” created on the fly to suit the mood.



continued from page 1

**Photos by Tony Mottola
Captions by Linda Lobdell**

New Jersey Jazz Society
Jazzyfest

Bandleader George Gee set a jubilant mood as he brought his big band through its Count Basie Tribute, seasoned with the works of many other top composers. The excitement was palpable. In his 30th year as a bandleader, Gee is grateful he had Basie’s support when he started out in Pittsburgh. Always dapper, always gracious with the crowd, a great friend to the swing dance scene, Gee keeps the flame burning bright. And hoooooWEE, what can we say about John Dokes, Gee’s smoother-than-silk vocalist? Talk about star quality! In his seersucker suit and yellow necktie, he was cool as a cucumber and showed off his incredible dance moves, too, as he sang tunes from the band’s new CD. Some highlights: “Crazy Rhythm,” “Everyday I Have the Blues,” “Thou Swell,” Freddie Hendrix’s muted trumpet solo opening and finishing “Frankie’s Flat,” Shawn Edmonds’s flugelhorn and Eddie Pazant’s alto sax on “Scrapple from the Apple,”





Edison's J.P. Stevens High School has appeared at Jazzfest three times in the last four years, under the leadership of Andrew DeNicola. This year they finished first in the state competition. Opening with Don Sebesky's "Humbug," soloists Terrance Peng on trombone and Don Montemarano (pictured here) on sax shone on this quick-tempo swing tune. They also displayed wonderful tone on "Body and Soul" as they shared the featured spot. "The Red Door" is a Zoot Sims composition (with Gerry Mulligan) in honor of Mrs. Zoot Sims who heard this band and started a scholarship for its students. DeNicola brings special guests in to work with the band as often as he can, people like Don Sebesky and Tommy Igoe. "The Monster and the Flower" featured June Kwon on bari sax and Ryan Gibbons on bass. DeNicola told the story of Gibbons's arrival in the band, initially playing flute, which he apparently wasn't very good at. Then he tried switching to sax, and that wasn't working too well either. Finally one day the band needed a bass player in a pinch. Ryan stepped in and now he's "become a monster" declares DeNicola, underscoring the importance of good teachers being able to nurture motivated students and help them find their voice.



Overheard at Jazzfest 2010:
"This was one of the best."

continued on page 42

If you like rolling saxes, Harry Allen's Four Others is for you. Here, Grant Stewart, Jeff Rupert, Harry Allen and Lisa Parrott kick it off with Jimmy Giuffre's "Four Brothers." George Gershwin's "Do It Again" (Harry explained this tune's not often performed because of the suggestive lyrics but informed us the group would be doing it minus the lyrics on this day. Uh. There was no vocalist.) began quietly and grew into a languorous foxtrot. The sax players took a break to fan themselves while pianist Rossano Sportiello exchanged playfully elegant swinging fours with bassist Pat O'Leary — the piano itself bobbing with the beat.



Little Chloe McGowan selected Friday's 50/50 winner.

 2010





Violinist Aaron Weinstein and guitarist Joe Cohn make a great pairing — Aaron is wryly amusing; Joe looks a little worried and he worries and hums and gasps as he plays. Yet he needn't worry — their musical gifts complement each other as well as their personalities do. Their dynamic control is astonishing. Every nuance could be heard of the highest registers and the quietest bowings and pluckings that can be generated by humans. Every last bit of resonance in the body of the violin was allowed to hang in the air of the auditorium for our delight. "Are there any questions at this time?" asks Aaron. Member of audience: "Are you having fun?" "No, it's torture," comes his reply. "Are you going to sing?" "No. Any other questions?" Before embarking on his mandolin rendition of "Nola," Aaron said, "This is the Paul Whiteman portion of the program. Are you familiar with that?" Then quickly added, "This is the only audience that *would* be familiar with that!" Naming many of his violin influences, he cited Yehudi Menuhin, Stephane Grappelli, and Jack Benny. In Benny's honor, the next tune was his theme song, "Love in Bloom," played with all the squeaks. This was transformed over its course into a masterfully swung piece by the two players, and a well-deserved standing ovation met them at the conclusion of a medley of Gershwin tunes.

New Jersey Jazz Society
Jazzyfest
 2010

continued from page 41

Photos by Tony Mottola

Madame Pat Tandy and her top-drawer Jazz Ensemble — Radam Schwartz, organ; Tommy Grice, tenor; Gerald "Twig" Smith, guitar; Gordon Lane, drums — hit the mark with every tune, from the hard-swinging groove of "If I Should Lose You," to a soulful "Dream" where Pat's mellifluous vocals and Tommy Grice's sax soothed and soared. They delivered peerless blues, too, both swinging and slow with "My One-Eyed Man" and "At Last." As for ballads, Mme. Pat sang "Here's to Life" and meant every word of it.

In a ringside seat in the tent, Marty Napoleon shouted "WHOO!" and "ALRIGHT!" and led the clapping during "Early in the Morning" that brought the house down!



From left, Julien Labro, accordion; Zach Brock, violin; Frank Vignola, leader/guitar; Vinny Raniolo, guitar; Gary Mazaroppi, bass. This Hot Club set opened with a moderately swinging "Stardust," by the trio of Vignola/Raniolo/Mazaroppi and segued into a faster-paced "I'm Getting Sentimental Over You" with the full quintet, featuring fine solos by Brock and Labro. Next, a very spirited "Tico, Tico," followed by an original tune, "Gypsy Mania," dedicated to Stephane Grappelli — played with astonishing speed and great finesse, a real banquet of gypsy vibes for Django Reinhardt's Centennial. After a medley of two pieces from *Carmen*, the Pizzarellis happened through and were invited up for "Stompin' at the Savoy," John taking the lead. The climactic finale: "Limehouse Blues" with everyone taking a turn, and Harry Allen eventually joining into the fray.



Overheard at close of Jazzfest 2010: "There would be no way to explain to someone what went on here tonight."



NJJS Board Member Joe Lang introduced legendary Marty Napoleon (the list of people he's worked with includes Louis Armstrong, Gene Krupa and Benny Goodman) soon after the dust of the Vignola/Pizzarelli conflagration settled. Marty griped, "How am I supposed to follow *those* guys??" But being the seasoned pro, Marty, the only solo act in 10 hours of Jazzfest, more than kept us afloat, as much with his skill on the ivories as with his charm, wit and sheer joy. A series of Ellington tunes ensued, with the disclaimer: "I just had my 89th birthday, so if I make a mistake..." He both sang and played "Baby, Won't You Please Come Home," and he scatted a bit on a lively "Girl from Ipanema." Marty recalled playing for many years in the Shrewsbury Libraries, hired by Jack Livingstone who ran those programs. "Mr. Livingstone, I Presume," written by Marty Napoleon in tribute to him, included bluesy growled vocals. "My grandson is making sure I don't go overtime," says Marty, referring to a younger sidekick with a video camera. The audience begins clapping along with "St. Louis Blues," and Marty says "Yeah, yeah, keep that up! I need all the help I can get!" And then he sails into the sunset with "Please Don't Talk About Me When I'm Gone."



For the final set, Joe Lang introduced, with thanks to Arbors Records's Mat Domber who was instrumental in getting this group to us, The Statesmen of Jazz: "the two John Pizzarellis, Junior and Senior" (more commonly known as Bucky); Martin Pizzarelli on bass; saxman Harry Allen — "Harry Pizzarelli." John P: "We affectionately call this the Pizzarelli Party." The first number, "Lady be Good," opened with a big piano intro by Larry Fuller. Harry Allen, then Aaron Weinstein on violin, took turns. Tony Tedesco's drumming underpinned the proceedings. Paterfamilias Bucky looked happy as a clam, chugging away. John supplied a solo and his special brand of vocalese. To say this aggregation has a rapport is understating it. John announced that Bucky will be 85 in January, and that he's been married to "Saint Ruth" for 56 years. He mentioned that Bucky was "working without a gallbladder this evening" so he'd be known as "Les Gall." The group worked a nice shuffle on "Strollin' Along," and featured a tune penned by Harry and Aaron called "Joe and Zoot" dedicated to Venuti and Sims. Then Bucky was alone for a quietly romantic blending of "Easy to Remember" and "This Nearly Was Mine." The group picked up the pace with "Tangerine," Bucky and John exchanging rhythmic passages perfectly attuned to each other via both nature and nurture, no doubt. Oregonian Rebecca Kilgore's smooth vocals and honest delivery brought home "The Talk of the Town," followed by "How About You?" "I'm delighted to share the stage with these guys. Where's the pizza?" John inquires about tempo, Rebecca replies, "How do *you* like it?" He demurs: "I'm here to serve..." she says "Wherever," and off they go with "Deed I Do" with the whole ensemble. Our *only* regret is that she didn't come back for a few more

songs. Mirthful Pizzarelli anecdotes continued, and John wowed with impersonations of you-name-'em celebs (Beach Boys, B. Dylan, B. Holiday, H. Chapin, J. Cash, to convey a fraction of them) singing his signature song "I Like Jersey Best." Their set wrapped up with a couple of burners, and an encore was demanded by the crowd, still wanting more after 10 full hours of music, music, music.





Dan's Den

Gender Balance at Deerhead Festival

By Dan Morgenstern

The Deerhead Inn, vintage 1853, has long been the home of jazz in historic Delaware Water Gap, located in Pennsylvania's Pocono Mountains. On April 16–18, the Deerhead housed a mini-festival, sponsored by The Statesmen of Jazz but the brainchild of local resident Sherrie Maricle, drummer-leader of the New York-based DIVA Jazz Orchestra, the fine all-woman big band, and DIVA Jazz Trio.

Advance publicity did not make the point, but it dawned on your reporter that this, to the best of his knowledge, was the first jazz festival ever with the talent equally divided between the sexes. When asked, Sherrie said she hadn't planned it that way, and as observant readers will glean, the artists were all from the stable of Arbors Jazz, which in turn is associated with the Statesmen, via Mat Domber, who presides over both enterprises, but whether by design or serendipitously, it was something worth celebrating.

If you don't mind walking up some steep stairs, it's fun to stay at the Inn, with its high-ceiling, vintage-furnished rooms. But the happening is downstairs, where good food and drink is served in an L-shaped room that holds, at a guess, a bit over a hundred customers, including space at the bar. The bandstand accommodates a small group and the piano is kept tuned. People come to listen — on Saturday night there was just one party, at a good distance from the music, who babbled away.

The cast (ladies first): reedslady Anat Cohen; bassist Nicki Parrott; singer-pianist Daryl Sherman, and Sherrie and her trio mates,



Bob Dorough, Daryl Sherman, Noriko Ueda. Photo by Mat Domber.

pianist Tomoko Ohno and bassist Noriko Ueda; virtuoso drummers Joe Ascione and Bill Goodwin, guitarist favorite Bucky Pizzarelli, pianist Rossano Sportiello, trumpeter-flugelhornist Warren Vaché, and violinist Aaron Weinstein. On the first and final days there were some special guests: trumpeter Jami Dauber and tenor saxophonist-clarinetist Janelle Reichman of DIVA, and pianist-singer Bob Dorough and a surprise visitor, maintaining the gender balance.

Talent was deployed in such a manner that almost everybody got to play together in a variety of combinations, from solo to concluding jams. There were six sets each day, Friday and Saturday from 7:00 PM to a bit past midnight, Sunday from 4 to 8. The level of music was consistently high, and the atmosphere was relaxed and friendly, adjectives that also applied to the informal emcee, Mat Domber. Herewith some highlights, as deciphered from my notes, starting

when it occurred to me that there was a story here, pretty much in order of appearance:

Jami Dauber's horn on the opening "Sunny Side of the Street," with local resident Bill Goodwin filling in for Sherrie; Daryl's "Midnight Sun;" Aaron and Bucky on "Three Little Words" (with the first of the patented Pizzarelli strums); Warren (in fine form throughout) on "Skylark," and vocally, with Nicki, on a rarity, "My Sweet Hunk of Trash," immortalized by Louis Armstrong and Billie Holiday; Anat's "Jitterbug Waltz;" Bucky's solo rendition of "Django's Castle," and Aaron and Warren, with good rhythm support, on a fast "Cherokee."

On the second night, with everyone better rested: Anat (with Rossano, Nicki and Joe), giving the venerable "Sheik of Araby" a ride faster than any camel, with a great Joe intro and a happy extended ending; Bucky doing his never-failing thing on "Sweet Sue;" Daryl and Anat, a first, on "Once In a While;" Anat on tenor, and Daryl doing her own "Something Brazilian," from her first CD for Arbors, and just as on that, having Mat deliver his famous "You make crazy the men" line; Warren, on a great set with Anat, Aaron, Rossano, Nicki and Joe, offering a lovely "My Ideal," and Nicki doing that sexy, funny vocal on a tune with a long title I never can remember.

Come Sunday, Sherrie's trio hit a groove on "Moten Swing," while that inimitable octogenarian Bob Dorough joined forces with Daryl—two singer-pianists performing in tandem and solo—his "This Is Always," a fond memory of Charlie Parker; Rossano, who offered several fine solo performances

between sets throughout the festivities, coming up with a particularly well-wrought “Darn That Dream” (he also did Chopin, at Mat’s urging, straight and jazzed, the latter not my favorite thing); Warren fronting the same team as on the night before, Aaron shining on “Avalon,” Anat scoring with “Mood Indigo,” Warren with “My One and Only Love,” hitting a high one at the end that Charlie Shavers would have applauded, and reprising, to my delight, that Louis-Billie gem—this group also offered that great tune uncovered by Jimmie Rowles for Zoot Sims, “Dream Dancing.” Warren knows how to put a set together.

Then, as I had hoped after becoming aware that Lew Tabackin was doing a recital that very same afternoon at a church next door with bassist Phil Palombi and Bill Goodwin, they stopped by, and for a special treat, mounted the bandstand, Lew inviting Anat—they’d been together in a version of George Wein’s Newport All Stars—to join, on tenor. Appropriately, they chose “Just Friends,” a great tune for jamming, and this very special and very friendly little festival wound up on a very swinging and very contemporary note. And in keeping with the festival’s unstated subtext, Lew and Anat’s friendly battle ended in a draw.

PS: If, as you should, you decide to visit the Deerhead Inn, the pork chop (a huge one) is highly recommended.

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



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THU, JUL 22, 8 PM

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POSTCARD FROM BRAZIL

Maucha Adnet, vocals / Phil Woods, alto sax
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Jazz Goes to School The College Jazz Scene

By Frank Mulvaney



William Paterson University, April 23 Maria Schneider Conducts Her Music

This was the first Friday night installment of the Jazz Room Series that I can recall. After falling in love with the music of Maria Schneider last year at her performance with the NJ City University Ensemble, I was anxious to see her and hear her music again, but it would not be before we would hear an amazing student combo this evening. The Monk-Hill (Andrew) Ensemble would present quite a contrast of musical genres for us. The quartet represented four states: Caleb Curtis (alto) from Michigan, Chris Pattishall (piano) from North Carolina, Daniel Duke (bass) from Minnesota and Robert Simpson (drums) from the Garden State. With the exception of Daniel (sophomore), who played for the Society at our April Jazz Social, all are grad students. To say that the group was musically adventuresome would be putting it mildly. Monk's music was often very noncommercial with rhythmic emphasis, quirky melodic sensibilities and a wide variety of harmonic choices. The brilliant Andrew Hill followed in his footsteps. Kicking off the set was Monk's "Jackie-ing" a challenging piece with multiple tempo changes, starting off slow and deliberate with a lot of whole notes, then morphing into up-tempo. Caleb has a beautiful alto tone that elicited memory of that of Paul Desmond. The rhythm guys were really clicking, playing with one mind. The second selection was Mr. Hill's "Siete Ocho," which began with a fine accelerating drum solo from Robert — a rhythmically unique piece. At times it became somewhat cacophonous and it was up to Daniel to keep things on course. It concluded with a marvelous long cadenza by Caleb. The ballad "Monk's Mood" with quite a bit of dissonance followed. You might say it was free form in structure or at least seemed that way. I thought I heard suggestions of familiar tunes within it, most notably "Body and Soul." To wrap up the set we had more rhythmic complexity in Hill's "Pumpkin" which I found difficult to take.

Needless to say Chris had his hands full throughout the set with the music of two immensely creative pianists and he did a fabulous job. The boys were showered with applause for their musicianship and courage for taking on such challenging material.

The main event of the evening's program brought the University Jazz Orchestra on stage. They went right to work with a great chart that Thad Jones wrote for Mr. Basie in 1958 called "Counter Block." This number never made it into the Basie band's book, although it features some delightful jousting between sections. Pianist Billy Test was impressive in the role of the Count and Nate Giroux contributed a marvelous tenor solo.

The moment we had been waiting for arrived as Maria Schneider graced the stage with her presence. Many critics believe this six-time Grammy nominated and two-time winner is the most significant big band composer/arranger in all of jazz today. Her persona on stage is rather unique. She is a pretty, slim and petite blond, who in her mid-40s could pass for much younger. She has engaging warmth and charm that could capture an audience even if her music were ordinary. The first sampling of her music was "Choro Dancado." Choro is the Brazilian musical form that predates Samba. This is an amazing, intricate composition that runs more than nine minutes without repeating a chorus. It is a gorgeous haunting theme in which many distinct voices of the orchestra are heard. A part I especially liked used flugels and soprano saxes, which were then joined by a tenor and bari in exquisite harmonies. Tenor ace Rich Perry, who is a faculty member and long-time associate of Ms. Schneider, handled the tenor solo duties magnificently on this and several other selections. Trombonist Peter Lin also made a very notable contribution. Next we had "That Old Black Magic" a la Schneider. It was a bold and brassy arrangement with multiple tempo changes that had bassist Duke working very hard to cope. "Rich's Piece" was written as a tenor feature for Mr. Perry, who is just an incredible player. It's a long modern blues ballad that mixes flutes, muted brass, tenors, bari and clarinets as only Maria can. It's fascinating to watch Maria passionately conduct her complex music as if she were coaxing the players in a Tchaikovsky symphony. Singer Kate Victor joined the orchestra to provide a nonverbal vocal on "Boleria." This tune has marvelous rhythm and fascinating dynamics as it rambles on like a journey, and depended on some great drumming from Anthony Benson. Again, we had the sounds of clarinet and flutes in the wonderful chords behind virtuosic tenor work by Mr. Perry. Maria did the arrangement on the much-recorded "Love Theme from Spartacus" for Toots Thielemans. It's a beautiful bluesy solo feature on which tenorist Fraser Campbell did an amazing job on a very demanding assignment. (I have to recommend Ahmad Jamal's YouTube video on this gorgeous tune.)



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“Hang Gliding” is an amazing piece of music that I could listen to all day. Maria commented that music is sustenance for life and this composition could easily move one to such eloquence. It was inspired by Maria’s first hang gliding experience in Brazil. You can feel the trepidation, thrill and relief expressed in complex meters and the emotional buildup and release. Like so much of Maria’s work, it’s more than nine minutes in length and provided opportunities for some wonderful solos by Kyle McGinty (flugel), Nate Giroux (tenor) and Todd Schefflin (alto.) For the encore we heard a more traditional arrangement of “My Ideal” that Maria wrote when she was a student at the Eastman School and it featured yet another very talented student as David Pomerantz delivered a marvelous flugel solo. I can’t say enough about the fantastic WPU Jazz Orchestra. It surely is one of the finest college ensembles in the country. I hope you all have an opportunity to see Maria conduct her music someday. However, I must advise romantic men that you can easily fall in love with her and complicate your life.

**Montclair State University, April 25
The Music of Alan Ferber**

My first student jazz concert at MSU was an unexpected pleasure. The Jazz Studies Program is only in its second year but the university has over 400 students in the Cali Music School. The venue was the beautiful Leshowitz Recital Hall that was recently refurbished. Seating about 200, it’s acoustically excellent with a 30-foot ceiling requiring only the bass and the guitar to be amplified. Kicking off the first set was Bob Mintzer’s “Tribute.” This was a hard swing that exhibited the tight sax section and clean and articulate brass, especially the trumpets which provided stratospheric accents. Trumpeter Andrew Digrius and trombonist Jon Roth delivered outstanding solos.

“Granda Smoothie” (Mark Taylor) featured a fine harmonic duet by trumpeter Bowen Walsh and trombonist Roth in the early going with the trumpet section carrying the load as it often does on Latin flavored tunes. “Mean What You Say” was something for the Thad Jones fans, me included. Here we had a nice rhythm section opening and muted trumpets as the band got into a comfortable groove with marvelous full ensemble harmonics aided by fine solos from Andrew and tenorist Denis Daley. The final number of the set was the familiar “Just Friends” with a wonderful arrangement by Rob McConnell, who sadly passed away only a few days prior. After a fine guitar intro from Eric Gross, the sax section dominated a nice full ensemble passage. Guest artist Alan Ferber sat in and collaborated with Jon Roth on a great trombone duet and tenorist Nicole Hassell and altoist Nora Kiefer would shine in the spotlight before all was said and done.

The entire longer second set featured the music of composer/arranger and MSU faculty member, Alan Ferber. Known internationally as a virtuoso jazz trombonist, critics have heralded him as one of his instrument’s most adventurous exponents. Alan would be the principal soloist on his five compositions comprising the set. The first was a medium tempo modern jazz piece that I would put in the fusion category. Alan quickly demonstrated his major chops on “The Compass” and the ensemble did a fine job on rather challenging material. Alan’s compositions, not unlike those of Maria Schneider, are often sonata-like in form. “Angel’s Landing,” a long ballad, actually reminded me a great deal of Ms. Schneider’s “Hang Gliding.” It’s chock full of ideas and was inspired by a hike to a mountaintop in Zion National Park. It opens with just the saxes without the rhythm section before the full ensemble joins in. A fine bass solo by Jeff Kittle led into swing mode where Alan soloed in front of big ensemble

chords with twanging guitar sounds. Along the way we had an interesting piano trio interlude as the composition projects a feeling of exhilaration. “Get Sassy” is well named. It began with a fine unaccompanied alto solo (Nora Kiefer) followed by sax section harmony and then big hard ensemble chords with twanging guitar creating a deafening wall of sound. Drummer Paolo Cantarella was the key player driving the piece. “North Rampart” is a soulful ballad inspired by the New Orleans Katrina tragedy. The composition has marvelous richness and depth and featured a delightful tenor duet, great work from the trumpets and an outstanding tenor solo from Ms. Hassell. Paola provided the unifying force on “Jigsaw,” a Latin rhythm piece, which had the trombones carrying the load. The ensemble was impressive on this challenging piece which allowed Nora Kiefer to show off her alto

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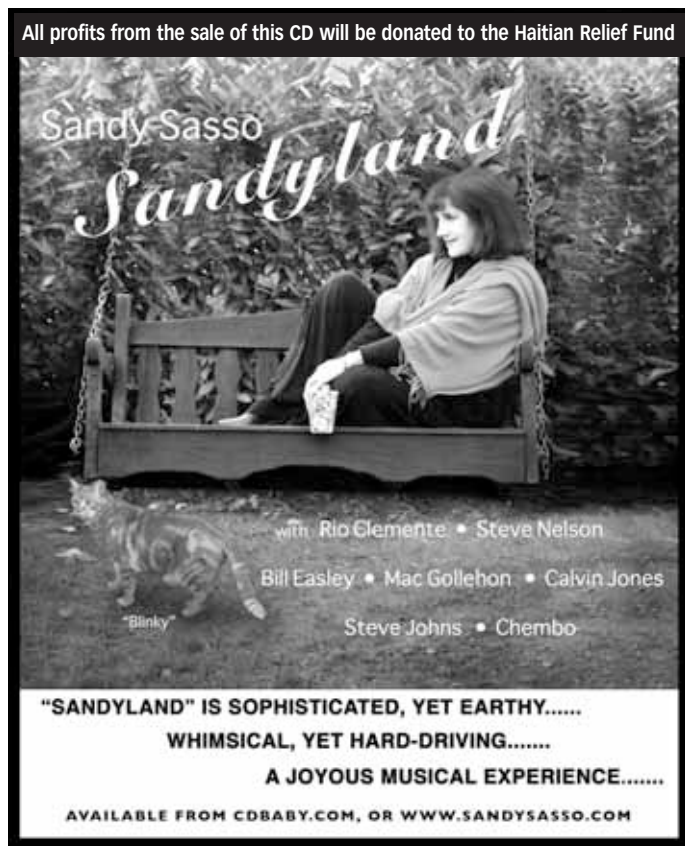
continued from page 47

chops once more. Alan Ferber’s music is exciting and intellectually stimulating and I sincerely hope he will receive greater recognition in short order. Now that I know what I have been missing I’ll be making regular visits to the Montclair campus.

**Princeton University, May 8
The Music of Mary Lou Williams**

When you attend a Princeton jazz concert you can count on some great big band music but also invariably you are going to have a lesson on the history of jazz. This evening was no exception as the program celebrated the centennial of a true giant of the art form, Mary Lou Williams. Ms. Williams’s career transcended most of the history of jazz beginning in 1924 as a 14-year-old piano phenom until the very end in 1981 as an artist-in-residence at Duke University. This evening we would hear a sampling of compositions and arrangements from five separate decades written for the bands of Goodman, Ellington and others. The first selection of the long single set was “Lonely Moments” (1943). This appeared to be a moderate swing at first with a full ensemble outburst featuring muted trumpets and fine solos from Zack Weider (guitar), Jackson

Greenberg (vibes), Harrison Frye (trumpet) and Audrey Welber (tenor). It’s generally considered a swing/bebop transition piece and later on the brass dominate and things get a little wild. Next up was “Walkin’ and Swingin’” (1936) which was written for the Andy Kirk band. With three saxes and a trumpet carrying the load, it has the unmistakable ’30s sound and is considered to have defined the swing era. Pianist Jason Weinreb was the main man on this fun tune. “Gravel” (1968) was a slow swing that had Alex Bourque (alto) providing the essential ingredient. It featured a tempo shift to high gear and then back to the original tempo. “Blue Skies” (1943) was an up-tempo tune written for the Ellington band that really rocked, featuring excellent solos from Audrey (clarinet), Harrison and William Pines (tenor). It should be mentioned that Ms. Welber was recruited from the faculty for lead tenor and to handle the demanding clarinet solos on which she was outstanding throughout the concert. “Mary’s Idea” (1938) was another swing classic for the Kirk band on which we had some great ensemble playing. Ms. Williams wrote “Roll ’Em” (1937) for Benny Goodman which became one of the signature tunes of the age. We had some hard-swinging big sound here and some more exceptional solos from Jackson. Jason, Audrey and Will Livengood (trumpet). “Big Jim Blues” (1939) is a slow blues just dripping with feeling, with two clarinets, a trumpet and guitar doing most of the work before Mark Nagy cut in with an excellent trombone contribution. “New Musical Experience” (1953) was another commission from Duke but which never made it to vinyl. It’s an up-tempo blues which saw an amazing improv from Alex and Audrey’s wailing on tenor over brass shouting. “In the Land of Oo-Bla-Dee” (1949) is a humorous story song about love and romance in a land far away with well-delivered lyrics by Professor Martha Elliot. It’s almost a novelty tune and had to come out of the bebop era. Closing out the concert we had “Shafi” (1977), a hard-driving composition that was influenced by Coltrane and Mingus and named for Shafi Hadi, a noted saxophonist who played primarily with Mingus in the late ’50s and early ’60s. Alex soloed magnificently as the tune shifts from bebop to blues and drummer Kevin Laskey, who did a masterful job throughout the set, got his turn in the spotlight. The kids and the music were great and my understanding of the importance of Mary Lou Williams in the scheme of things was enlightened thanks one again to Jazz Program Director Anthony Branker. It remains a mystery to me why Richardson Auditorium is not filled to overflowing for every performance by the jazz ensemble. The music, talented young musicians and the educational element is a combination, to my way of thinking, that can’t be beat. **JJ**



I would love to hear
from readers —
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Centennial Springtime

By Robert I. Daniels

Celebrating the 100th anniversary of Artie Shaw's birth, the Anderson Twins fronting a sextet offered a two week gig at 59E59 in Manhattan. Pete and Will Anderson are reedy twins who double on reed instruments, alternating on clarinet, tenor and also saxes. The appearance happened to coincide with the publication of *Three Chords for Beauty's Sake, The life of Artie Shaw* an incisive biography by Tom Nolan (Norton & Co.)

The 23-year-old brothers offered vigorous and often sumptuous recreations of Shaw classics, "Carioca," "Frenesi," "Begin the Beguine," "Stardust" and Vernon Duke's sublimely melodic "Dancing in the Dark." The tunes served to jog memories of a long-ago era when some of us were fortunate to dance on the polished dance floor of Frank Dailey's Meadowbrook in Cedar Grove and watch the reflection of flickering lights in the water at Glen Island Casino in New Rochelle. While the vest pocket tribute certainly summoned good musical memories, the sextet lacked the velvety punch of the big band sound.

The tunes were well governed by the rhythm section: drummer Kevin Dorn, Clovis Nicolas on bass, and the keen savory pianistics of a fluid Ehud Asherie, who heightened the program with dazzling color and invention,

The evening's real prize was lovely diva Daryl Sherman who rendered feathery vocals which were once fashionably warbled by the likes of Billie Holiday, Helen Forest and Peg La Centra. Perhaps the most beautiful love song ever penned was the collaborative effort of composer Jerome Kern and lyricist Oscar Hammerstein II, "All the Things You Are," though Hammerstein was never happy with the use of the word "divine," which he found to be "hackneyed and trite." Sherman however purred it ever so divinely.

An historic nod was the inclusion of Shaw's "Any Old Time" — Holiday's only recording with the Shaw band. Sherman put her own sweet subtle mark on the tune. She also brought a touch of torchy grandeur to "Deep in a Dream," "Moon Ray," and "Love of My Life."

Shaw, who selected Sherman to sing with his renaissance band, died in 2004 at the age of 94.

"Heart and Soul"

Another centennial was celebrated in the Oak Room at the Algonquin Hotel, where the lovely blonde chanteuse Karen Oberlin embraced the



59e59 Theater; Anderson Twins; Artie Shaw Centennial Tribute; Clovis Nicolas Bass; JonErik Kellso trumpet; Kevin Dorn; New York City; Peter Reardon Anderson; Steve Ash Piano; Will Reardon Anderson. Photo: Lynn Redmile.



Daryl Sherman and Robert Daniels.

lyrics of Frank Loesser. I first became aware of Loesser when I saw a 1941 film called *Sweater Girl*, a campus murder mystery starring Eddie Bracken and the bubbly June Pressier. Loesser, a Paramount lyricist at the time, collaborated with composer Jule Styne on the wartime hit "I Don't Want to Walk Without You." In the film it is crooned by Johnnie Johnston as a collegiate composer who sings the song to his girl on the telephone. As he concludes his serenade he is strangled by a college stalker. Despite its ominous beginning, composer Irving Berlin called it the best song he ever heard.

Oberlin gave the song its heart, torchy grandeur and a lofty recall of wartime sentiment.



Karen Oberlin

She also framed "What are You Doing New Year's Eve" with a sense of deep longing. Loesser was always annoyed when the song was grouped with Christmas songs and only aired at the holiday season.

Loesser moved to Broadway in 1948 penning both music and lyrics for "Where's Charley?" a tune inspired by *Charley's Aunt*. He followed that with *Guys and Dolls* inspired by the characters created by Damon Runyon and went on to win a Pulitzer Prize for *How To Succeed in Business Without Really Trying*. Oberlin revealed all the fun and fancy of Loesser's lyrics and most of all his heart and soul. JJ

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



Compact Views

By Joe Lang
NJJS Board Member

After a lull of a few months, I finally have some new discs to review that are going into NJJS inventory.

■ Sadly, we lost one of the truly great jazz pianists when **JOHN BUNCH** left us on March 30. Thanks to Arbors Records, we are able to enjoy the fruits of a session recorded by Bunch with guitarist Frank Vignola and bassist John Webber less than six months earlier on **Do Not Disturb (Arbors – 19403)**. These are three cats with superb chops, taste and imagination. Their musical taste is obvious on each track, and their taste in songs is equally evident throughout. At his gigs, Bunch was always full of programming surprises, mixing standards, jazz tunes and originals, often including an obscure tune or two, and giving a jazz treatment to material not usually heard in a jazz setting. The standards this time around are “Bill,” one not played much by jazzers, “My Ideal,” “My Man’s Gone Now,” “You’re My Everything” and “Get Out of Town.” “I’ve Just Seen Her” is a tune from the Broadway musical *All-American* that has attracted interpretations from jazz musicians, and this trio gives it a special ride. “Doxy,” “Do Not Disturb,” “Anthropology,” “Four,” “In Your Own Sweet Way” and “Come Sunday” are the selections from jazz composers. The opener is “John’s Bunch,” an original that Bunch wrote in the 1960s. One aspect of Bunch’s playing that is beautifully captured on this recording is his magnificent touch. Similarly Vignola’s distinctive sound and the strength of Webber’s bass come through in a way that makes you feel that they are in the room playing directly for you. I am not sure if Bunch did any recording after this session, but if this was his last recorded effort, it is a fine example of why he was so highly regarded by his peers and his many fans.

■ **EVAN CHRISTOPHER** has created a very personal and engrossing album with **The Remembering Song (Arbors – 19383)**. Joined by guitarists Bucky Pizzarelli and James Chirillo as well as bassist Greg Cohen, Christopher combines original music with some early jazz tunes to create a musical picture of his jazz journey and primary influences. Christopher’s title song in a couple of brief snippets, and a full version that leads to an original spiritual, “Waltz for All Souls,” and a heartfelt “Dear Old Southland” that conclude the

album. Christopher is a sublime clarinetist who has absorbed the influences of many early New Orleans horn practitioners, like Omar Simeon, Barney Bigard, Johnny Dodds, Alphonse Picou and Sidney Bechet, and has emerged with a distinct clarinet voice of his own. This album offers ample proof of his impressive mastery of this challenging instrument. His bandmates for this session are well chosen. They are each players capable of adapting to a wide variety of musical settings. Pizzarelli has reached a level of achievement that precludes a listener from being surprised by any aspect of his artistry. Chirillo and Cohen are both among the best on their instruments, and have a special personal chemistry that lifts any group in which they participate to a high level. In addition to the marvelous music on this disc, the articulate and insightful liner notes by Larry Blumenfeld are an added bonus.

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

Other Views

By Joe Lang NJJS Board Member

There is a lot of ground to cover this month, since the next issue is two months away, and I want to get in as many of the new discs that I believe many of you will dig as possible.

■ Reed player supreme **DAN BLOCK** has a new album, and, as has become his custom, it is wonderfully conceived and executed, punctuated by many surprises. **From His World to Mine (Miles High – 8612)** is a collection of Ellingtonia that almost universally avoids selections that are usually part of Ellington/Strayhorn-centered albums. The most familiar selections are “Kissing Bug” and “Rocks in My Bed.” Block has written his own liner notes explaining a bit about each selection and how he decided to approach them. It makes for fascinating reading and listening. To accomplish this project, Block enlisted Mike Kanan on piano, Lee Hudson on bass, James Chirillo on guitar, Mark Sherman on vibes, Brian Grice on drums, Renato Thomas on percussion and Pat O’Leary on cello using them in various combinations. Block plays tenor sax, alto sax, E-flat, B-flat and bass clarinets. This is a brilliant album that should delight all listeners, especially those who are aficionados of the Ellington oeuvre. (www.milesighrecords.com)

■ Listening to the last track of **HARRY ALLEN’S** new CD **I’ll Remember April (Swing Bros. – 28027)**, “Young and Foolish,” it occurred to me that Ben Webster might be sitting up there thinking, “Damn, I wonder if even I could have played that song like that!” Allen’s tenor sax and Rossano Sportiello’s piano caress this song in a way so beautiful that you will keep wanting to hear it again. It was wise to program this as the final track, for to get stuck on listening to “Young and Foolish,” would mean that you are missing 10 other superb selections. Allen, Sportiello, bassist Joel Forbes and drummer Chuck Riggs always have a swing feel, no matter the tempo, and they give you a nice mix of tempos and tunes, 10 standards plus “Stuff” by Coleman Hawkins, on *I’ll Remember April*. As expected, Allen has produced another winner. (www.harryallenjazz.com)

■ **Modern Life (Positone – 8060)** is under the leadership of pianist **EHUD ASHERIE**. It makes for an interesting comparison to the Harry Allen album examined above since it also has Allen on tenor sax, Joel Forbes on bass and Chuck Riggs on drums. Asherie has a different feel to his playing than Sportiello. While both are eclectic in their styles, Asherie has a slightly more aggressive attitude and a heavier touch. Both styles fit well with the other participants, and the contrasts are interesting. The ballads are hauntingly lovely on both albums, with those on the Allen-led session having a lighter feeling. The piano is more pronounced on the quicker tempo tunes here, and that is not surprising considering that this is Asherie’s session. This does not in any way mean that he dominates the program, rather that he rightly asserts his leadership, and sets the mood for each tune. Asherie chose well in programming the album, opting for two of his catchy originals, six standards and two jazz tunes, “Vignette” by Hank Jones and “Casbah” by Tadd Dameron. Asherie is one of the bright lights among the younger players, and this CD is another demonstration of why that is so. (www.posi-tone.com)

■ There are albums that just grab you from the beginning, and do not let you go until the end. That is the way that I felt as I listened to **From Memphis to Mobile (Random Act Records – 1002)** by tenor saxophonist **JEFF RUPERT**. He is joined on his musical journey by Kenny Drew Jr. on piano, Richard Drexler on bass and John Jenkins on drums. In his liner notes, Ed Berger explains the concepts behind each of the seven original pieces that Rupert penned for this album, and the songs truly capture the images that they intend to convey. Especially effective is “Chasin’ Tail,” inspired by a Jack Russell terrier circling himself in an attempt to catch his own tail. Rupert has often worked

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S U M M E R

Jazz



Billy Taylor

OTHER VIEWS

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with bassist Sam Rivers, and includes a lovely ballad by Rivers titled "Beatrice." The other selections are "I Loves You, Porgy," "Basin Street Blues," and the hauntingly beautiful Duke Ellington masterpiece, "Single Petal of a Rose," lovingly rendered by Rupert with effective accompaniment by Drew. Kudos go to Rupert for a collection nicely done. (www.RandomActRecords.com)

■ **DAVE BRAHAM** has surrounded himself with a stellar crew, picked a terrific selection of tunes, and has created a sure winner with **...To Be Free (Random Act Records – 1003)**. His band includes himself on Hammond B3 organ, Warren Vaché on cornet, Bill Easley on reeds, Vinnie Corrao on guitar and Gregg Bufford on drums, with occasional contributions by Diego Lopez on congas and Doris Spears on vocals. Braham has a more eclectic approach to a Hammond B3 than many others who rely on playing mostly what has usually been characterized as soul jazz. While Corrao, Easley and Bufford have had experience working in organ groups, this is an unusual setting for Vaché — but he fits in easily. The three vocal tracks by Spears are nice, and it is always a pleasure to hear "Some Other Spring," especially when it is done with the kind of assurance Spears

brings to it. The last track on the album is the forceful Billy Taylor song "I Wish I Knew How It Would Feel to Be Free," and serves as the source for the title. There is no vocal on this selection, but it would be a great choice for Spears to record down the road. This is an organ album that will appeal even to those whose preferences normally lie elsewhere. (www.RandomActRecords.com)

■ The great jazz violinist Eddie South is generally a forgotten name for most jazz fans today. **VIOLINJAZZ** has made **The Music of Eddie South (Dorian – 92110)** to address that oversight. The group is comprised of Jeremy Cohn on violin, Larry Dunlap on piano, Dix Bruce on guitar and Jim Kerwin on bass. For this recording they have supplemented their band with drummer Harold Jones and pianist Andrea Lignori. South was classically trained, but opportunities for African-Americans in the world of classical music were extremely limited, thus his move into jazz. His music often reflected both sides of his musical personality as well as many other influences, especially gypsy music. This disc covers a lot of musical territory from the Jewish sacred song "Kol Nidre" to a Billy Taylor nod to Thelonious Monk, "Mad Monk." Taylor played in South's band in the 1940s.

The playing on this disc is spirited and fresh. While the band is giving the listener a history lesson, it is also intent on entertaining, and boy, do they ever! (www.Dorian.com)

■ **BARBARA CARROLL** has been a New York institution for over 60 years, but her piano playing is as fresh and creative as it has ever been. Check out **Something to Live For (Harbinger – 2601)** to hear evidence of that. This disc was recorded at Dizzy's Club Coca-Cola in December 2008 with bassist Jay Leonhart and drummer Alvin Atkinson in support, and Ken Peplowski eventually joining in on clarinet and tenor sax. Carroll opens with a sprightly "All I Need Is the Girl," and follows with an introspective "Lonely Town." Carroll has been known to add an occasional vocal to her performances, and on this occasion, she sings "I Wanna Be Yours" and "How About You," both performed with her exquisite sense of phrasing. There is a lot of Ellington-related material on the album including Peplowski's mesmerizing solo on "Single Petal of a Rose," "In a Sentimental Mood," "Mood Indigo," "Things Ain't What They Used to Be," "Something to Live For," a duo performance by Carroll and Peplowski on "Lotus Blossom," and "How Could You Do a Thing Like That to Me," a Tyree Glenn composition originally played by the Ellington band as "Sultry Serenade." When they close with "A Night in Tunisia," it brings Carroll back to her bebop roots, and provides a rousing end to a terrific set. (www.barbaracarrolljazz.com)

■ Pianist **RUSS KASSOFF** has a new album, **Bird Fly By (RHK Jazz – 201)** that nicely blends some melodic Kassoff originals with several standards that offers him the opportunity to demonstrate his versatility as a player, as well as his impressive compositional gifts. He is joined in this endeavor by Jay Anderson on bass and Dennis Mackrel on drums. Saxophonist Adam Niewood is added for two tracks, his late father Gerry's tune, "Joy," and the

first part of the suite written in Gerry's memory by Kassoff, "Elegy." Both of these selections are special for both Kassoff and Adam Niewood, as Gerry Niewood's life was ended in a fatal airplane crash last year. He had been a member of Kassoff's big band, and was a large influence on his son as a father and as a musician. Kassoff's playing is ebullient on some tunes and delicately sensitive when that is the appropriate option. His original songs cry out for lyrics, and Deidre Broderick has written words for four of them. There are no vocals on the album, but the lyrics are printed on the packaging. Hopefully, the songs will be recorded with the lyrics which read well. Russ Kassoff and his superb trio have made one fine album! (www.russkassoff.com)

■ **Poor Richard's All-Man Act, Plus One (UFO-BASS Records)** has a catchy title, and even catchier music. Bassist **RICHARD SIMON**, the Poor Richard of the title, has taken this occasion to place the spotlight on a 17-year-old reed player named **CHLOE FEORANZO**, the Plus One in the title, by surrounding her with a first rate band comprised of Dan Barrett on trombone, Bryan Shaw on trumpet and flugelhorn, Chris Dawson on piano, Dave Koonse on guitar, Simon on bass and Hal Smith on drums. Barrett has arranged the 12 tracks to feature Feoranzo on tenor sax and clarinet, and she does indeed shine, but the other players on the date are also outstanding. The tunes are all seasoned veterans. They open with "I'll See You in My Dreams," and it is immediately apparent that this young lady can play. Along the way, they play jazz standards like Sidney Bechet's "Si Tu Vois Ma Mère," Mary Lou Williams' "Walkin' and Swingin'" and Charlie Parker's "My Little Suede Shoes." Perhaps the most impressive playing by Feoranzo is her clarinet work on the demanding "Russian Rag." Rather than printed liner notes, the last track is a discussion between Feoranzo and Simon about each selection. Chloe Feoranzo has a bright future in the world of jazz, and it is uplifting to

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hear a young player who combines natural talent with exquisite taste. (www.richardsimon.com)

■ Any kind of successful jazz duo playing requires proper empathy between the players. Even when they have not played in a duo setting with each other previously, as is the case with pianist **BRUCE BARTH** and saxophonist **STEVE WILSON** on *Home (Ways We Swing – 1002)*, the results when chemistry between the players is right can be deeply satisfying for the musicians and the listeners. Barth and Wilson have been playing together in various formats and situations for over two decades, but this meeting in a private home in Columbia, Missouri is their first chance to venture out onto a slippery limb, and use their innate talents to take on this unique challenge. Listen to the disc, and you will discover that they not only survived, but have produced an exciting and memorable recording of their adventure. Wilson plays alto on five of the seven selections, and soprano on the other two. The four Barth originals stand tall when matched up with two standards, "All Through the Night" and "Sweet and Lovely," and Bud Powell's "Wail." It is a pure delight to hear the interaction between these two masters of their instruments. (www.wealwaysswing.org)

■ **JOYCE BREACH** is a singer whose name has become synonymous with the words great taste. She selects wonderful songs, and invests them with all of the respect, understanding and feeling they deserve. *Odds & Ends (Audiophile – 328)* is the latest in a string of excellent albums from Breach. For this recording, she has chosen musicians who share her musical sensitivity: pianist Jon Weber, cornetist Warren Vaché, bassist Chip Jackson and guitarist Gene Bertoncini. Breach opted to forsake a thematic center for this album in favor of simply choosing good songs she had never

previously recorded, thus the title *Odds & Ends*. She certainly knows how to tap into a world of forgotten musical gems to make each of the 17 tracks a pleasant discovery for most listeners. If one track sums up how special this disc is, it is "Not Exactly Paris," a truly superior song with music by Michael Leonard and lyrics by Russell George. There are a few recordings of this song, including an instrumental version by Vaché, but it would be hard to imagine any singer could equal or surpass the sensitivity and emotion Breach brings to this song. She applies these same qualities to each track, and when you finish listening to the disc, the most natural thing to do is to hit the replay button. This is an album you will never tire of hearing. (www.jazzology.com)

■ On *Black Coffee (Venus – 1041)*, vocalist/ bassist **NICKI PARROTT** pays tribute to two singers who have influenced her vocal stylings, Peggy Lee and Julie London. For 15 tracks, Parrott's intimate and sultry, often swinging, vocals hit the mark just right. She has fine support from Harry Allen on tenor sax, Lisa Parrott on baritone and soprano saxes and bass clarinet, John Di Martino on piano, Paul Myers on guitar and Dion Parson on drums. While she sings songs that had been performed by Lee and London, she has her own slant on each of them. The arrangements have a contemporary feeling that reflect Parrott's outgoing personality. Since she started to add vocals to her performances a few years ago, Parrott has quickly become one of the best and most appealing singers on the jazz scene. Whether seductively singing "Don't Smoke in Bed" or swinging "Why Don't You Do Right," Parrott is convincing. *Black Coffee* is another in a growing list of outstanding albums from Parrott. (nickiparrott.com)

■ **LAURA HULL** did not start her musical relationship with late guitarist Lenny Argeese until a few

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COMING UP

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OTHER VIEWS

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months before his untimely passing last October. They had performed on two gigs at Richie Cecere's Supper Club in Montclair the prior July that were recorded. After listening to the results, Lenny was of the opinion that they should edit the recordings and release a CD. Less than two weeks before Lenny's unexpected demise, they got together at his studio to address the project. It was to be titled *Supper Club*. On one date they were joined by pianist Ted Brancato, bassist Steve LaSpina and drummer Tony Jefferson, while on the other, Jefferson returned with pianist Pat Firth and bassist Saadi Zain. The program consists of just the kinds of tunes that Lenny and Laura favored, standards or should-be-standards that are mostly overlooked. The songs are "Lullaby of the Leaves," "Dream," "Alone Together," "I Can't Get Started," "Get Out of Town," "How Strange," "Dreamsville," "Comes Love," "Only the Lonely," "I Got Lucky in the Rain," "He's a Tramp," "Call Me," "I Wish I Knew," and "How Deep Is the Ocean." Laura is superb throughout, and Lenny, well, his contributions are magical. It is now available under the title **Supper Club Live! (Hullarious Productions)**. It is the last full recording that Lenny was to make. He is certainly looking down at listeners with smiles on their faces, and enjoying knowing that he left behind more timeless music. The CD is available only from Laura Hull. All proceeds will be donated to William

Paterson University for a Jazz Guitar Scholarship. (www.LauraHull.com)

■ Before receiving **An Invitation** in the mail, I was unfamiliar with the work of New Jersey vocalist **RUTH AGUILAR**. Having listened to the disc, I look forward to catching her at a gig. She displays a wonderful jazz sensibility in her singing, and has chosen a program that fits her style to a tee. Aguilar opens with an imaginative pairing of "Invitation" and "Nica's Dream," and closes with a duet on "Moody's Mood for Love" and "I'm in the Mood for Love" with pianist David Epstein who shares the vocal duties. In between she sings "You've Changed," "You Can't Rush Spring," "Good Morning Heartache," "Four," "You Don't Know What Love Is," "What a Little Moonlight Can Do," "God Bless the Child," "Don't Explain," and "The Nearness of You." This is among the better first-time-out albums that I have heard. Aguilar is a stylistically mature singer. Her voice is strong and appealing; she has a natural jazz feeling; and sings tastefully and confidently. Look for the disc and for her appearances in the Garden State. (RuthAguilar.com)

■ Dorival Caymmi was a major Brazilian songwriter who was best known in this country for the songs that he wrote for Carmen Miranda, and for a popular song by Andy Williams titled "And Roses and Roses." In Brazil, however, Caymmi, who lived to the age of 94, was a renowned artist who contributed many songs to the Brazilian popular song-book. Brazilian vocalist **KENIA** has a marvelous new album, **Kenia Celebrates Dorival Caymmi**

(**Mooka - 1030**), that should familiarize audiences here with Caymmi's remarkable songs. Among the players backing her are a trio of Brazilian musical giants, pianist Fernando Merlino, bassist Leo Traversa and percussionist Airto Moreira. Kenia does Caymmi's songs full justice. Her voice envelops them, and, despite all of them but one being sung in Portuguese, makes them immediately accessible and comfortable for those unfamiliar with the language. Good songs can overcome a lot of obstacles, and this album made me an instant Caymmi fan. (www.MookaRecords.com)

■ Vocalist/trombonist **ERIC FELTEN** is one of the best-kept vocal secrets around. I have often mentioned his name to friends who share my interest in good vocalists, and receive a blank stare in return. It would be nice if **Seize the Night (Melotone - 2010)** garners for him the attention he deserves. Putting him amid the all-star setting of Don Braden on tenor sax, Kenny Barron on piano, Dennis Irwin on bass and Jimmy Cobb on drums is just icing on the cake. Felten's pleasant baritone is not his only asset. He is also a fine trombonist, and has supplied six original songs that are quality pieces. The four with lyrics are well crafted, and the two instrumentals are likely to find interest from other players. "Damas de Blanco" is "Eric's paean to the wives and mothers of political prisoners in Cuba." It is a moving musical tribute to the faith and perseverance of these ladies. A far more upbeat feeling accompanies "Three Martini Lunch," a straight-ahead swinger. This is the kind of album that should get attention from good music lovers, a difficult thing to do in the current musical environment. Get out and support music like this before it gets totally buried under the pile of musical inanity that dominates today. (ericfelten.com)

■ **BING CROSBY** was remarkable for many reasons. Among the most impressive of them was how he maintained the smooth sound in his voice, even in the later stages of his career. Most of the recordings from his days of peak popularity, when he practically wrote the book on pop vocalizing, are readily available today. In recent years, his star has dimmed a bit, not because his significant contributions to American popular music are any less important than they were in the past, but because popular tastes have changed, and many important musical figures from the past no longer receive the attention they deserve. The Crosby estate is making efforts to correct that situation. They have chosen Collectors' Choice Music as the vehicle to bring to compact disc three albums from Crosby's later career that not been previously been available in that format, all with extensive bonus material. Those albums are **El Señor Bing (Collector's**

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Sinatra Night at the Whiskey Cafe

Whether on the dance floor, feasting on Sinatra's own favorite recipes, or just taking in the sounds of a big band and the songs Frank made famous, all present would agree a swinging time was had on May 23 at the Whiskey Café in Lyndhurst, NJ.



James L. Dean's Big Band (the Big Man himself pictured above with former NJJS VP Dr. Lou Iozzi in the background) supplied the power behind crooner Van Martin, left.




left: Radiantly expectant parents-to-be Pamela Berberich and Ken Boston share their expert instruction with an overflow crowd of swing dance students, many of them first-timers.



OTHER VIEWS

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Choice 2108), a 1961 M-G-M release, **Return to Paradise Island (Collectors' Choice – 2105)**, a 1963 Reprise release, and **Seasons (Collectors' Choice – 2104)**, originally released in 1977 on Polydor in England. They also have released a previously unreleased album, **On the Sentimental Side (Collectors' Choice – 2106)**, one done in the same period and style of three albums released in the early 1960s designed to compete with the popular Mitch Miller *Sing Along* series. In addition, there are two albums that compile recordings from various sources in the Bing Crosby archives, many of which were originally recorded for radio broadcasts, tracks that are available commercially for the first time. One is the theme-oriented **Bing on Broadway (Collectors' Choice – 2107)** and the other a two-disc, career spanning overview, **So Rare: Treasures from the Crosby Archive (Collectors' Choice – 2109)**. The strongest material is found on *Bing on Broadway*, *So Rare*, and *Seasons*. The last of these contains Crosby's final commercial recordings, and includes 13 tracks released for the first time. At this stage, Crosby's voice had a few limitations in its upper register, but overall it is an impressive career caper. The two original compilations are replete with performances that bring back memories of how special a performer Crosby was. He had a natural ability to make each song he sang sound like it was written specifically for him, and worth his time, whether or not it deserved that kind of attention. For me, any Crosby recording is worth hearing because his voice was one that I never tire of hearing. He was one of those performers of whom it could be said with sincerity that he would be worth listening to even if he were singing the names in the phone book. I look forward to further releases like these in the future. (bingcrosby.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. 



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

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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

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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.

■ **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.

■ **July 25** — Live Jazz: Rare performances recorded on the gig that will astound you. Art

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■ **August 1** – Garnering Erroll: The wonderful piano of Mr. Garner is not heard often enough these days, so here's a joyful wakeup call from Dan Morgenstern.

■ **August 8** – A Taste of Brazil: Host Bill Kirchner examines the music of composer-pianist-guitarist Egberto Gismonti who has recorded with Flora Purim, Paul Horn, Nana Vasconcelos, Charlie Haden, and many others.

■ **August 15** – Rhythm is Their Business: Vincent Pelote samples the works of jazz's premier rhythm guitarists such as Eddie Condon, Freddie Green, Allan Reuss, Lawrence Lucie, Al Casey, Mart Grosz and many others.

■ **August 22** – Mouth to Mouth Organ: Tad Hershorn plays recordings featuring harmonica master Toots Thielemans with vocalists such as Sarah Vaughan, Jackie Ryan, Jane Monheit and others.

■ **August 29** – Oodles of Noodles: Jimmy Dorsey was an innovative jazz saxophonist. Find out why and hear many rare recordings with host Loren Schoenberg.

Book Reviews

By Joe Lang NJJS Board Member

The Complete Lyrics of Johnny Mercer

Edited by Robert Kimball, Barry Day, Miles Kreuger and Eric Davis
Alfred A. Knopf, New York | 2009, 462 pages, \$65.00

Classic American Popular Song generally refers to the melodies and lyrics written by the songwriters who created musical theater, movie and Tin Pan Alley songs between roughly 1920 and 1960. Among the most significant of these songwriters was a gentleman from Savannah, Georgia who had a knack for penning lyrics that captured the unique essence of the American experience. When the name Johnny Mercer is mentioned to those who love this music, descriptions like master of American vernacular, folk poet, and a man with a knack for turning a memorable phrase are among those that come to mind.

The Complete Lyrics of Johnny Mercer provides ample evidence of his genius. Robert Kimball, who edited six of the seven prior volumes in Knopf's *Complete Lyrics* series, Barry Day, who edited similar books of lyrics by Noel Coward and P.G. Wodehouse, Miles Kreuger, a respected musical theater historian, and Eric Davis, a graduate student in musicology, have done a yeoman job of researching and compiling Mercer's lyrics from disparate sources, adding insightful commentary, and organizing the results into an informative and entertaining whole. Even with the great care and effort put forth by this stalwart quartet, they recognize that there is probably more Mercer material to unearth, and that subsequent editions of this volume will likely include additional material. For now, we can be thankful for this treasure trove of Mercer magic.

The book opens with three pieces that provide the context for examining Mercer's lyrics. Kreuger presents the basic facts of Mercer's life. Day extrapolates words from Mercer's unpublished autobiography, as well as words from his peers, to help the reader understand something about how his craft evolved. Kimball speaks to the research involved, some frustrations encountered, and explains the format of the book.

The editors' job involved a great deal more than finding the lyrics. Since they wanted to present the lyrics chronologically, and when appropriate, with information about the films or musical theater pieces for which they were written, they made every effort to date each lyric, and gather supplemental information about the movies and shows. Since many lyrics discovered had no music associated with them, or music that did not survive, and Mercer rarely dated his writings, there were hundreds that were impossible to date. These are included in two sections, a brief one containing lyrics believed by the editors to be from his first few years of lyric writing, and a larger one at the end of the book, that contains the balance of the undated material.

As you reread familiar lyrics, and discover new ones, the Mercer gift for language continues to amaze and impress. He is comfortable writing about such a range of subjects and emotions, it is hard to believe that so much creativity could pour forth from a single source. His wit is irrepressible, and he has a knack for finding just the right

word or phrase for every situation. The imagery and passion that he expresses in "Skylark" and "Laura" are haunting and beautiful. When it comes to clever, Mercer had no peer. "In the Cool, Cool, Cool of the Evening" or "Spring, Spring, Spring," to cite just two examples, demonstrate this facet of his talent. The romantic in him comes out clearly in songs like "P.S. I Love You," "I Thought About You," and "Here's to My Lady," while his hip side is on display in "Satin Doll" and "Glow Worm." His southern roots are evident in "Moon Country," "Pardon My Southern Accent," and "Blues in the Night." There are bird songs, "Bob White," "Mister Meadowlark," and "Skylark," train songs, "I Thought About You" and "On the Atchison, Topeka and the Santa Fe," and songs about the ladies, "Laura," "Bernadine," and "Emily."

Mercer produced lyrics for several songs that had their origins in other countries. "Glow Worm" was a 1902 song from Germany that had early English lyrics. In 1952, Mercer wrote new lyrics, and the song became a major hit for The Mills Brothers. Three French songs became popular favorites with English lyrics by Mercer, "Autumn Leaves," "When the World Was Young," and "Once Upon a Summertime."

Jazz was a continuing influence on Mercer. He was the only songwriter of the Golden Age who also made a significant mark as a singer, one who had a decided jazz feeling to his vocalizing. He wrote lyrics for several jazz tunes, and captured the right feeling for each of them. Among them are "(Love's Got Me) In a Lazy Mood" (Eddie Miller), "Satin Doll" (Billy Strayhorn), "Early Autumn" (Ralph Burns), and "Midnight Sun" (Lionel Hampton and Sonny Burke).

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Mercer was a master of writing lyrics for saloon songs. He wrote three of the best, "One for My Baby," "Drinking Again," and "Empty Tables," with three different composers, Harold Arlen, Doris Tauber and Jimmy Van Heusen. All three were magnificently recorded by Frank Sinatra, the master of the saloon song.

Many Mercer song titles have become an integral part of our speech. Think of "Ac-cent-tchu-ate the Positive," "Come Rain or Come Shine," "Day In – Day Out," "Fools Rush In," "Jeepers Creepers," "Something's Gotta Give," "That Old Black Magic," "Too Marvelous for Words," and "You Must Have Been a Beautiful Baby."

Go through his lyrics, and lines just jump out at you. "Waitin' round the bend, my Huckleberry friend," "When an irresistible force such as you, meets an old immovable object like me," "The clouds were like an alabaster palace, rising to a snowy height; each star its own aurora borealis – suddenly you held me tight," and so many, many more become seared into your consciousness forever.

One aspect of Mercer's professional life that set him apart from his peers was the amazingly large number of collaborators with whom he worked, a number in excess of 200. Some like Harold Arlen, Hoagy Carmichael, Richard Whiting, Harry Warren, Jerome Kern and Henry Mancini enjoyed extensive collaborations with Mercer. There were many who worked only occasionally with Mercer, many of them for only one song. Among the most noted of the latter was Sadie Vimmerstedt, a woman from Ohio who provided Mercer with the idea and title for "I Wanna Be Around." Mercer developed the full lyric, and wrote the music, but gave her half of the credit for the song, resulting in her enjoying significant royalties from this song, one that became a major hit for Tony Bennett, and subsequently performed by many others. This was but one of many songs that had music composed by Mercer, who was not a trained musician. Among those that became most famous are "Dream," "Something's Gotta Give," "Strip Polka," "G.I. Jive," "I'm an Old Cowhand," and "Harlem Butterfly."

Mercer's songs fall into three categories, songs for movies, songs for shows, and stand-alone pop songs.

The movie songs can be subdivided into songs written for complete scores, and lyrics written for the main theme or feature song of a film.

He was credited with writing for over 90 films, including *Daddy Long Legs* ("Something's Gotta Give"), a 1955 movie starring Fred Astaire and Leslie Caron that had both words and music by Mercer. His first complete score was for *Old Man Rhythm*, a 1935 film with lyrics by Lewis Gensler. The most memorable musicals with Mercer lyrics are *Hollywood Hotel* ("Hooray for Hollywood") (Richard Whiting, 1937), *Blues in the Night* ("Blues in the Night"/"This Time the Dream's on Me"/"Says Who? Says You, Says I!") (Harold Arlen, 1941), *The Fleet's In* ("Tangerine"/"I Remember You"/"Arthur Murray Taught Me Dancing in a Hurry") (Victor Schertzinger, 1942), *You Were Never Lovelier* ("Dearly Beloved"/"I'm Old Fashioned"/"You Were Never Lovelier") (Jerome Kern, 1942), *Star Spangled Rhythm* ("Hit the Road to Dreamland"/"That Old Black Magic") (Arlen, 1942), *The Sky's the Limit* ("My Shining Hour"/"One for My Baby") (Arlen, 1943), *Here Come the Waves* ("Let's Take the Long Way Home"/"Ac-cent-tchu-ate the Positive") (Arlen, 1944), *The Harvey Girls* ("On the Atchison Topeka and the Santa Fe") (Harry Warren, 1945), *The Belle of New York* ("I Wanna Be a Dancin' Man") (Warren, 1952), *Seven Brides for Seven Brothers* ("Spring, Spring, Spring") (Gene de Paul, 1954), *The Great Race* ("The Sweetheart Tree") (Mancini, 1965), and *Darling Lili* ("Whistling Away the Dark") (Mancini, 1970).

Among films for which he wrote the lyrics for the main theme or feature song are *To Have and Have Not* ("How Little We Know") (Hoagy Carmichael, 1944), *Here Comes the Groom* ("In the Cool, Cool, Cool of the Evening") (Carmichael, 1951), *Breakfast at Tiffany's* ("Moon River") (Mancini 1961), *Days of Wine and Roses* (Mancini, 1962), *Charade* (Mancini, 1963), *Love With the Proper Stranger* (Elmer Bernstein, 1963), *The Americanization of Emily* ("Emily") (Johnny Mandel, 1964), and *Moment to Moment* (Mancini, 1966). The title song from *Laura* (1944) has Mercer lyrics for David Raksin's haunting theme, but they were written in 1945 after the film had been released.

All of this film activity resulted in 18 Academy Award nominations, with four songs earning that honor, "On the Atchison, Topeka and the Santa Fe," (1946) "In the Cool, Cool, Cool of the Evening," (1951) "Moon River," (1961) and "Days of Wine and Roses" (1962). His other nominations were for "Jeepers Creepers" (Warren, 1938), "I'd Know You Anywhere"

(Jimmy McHugh, 1940), "Love of My Life" (Artie Shaw, 1940), "Blues in the Night" (1941), "Dearly Beloved" (1942), "My Shining Hour" (1943) "That Old Black Magic" (1943), "Ac-cent-tchu-ate the Positive" (1945), "Something's Gotta Give" (1955), "The Facts of Life" (Mercer, 1960), "Charade" (1963), "The Sweetheart Tree" (1965), "Whistling Away the Dark" (1970), and "Life Is What You Make It" (Marvin Hamlisch, 1971).

Mercer's musical theater credits were also extensive, but he always believed that his efforts in this area were not successful. The best way to judge this is to look at the shows that he wrote, and the songs from them that continue to be performed. The shows are *Walk With Music* ("I Walk with Music") (Carmichael, 1940), *St. Louis Woman* ("Any Place I Hang My Hat Is Home"/"I Had Myself a True Love"/"Legalize My Name"/"Come Rain or Come Shine"/"It's a Woman's Prerogative"/"I Wonder What Became of Me") (Arlen, 1946), *Texas Li'l Darlin'* (Robert Emmet Dolan, 1949), *Top Banana* (Mercer, 1951), *Li'l Abner* ("If I Had My Druthers"/"Jubilation T. Cornpone"/"Namely You"/"The Country's in the Very Best of Hands") (de Paul) (1956), *Saratoga* ("Goose Never Be a Peacock") (Arlen, 1959), *Foxy* ("Talk to Me, Baby"/"I'm Way Ahead of the Game") (Dolan, 1964), and *The Good Companions* (André Previn, 1974). *St. Louis Woman* ran for only 113 performances, but the score was excellent, with "Any Place I Hang My Hat Is Home" and "Come Rain or Come Shine" having become much performed standards. *Texas Li'l Darlin'* and *Top Banana*, although they did not produce any standards, did run for 293 and 350 performances respectively, certainly quite respectable runs. *Li'l Abner* was definitely a hit, running for 693 performances, and containing several songs that have endured. For a man who considered his work for the theater disappointing, he has a record that many would be proud to own.

Finally, there are the stand-alone songs, and it would take up too much space to name all of those that are memorable, so I shall just touch upon several that demand mention.

"Lazybones" (Carmichael) was the first song by Mercer that can be considered a major standard, and the first of many successful collaborations with Carmichael. Other Mercer/Carmichael collaborations are "Moon Country," "Skylark," and "The Old Music Master." Another frequent Mercer partner in

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his early years was Bernie Hanighen, a partnership that produced “Fare-Thee-Well-to-Harlem,” “When a Woman Loves a Man,” “The Dixieland Band,” and “Bob White,” among many others, most of them novelty songs. While their working relationship lasted under two years, Mercer’s pairing with Richard Whiting was quite productive. Much of their work was done for films, but they were mainly forgettable pictures, and the Mercer/Whiting songs that gained popularity are rarely associated with the films. Their first collaboration was on a stand-alone song, “Pied Piper.” There followed “Too Marvelous for Words,” “Have You Got Any Castles, Baby,” and “Hooray for Hollywood.” Rube Bloom and Mercer produced “Day In – Day Out,” “Fools Rush In,” and “Here’s to My Lady.” Other memorable Mercer songs are “And the Angels Sing” (Ziggy Elman), “Goody-Goody” (Matty Malneck), “I Thought About You” (Jimmy Van Heusen), “Mister Meadowlark” (Walter Donaldson), “P.S. I Love You” (Gordon Jenkins), and “Summer Wind” (Henry Mayer).

When you examine the length of time that Mercer remained a creative force, and the variety of collaborators he partnered with to produce so many memorable songs, it is remarkable. He was active as a songwriter for over 40 years, with countless songs becoming popular hits. There was a span of 33 years from his first Academy Award nomination to his last. Many frequent collaborators came into his life intermittently over long periods of time. He first worked with Hoagy Carmichael in 1933 on “Lazybones,” and their last documented effort together was an unpublished song from 1969, “The Song of Long Ago.” Similar relationships existed with Harry Warren, Harold Arlen, Rube Bloom, Matty Malneck, and others. There was a spread of 35 years from Mercer’s first collaboration with Jimmy Van Heusen on “Blue Rain” in 1939 to their final song, “Empty Tables” in 1974, but very little in between.

The Complete Lyrics of Johnny Mercer is a book you will return to time and again, and with each visit, you will discover another gem. I have already spent many hours with it, and have barely dented the material that is new to me. Almost every page reveals another delight, so I guess I will just keep turning them over and over whenever I need a pick-me-up.

Ghosts of Harlem: Sessions with Jazz Legends

By Hank O’Neal
Vanderbilt University Press, Nashville
2009, 488 pages, \$75.00

When I pick up one of those books that are usually referred to as “coffee table books,” I often find that they are intimidating to read as one would a normal-sized book, mainly because they are heavy, and awkward to read comfortably. Occasionally, one comes along that demands enduring whatever inconvenience is associated with the reading process because it is simply one that is worth the effort. Such is the case with *Ghosts of Harlem: Sessions with Jazz Legends* by Hank O’Neal.

Many readers are familiar with the name Hank O’Neal from his role as founder of Chiaroscuro Records, one of the keepers of the flame of good music. Some might not be aware that, in addition to producing the 200-plus albums that have been released on the label, and writing the liner notes for many of

them, he was also responsible, under the pseudonym Rollo Phlecks, for taking the photographs that appeared in the booklets accompanying the discs.

The writing and photographic talents of O’Neal are constantly evident in *Ghosts of Harlem*. This book had its genesis in the mid-1980s when O’Neal suddenly got an idea. “The idea to interview and photograph some of the surviving musicians who had performed uptown prior to World War II came upon me one day, from wherever ideas come, but I did not begin the project immediately.” He sought advice from two friends, John Hammond, the legendary record producer and talent scout, and his photographic mentor, Bernice Abbott. With support and encouragement from both people, O’Neal developed a plan, including a list of questions that he prepared to ask each of his potential subjects.

O’Neal’s first sessions were with Buddy Tate, Joe Williams, J.C. Heard and Major Holley. He soon sought counsel from Milt Hinton who was both supportive and full of helpful suggestions, including people to interview. Being a photographer himself, Hinton was also helpful with advice in that area. Putting his list together and obtaining contact information proved to be a formidable task in itself. He received additional help from Stanley Dance, the noted jazz historian, and Dr. Al Vollmer, jazz advocate and founder of the Harlem Blues and Jazz Band. O’Neal elaborates on the list:

My list of potential ghosts grew to 112 men and women; two of these, Teddy Wilson and Clyde Barnhardt, died as I was assembling the list, which made me realize that time was my enemy. By the beginning of August 1987, I had managed to conduct thirty-four interviews among the 110 possibilities. In 1991, I interviewed Dizzy Gillespie, and in 1996, I reinterviewed Al Cobbs and conducted six additional interviews. I photographed four other ghosts but for one reason or another didn’t conduct an interview with these men. In 2007, I conducted the final interview for this book, with Billy Taylor

In 1986, O’Neal had gotten Doubleday interested in his project, and they indicated that they would publish a book based upon his concept. A year or so later, O’Neal’s contact at Doubleday left the company, and the company lost interest. O’Neal put the project on the back burner, as he had reacquired the assets of



top: Benny Max Doc

bottom: Major Holley 1985

Photos by Hank O’Neal

Chiaroscuro, and also formed a production company that produced festivals. These became the focus of his attention. He eventually continued to accumulate material. A set of circumstances led him to a French publisher, Editions Filipacchi, who agreed to publish a French-language edition of *Ghosts of Harlem*, a book that garnered attention from jazz enthusiasts worldwide. In 2004, O'Neal was approached by Ahmet Ertegun who asked why there was no English-language version of the book. A phone call from Ertegun to the French publisher resulted in his learning that the French publisher had "ceased commercialization" of the book, and O'Neal found that the rights to the material had reverted to him. Thanks to Vanderbilt University Press, it is once again available, expanded, and in English.

The book is comprised of a more expansive relating of the above background material, a concise history of the decline of the Harlem music scene, a chapter on the current status of the venues important to the scene, a guide to the interviews, and the interviews themselves.

There are 42 interviews in the book. The subjects range from well known to relatively obscure. They are, in order of their appearance in the book, Andy Kirk, Benny Waters, Greely Walton, Tommy Benford, Doc Cheatham, Gene Price, Ovie Alston, Eddie Durham, Cab Calloway, Benny Carter, Lawrence Lucie, Jonah Jones, Sammy Price, Johnny Williams, Eddie Barefield, Danny Barker, Milt Hinton, Sy Oliver, Buck Clayton, Bill Dillard, Maxine Sullivan, Franz Jackson, Red Richards, Erskine Hawkins, Bobby Williams, Buddy Tate, Al Casey, Harry Edison, George Kelly, Dizzy Gillespie, Jimmy Hamilton, J.C. Heard, Panama Francis, Sammy Lowe, Joe Williams, Al Cobbs, Clark Terry, Billy Taylor, Illinois Jacquet, Frank Wess, Thelma Carpenter and Major Holley.

Some of the interviewees are full of information, while others are less forthcoming or lack some of the recall that one might wish they had, but they all make for fascinating reading. O'Neal has done a fine job of eliciting the information. His knowledge of the music and its history enabled him to ask the right questions, ones that elicit mostly expansive responses.

His marvelous photographs enhance the stories that are found between the covers. With the advice from Bernice Abbott and Milt

Hinton, O'Neal got crisp and spontaneous shots of his subjects in settings where they were comfortable, mostly in their own homes.

This is a book that can be enjoyed on many levels. It is a handsome addition to any library, nicely designed, and full of superb photographs. The written content, both the introductory material and the interviews, present a marvelous picture of an important era in American musical history. For jazz lovers in particular, especially those who are interested, as I am, in the stories behind the music that we love, this book is a must-have. It is a bit pricey, but it is one of those special items worth the price. Once you have it, you will cherish it, and have a lot of information to share with your fellow diggers, an activity that you will revel in doing.

Stan Kenton: This Is an Orchestra!

By Michael Sparke
University of North Texas Press, Denton
345 Pages, 2010, \$24.95

Stan Kenton's Orchestra was the first big band that I ever experienced in person. It was at the Homecoming dance during my freshman year at Carnegie Tech in 1958. Even when playing his dance book, Kenton often had many of those present gathered around the front of the bandstand listening rather than dancing. On that occasion, I was among the gathered mass. I had never heard anything quite like what I was hearing that evening, and it was some introduction to a live big band. In truth, I did not know quite what to think. It was a far cry from the Glenn Miller and Benny Goodman sounds that I associated with big band music. Actually, it was a far cry from anything that I had heard before, and I was not quite sure what I thought of what I was hearing. I was to learn that I was not alone in my reaction. Jazz was just starting to seriously enter my consciousness, and Louis Armstrong was my guide. Kenton sure was a long way from Satchmo, but I came to find that my emotional attachment to the sounds of modern big band jazz, as exemplified by Kenton, would become a big part of my musical preferences.

I suspect that many others have traveled along a similar musical path. I know that the remaining Kenton devotees, while somewhat limited in number, are among the most rabid

of fans. For them, and for people generally interested in jazz history, *Stan Kenton: This Is an Orchestra!* by Michael Sparke is an exciting addition to jazz literature.

Stan Kenton was a huge influence on jazz, particularly big band jazz. Not everyone dug his music, as is true with most jazz musicians, but there is no denying his influence. As you might expect from his music, he was a complex person. He was constantly driven to expand his musical horizons, as well as those of his audiences.

He was born Stanley Newcomb Kenton in Wichita, Kansas on December 11, 1911, but his middle name might very well have been controversy, as he was truly one of the most controversial figures in the history of jazz. Kenton always had a particular sound in his mind, and it was unlike the sound sought by most of his peers. While most big bands were geared toward swinging, Kenton was more interested in creating something unique, and swinging was not a part of his musical equation. This approach was usually at odds with the instincts and preferences of most of his musicians, especially the many highly creative star musicians who were often members of the band. While he started his life as a leader leading a dance band — they were all essentially dance bands in 1940 when he led his first unit — he ultimately included dance music in his book because he needed dance dates to keep the band busy. His preference was to play concerts where he was free to play more experimental music, and extended charts that featured many of the most exciting soloists on the scene.

The early Kenton bands were highly reliant on charts written by Kenton himself. The formative years were ones of limited success and much disappointment and frustration, but Kenton remained focused. The first major breakthrough occurred when first Gene Roland, and then Pete Rugolo were added to the band as arrangers. Roland, a man of erratic traits, both musically and personally, was the first one to significantly relieve Kenton of some of the arranging burden. He was to have an on again/off again relationship with the band for almost 30 years. When Roland left the band in early 1946, it cleared the way for Rugolo to assume the role of chief arranger. Rugolo had the technical arranging skills that Kenton lacked, and it was Rugolo who provided the charts that brought Kenton's vision to fruition.

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In 1946, the first great Kenton band emerged, and became known as the Artistry in Rhythm or Artistry band. The band had a roster that included many players whose names were forever linked with Kenton's, even though many had much subsequent success in their own rights. They included trumpeters Buddy Childers and Ray Wetzel, trombonists Kai Winding and Milt Bernhart, saxophonists Bob Cooper, Vido Musso and Boots Mussulli, bassist Eddie Safranski, drummer Shelly Manne and vocalist June Christy. By mid-1947, Kenton was physically exhausted and his family life was non-existent, causing a strain on his marriage. He suddenly shut down the band to recuperate and save his marriage.

After a few months off the road, the musical muse again surfaced, and he began planning a new band. Never one to stick with the tried and true, he launched into his Progressive Jazz phase. Many of the stalwarts of the Artistry band did not return, but several significant new players came on board, including trumpeter Al Porcino, alto saxophonist Art Pepper, tenor saxophonist George Weidler, trombonist Eddie Bert, guitarist Laurindo Almeida and bongo player Jack Costanza, the latter two adding to the Latin flavor that Kenton often opted for in his music. This band also relied heavily on Rugolo charts. Rugolo was becoming more adventurous, and began experimenting with odd time signatures, pleasing Kenton no end. It was this band that produced a head arrangement of the song that became probably the biggest favorite with Kenton enthusiasts, "The Peanut Vendor." It was also the band that first was exposed to the arrangements of the enigmatic Bob Graettinger.

The next few years were ones of transition. Kenton, who wanted to concentrate on concert work, realized that circumstances would not enable him to realize this ideal. He still needed to play dance gigs to keep his head above water financially. To further complicate matters, there was a Musician's Union recording ban for part of 1948. This was the period when Graettinger was given more prominence as an arranger, a reality that pleased Kenton greatly, but often left the musicians mystified, and less than enthusiastic about playing the Graettinger material.

Following another brief hiatus, Kenton undertook his most ambitious step yet. Innovations in Modern Music was the name that he gave to the next phase of the band's musical evolution. The Innovations Orchestra was a 40-piece concert aggregation that included a 17-piece string section. Kenton's vision was ambitious to say the least. Once again, there were significant additions to the band. Added to the trumpet section were the singular high-note magician Maynard Ferguson, and Shorty Rogers, who also became an important force in the arranging area. Bill Russo, a classically trained arranger and trombonist, contributed many important charts to the book. Bob Fitzpatrick became a major voice among the trombones. Bud Shank added his flute and alto sax; while Cooper was called on to add oboe and English horn to his instrumental bag. Don Bagley on bass and John Graas on French horn were players with symphonic experience. Kenton's goal was to join the worlds of jazz and classical music into a workable hybrid. The results were aesthetically mixed, but in many ways it was the most satisfying step taken by Kenton so far, both for the musicians and many of the Kenton enthusiasts. The critics were less kind, although some were perceptive enough to recognize the importance of Kenton's achievement. Financially, the Innovations Orchestra was a disaster, and the initial tour put a major dent into Kenton's wallet. Despite this, he was determined to take on a second Innovations tour, but this was even less successful, and a noble experiment ended. Between and after tours with the full band, the regular-sized band continued to perform, but it was a different band than Kenton preferred. The newer players were younger, and less inclined to accept Kenton's aversion to swing as an element in the band's style. This was to become more of an issue as the decade progressed. Rugolo left the band, and Russo was taking the band in new directions.

It was late in this period that Kenton recorded his most controversial piece of music, the Graettinger suite "City of Glass," a work that continues to divide Kenton fans to this day. Last fall, I attended an event in Los Angeles where the piece was performed twice, once as originally conceived in the late 1940s, and the next day as it was recorded by the Innovations Orchestra. One of the musicians who played the first concert was listening to the second performance, and commented "That music is really hard to play, but it is even harder to listen to."

The next stage in the Kenton saga became known as New Concepts of Artistry in Rhythm. Several personnel changes marked the beginning of a distinct change in the band where the element of swing was to gain an important foothold. Gerry Mulligan and Bill Holman came onto the band, and their arrangements pointed the band in a new direction.

Mulligan was strictly engaged for arranging, and he had a tenuous relationship with Kenton. Both were strong personalities and had strong wills. Mulligan could not abide Kenton's rigidity, and Kenton was unhappy with Mulligan's arrangements, ones that had a looser feel than Kenton desired. Despite this, Mulligan contributed several charts that stayed in the book, including "Limelight," "Swing House," "Walking Shoes" and "Young Blood." Kenton always did his best to change the tempos prescribed by Mulligan to make the charts sound more Kentonish, and that did not set well with Mulligan.

Holman joined as a tenor player, but eventually started to do arrangements. For this listener, Holman is the finest big band arranger of them all, but his unique style was not yet fully developed. His instincts were contrary to the Kenton style, but he learned how to adapt his writing in a way that he was able to keep his originality while toeing the line enough to keep Kenton some semblance of satisfied. The musicians loved Holman's charts, and the swing inherent in them. This really came through when Mel Lewis eventually took over the drum chair in the later part of 1954. Holman continued to provide charts to the Kenton band into the 1970s.

During the next few years, many great jazz players came onto the band, among them saxophonists Lee Konitz, Richie Kamuca, Zoot Sims, Bill Perkins and Lennie Niehaus, who was on the band only a short time before being drafted into the Army. Eventually he rejoined the band, and became a major voice as both a player and arranger. The trombone section also had at various times Bob Burgess, Frank Rosolino and Carl Fontana, the latter two among the finest of all jazz trombonists.

Nineteen fifty-six was the year that one of the landmark Kenton albums was recorded, *Cuban Fire*. This extended piece composed and arranged by Johnny Richards has remained a Kenton fan favorite, and never ceases to

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PRESENTS

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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.

BOOK REVIEWS

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impress some 50-plus years later. Richards, who was born in Mexico, gave Kenton, who had always included many Latin elements in his book, a masterpiece of Latin big band jazz. The relationship between Kenton and Richards extended from the Innovation days until well into the 1960s.

The balance of the decade was a mixed bag for Kenton. Musical tastes were changing, and he had a great deal of difficulty adapting. He made an ill-fated decision to buy the ballroom in Balboa Beach where he had enjoyed his initial exposure, but that proved to be a major mistake, and hurt him financially. He tried making albums with a broader appeal. Despite the fact that some of them contained quality music, sales were disappointing.

Artistically, his last true innovation was initiated in 1960 when he was approached by the Conn instrument manufacturers about a new concept for a brass horn. They had been working on adapting the mellophone, which had a rear-facing bell, into an instrument with the bell facing forward. It was to be called a mellophonium. Kenton was interested, but insisted that they change the pitch of the instrument from the key of E-flat to F. This was done, but resulted in an instrument that was almost impossible to play in tune. The players who attempted to master the instrument were mostly trumpet players who were anxious to get on the Kenton band with the hope of eventually advancing to a seat in the trumpet section. Most hated playing the mellophonium.

Despite the difficulties, the Mellophonium Band made 12 albums between 1961 and 1964, with five recorded in 1961, including Grammy Award-winning *Kenton's West Side Story*, and the successful *Kenton's Christmas*. This band also recorded the most infamous of the Kenton albums *Stan Kenton & Tex Ritter*, a mismatch if there ever was one.

The balance of Kenton's career was notable for several things.

Always looking for new sounds, he made a valiant, but financially disastrous attempt to present concert music that bridged the worlds of jazz and classical music. He called the project the Los Angeles Neophonic Orchestra.

He enlisted an eclectic roster of composers, mostly from the jazz world, to create original works to be played by the Neophonic Orchestra. Eleven concerts were held between 1965 and 1968. The best musicians were recruited, but the audience just was not there in sufficient numbers to support the project.

In 1970, Kenton, whose long relationship with Capitol Records had come to an end, started the Creative World of Stan Kenton. This organization looked after his business affairs. A record company was started that produced new Kenton recordings, and leased his Capitol masters for rerelease on the Creative World label. This effort was another economic drag on Kenton.

Kenton had a longstanding involvement with jazz education. He ran his first summer clinic at Indiana University in 1959. This camp and subsequent ones touched many aspiring jazz musicians in very positive ways. Eventually he began giving clinics at high schools and colleges, and during the 1970s the clinics provided the band with a significant portion of their engagements and income. His legacy in the area of jazz education is among the most important of any jazz musician.

During the last decade of his life, Kenton continued to look for new musical approaches. Although he fronted many impressive bands, he never developed anything comparable to the innovations that marked the first two-plus decades of his career as a leader. He was plagued by a series of health problems that finally caught up with him on August 25, 1979 when he passed away at the age of 67.

Michael Sparke has been a follower of Kenton for most of his adult life, and his knowledge of his subject is impressive. Despite his obvious affection and admiration for Kenton and his music, Sparke presents a fair and complete portrait of Kenton the man, as a person and as a musical personality. He has culled many letters, interviews and personal contacts with Stan Kenton, many Kenton band alumni, and others in the Kenton sphere of influence to give a balanced picture of his subject. Kenton was a man with definite goals and a steely determination to succeed on his own terms. He had many strengths and his fair share of

shortcomings. Sparke explores both sides of the man. He is non-judgmental about personal aspects of Kenton's life, and is frank about his own opinions of Kenton's music. It is a delightful reading experience that opened my eyes to aspects of the Kenton legacy that had escaped me.

Several previous books have been written about Stan Kenton, each having its own strengths and weaknesses. I have read, learned from and enjoyed each of those that I have encountered. This is, I believe, the single best source of information for anyone who wants to get to the crux of Stan Kenton and his music. You will become familiar with the chronology, the players, the music and the recordings that comprise the Kenton story. It will lead you back to recordings that you have experienced in the past, and will likely spark you to seek out many that have not yet been a part of your listening experience. (www.tamu.edu/upress)

A highly recommended companion piece to the Sparke volume from Bill Lichtenauer's important Tantara Productions label, one devoted to making available previously unreleased Kenton material, is a two-disc album titled *This Is an Orchestra!* (Tantara-1125). These recordings are taken from several sources to give the listener a glimpse of various stages of the Kenton career. The first tracks are taken from a 1948 DownBeat Awards radio broadcast, and give a taste of the Progressive Jazz era. The balance of the first disc is from a 1956 gig at Fort Ord in California. The second disc opens with four Mellophonium Band dates, including three tracks from a 1961 band rehearsal. The remainder of this disc is taken from two 1970s dates, one at Wittenberg University in Ohio in 1971, and the other from a British appearance in 1973. This gives a nice overview of the Kenton oeuvre. Michael Sparke has done a terrific job writing the informative liner notes. Tantara has, as usual, taken great care in mastering the material to provide excellent sound quality. This is the perfect music to pop into your CD player when you are reading the book. (www.tantaraproductions.com) JJ

The Oyster is My World

Feasting at Jazzfest

By Sandy Ingham

Not to make light of an unfolding disaster, but if I'm not able to binge on the plump, briny Gulf oysters on my next New Orleans vacation, I'll be filing suit against BP and the other miscreants responsible for the oil rig explosion.

Quality-of-life impairment. An open and shut case.

Seriously, music is what draws me back to New Orleans at Jazz Fest time every spring. But the fabulous food is high-priority. When the Fair Grounds go quiet and the sun sinks toward Bayou St. John, you might say the oyster is my world.

Over the past 25 years I've enjoyed them on the half shell, in stews, fried atop salads or spilling out of po-boy and oyster loaf sandwiches, grilled over charcoal, in oyster shooters and oysters Rockefeller, in "shuckee-duckee" at Drago's, and every which way in concoctions dreamed up at the late, lamented Uglesich's, where brunch for our bunch became a Jazz Fest ritual.

When I informed our esteemed editor at *Jersey Jazz* that I wouldn't be reviewing Jazz Fest 2010 because I'd already said everything I could think of about the jazz in past years' coverage, he suggested I write about the food instead. So I took some notes on culinary adventures I had with family and friends over 12 days this April and May.

There are Jazz Festers who pay their \$40 and up daily entrance fee mainly to gorge themselves along vendors' row. No hot dogs or hamburgers or the like are available here — think of dishes indigenous to this part of Louisiana, like festival favorites cochon de lait (smoked spiced pork), crawfish Monica, softshell crab po-boys, gumbo and jambalaya chock-full of shrimp or andouille sausage. Even alligator. There are 80 or more booths to browse, all of them worth patronizing.

Problem is, there can be 80,000 or more customers on any given day, so lines for food tend to stretch out. Waiting can cut into the time needed to enjoy the music at one of the dozen stages. My approach has been to load up at a

hearty breakfast before the gates open at 11 AM and on most days work up a healthy appetite for dinner in town.

On my first evening in the Crescent City this spring, I wolfed down a muffuletta (like a sub, but better) because I was in a hurry to get to jazz icon Irvin Mayfield's elegant club on Bourbon Street, celebrating its first anniversary that night. Several members of his Grammy-winning NOJO (New Orleans Jazz Orchestra) joined the trumpeter for a typically exuberant two-hour set replete with "who dat?" salutes to the Super Bowl-winning Saints.

Next night I joined my two brothers and sisters-in-law for dinner at the Palace Café, one of the multitude of renowned restaurants here — it's a city, in fact, where I've had only one bad meal out of hundreds. This was a great one: a seafood bisque rich with heavy cream, a barely seared hunk of yellowfin tuna and savory bread pudding, all offered as an early-bird special.

Free raw oysters and oldtime New Orleans piano courtesy of Joe Krown lured a friend and me to an uptown bar on Friday night; later I dug into a delectable oyster platter at a New Orleans Hamburger and Seafood eatery in the suburb of Metairie.

On Saturday I visited the Lil Dizzy's stand at the Fair Grounds for a bowl of gumbo and plate of crabmeat-topped trout Baquet — a dish created by longtime restaurateur Wayne Baquet, whose breakfast and lunch spot in the Treme is a favorite of mine. It's named for Dizzy Gillespie, as Baquet is a big jazz fan. Dinner lost out to my need to get to dba, a Frenchmen Street bar, for a set by the great singer John Boutte.

Sunday dining in New Orleans can be a challenge because many restaurants are closed, even during Jazz Fest. After calling four of our favorites without an answer, two friends and I tried out Nirvana, an Uptown Indian place where the buffet, at \$9.95, offered a salty, spicy vegetable soup and several chicken and vegetable choices.

Monday through Wednesday are off-days at Jazz Fest, not that there isn't plenty of music to enjoy at clubs and the Louisiana Music Factory record store. We had more time to ponder our dining options and made reservations at Cochon, a friendly and festive Cajun place run by Donald Link, whose cookbook had just won a James Beard award as best of 2009. The namesake dish was suckling pig slow-cooked, then given a crisp

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OYSTER

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coating, which went well with tender white limas in a smoky, ham-flecked gravy. Another night found us at a Mano (“by hand”), where all the pasta is freshly made and a glass-encased meat-aging and -curing locker gives diners an appetite-whetting view. The fettuccine with prosciutto was terrific.

Walking back to my brothers’ hotel after a free, early evening Marcia Ball concert in Lafayette Square, our eyes were drawn to a sidewalk kiosk advertising grilled oysters at 50 cents apiece, a bargain, at a nearby bar. The oysters were OK, and the rest of the meal just so-so.

On many occasions, people in New Orleans — where tourism is the life’s blood — have gone out of their way to treat me very well. Another instance occurred when we arranged to dine across the river in the city’s sleepy Algiers neighborhood, where the proprietress agreed over the phone to save us five-dozen oysters for grilling on the one night of the week that special was on the menu.

Because the ferry from town broke down, we didn’t arrive at Aunt Leni’s café until almost closing. And because my cell phone was turned off, I missed the two messages the owner left, saying so many regular customers had come in that she was running out, and then had run out, of oysters. We arrived to find she had in fact saved us a half-dozen each — staving off demands from those regulars — and they were grilled to perfection and coated with a secret sauce. Thanks, Hillery: We’ll be back in 2011.

Music took precedence on our final Friday, and we headed to the Rock ‘n’ Bowl to hear the super-intense blues singer-guitarist John Mooney and the swashbuckling three-trombone band Bonerama, led by Mark Mullins, originally from New Brunswick, NJ. The bowling alley’s kitchen turns out decent crawfish etoufee and a fine pizza.

With our time growing short and news from the Gulf getting grimmer, we zeroed in on oysters. On Saturday, four of us returned to Casamento’s, a century-old Uptown oyster bar with the city’s champion shucker working hard to keep up with orders from a line of patrons waiting to get into the dining room. We slurped down a dozen raw each, then ordered some fried. On Sunday, we drove out to Metairie to Acme, a spinoff of a longtime French Quarter seafood house where lines can be half a block long on busy nights. The new place is bigger, the line shorter, and the fare equally good.

The night before returning to New Jersey, dinner was at Mona’s, a Lebanese joint, where I ordered a veggie kabob in a gesture toward my expanding waistline.

Now I have to go hit the treadmill. Six more pounds of delightfully accumulated Big Easy blubber to go.



Sandy Ingham is Jersey Jazz’s roving reporter.



Traveling photographer Richard Skelly on left, Sandy Ingham, far right.



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Highlights in Jazz The Last Concert

BMCC TRIBECA Performing Arts Center
May 13, 2010

Photos by Mitchell Seidel

It was a time for fond memories. It was a time for sadness. It was a time for celebrating. There are fond memories of the 300 concerts that constituted the *Highlights in Jazz* series. The sadness was a result of concert number 300 being the last in this superb series. The celebrating was for the music that has been kept alive throughout the series, and this final opportunity to share the enthusiasm of producer Jack Kleinsinger as he introduced the performers of the evening, the Gene Bertoncini/Harvey S Duo, the Billy Taylor Trio, and Vince Giordano and the Nighthawks, with a few surprise guests sprinkled into the mix.

The effervescent Kleinsinger introduced Bertoncini by telling of his first concert in the series at the Theater de Lys. He undertook the series as a result of urging by Bucky Pizzarelli and Zoot Sims that he get involved in jazz as more than a fan. Pizzarelli was scheduled to appear at this, Kleinsinger's initial foray into the role of jazz impresario. On the afternoon of the concert, Pizzarelli called to inform Kleinsinger that he would be late getting to the concert due to another obligation, but that he was sending a sub "who you will really like." Instead of informing Kleinsinger of the impressive credits already accruing to Gene Bertoncini's growing résumé, credits that included performing with Benny Goodman, Lena Horne and Peggy Lee, Pizzarelli mentioned that Bertoncini had appeared on *The Children's Hour*, a radio show that featured talented

youngsters. It was with some trepidation that Kleinsinger introduced Bertoncini as the first performer on his first concert as a producer. It did not take long for the producer to recognize that Pizzarelli was right in his assessment of Bertoncini's talent. Thus began the start of what would prove to be many Bertoncini appearances at *Highlights in Jazz* concerts.

On this evening, Bertoncini was partnered with the prodigious bassist Harvey S. They started off appropriately with "I Remember You," evolving from Bertoncini's gentle musings into a subtly swinging reading of this classic from Victor Schertzinger and Johnny Mercer. Harvey S took the lead, playing the melody line from "Autumn Nocturne" with impressive embellishments as Bertoncini provided soft counterpoint. The first surprise guest of the evening was guitarist Roni Ben-Hur. Bertoncini and Ben-Hur performed two selections from their 2008 duo album *Smile*. The first was an original dedicated to the late, great bassist Earl May, "That's Earl Brother," a tune that should become a jazz standard. They followed with "Killing Me Softly," which is exactly the effect that they had. They are a killer guitar duo, and Harvey S complemented them perfectly.

Another frequent performer in *Highlights in Jazz* has been pianist Billy Taylor. His working trio with Chip Jackson on bass and Winard Harper on drums is truly sublime. Taylor, now 88 years young, has been on the scene since the 1940s. He said that he considers his current trio "the best one" that he has had. Based on their performance at this concert, it would be hard to argue with him. Taylor is an imaginative and deft improviser who has earned a justified place as one of the giants of jazz piano. In addition,



Roni Ben-Hur, left, Gene Bertoncini, center and Harvie S rehearse for the final *Highlights in Jazz* series concert. NYC, May 13, 2010.

tion, he has been an outstanding advocate for jazz, as a performer, educator and spokesman. His partners in the trio are among the best players on their respective instruments. Both are technically proficient, and great at keeping time, but they are also players who explore the potential of their instruments with unique originality. Taylor set the pace for "I'll Remember April" before Jackson and Harper joined the adventure. "Body and Soul" featured Jackson playing an exceptional arco bass solo, exhibiting a singular ability to elicit sounds from the bass that were surprising, and a facility that was stunning. Harper was spotlighted on "Caravan." He has no peer as a drummer who combines an ability to think outside of the box with an innate musicality that he applies to rhythm instruments in a manner that one normally associates with melodic instruments. The great jazz journalist Whitney Balliet referred to jazz as "the sounds of surprise." There are few players currently on the scene who better illustrate this than Harper. Another aspect of Taylor's immense talent is creating melodies that are memorable. "If You Really Care Then Show It" was composed as a tribute to Dr. Martin Luther King Jr. It is a tune that has an instant familiarity, even on first hearing, and perfectly captures the spirit of its subject. When the trio's too brief set ended, it left this listener with a sense of satisfaction that

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Producer Jack Kleinsinger, standing, and pianist Billy Taylor at the sound check for the final Highlights in Jazz Series concert.

Photos by Mitchell Seidel

version of “Muskrat Ramble.” The set terminated with a Mary Lou Williams composition from the Benny Goodman book, “Camel Hop.

Suddenly, *Highlights in Jazz* was over. Kleinsinger thanked the enthusiastic crowd for their long time support, and waved goodbye with a smile on his face, but there must have been a bit of pain in his heart as his jazz child had reached the end of the road...at least for now. **J**

Clarinetist Sol Yaged performs with Vince Giordano’s Nighthawks at the final Highlights in Jazz series concert.

HIGHLIGHTS IN JAZZ

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lingered long after the conclusion of the concert.

The second half of the concert was given over to a band that puts forth a feeling of pure joy, Vince Giordano and the Nighthawks. The band is dedicated to recreating the sounds of jazz orchestras from the 1920s, the 1930s and, occasionally, the 1940s. They swung right into a frenetic arrangement of “Toby,” a tune from the Bennie Moton book that Moton co-composed with Eddie Barefield. The Nighthawks usually include at least one Fletcher Henderson number in their sets, and they continued this tradition with “The Variety Stomp,” another selection designed to keep your feet tapping. Also a staple of the Nighthawks’s book is the world of Ellingtonia, and they gave a superb reading of one of the early Ellington classics, “The Mooch,” with trumpeter Mike Ponella giving a fine version of the Bubber Miley style. Giordano put on his vocalist’s hat to assay a Willard Robison tune that Bing Crosby sang with the Paul Whiteman Orchestra, “Tain’t So, Honey, Tain’t So.”

It was now time for vocalist Vinnie White to join in on the fun, and she swung out on “It Don’t Mean a Thing (If It Ain’t Got That Swing),” and slowed things down for a soulful reading of “All Too Soon,” both Ellington compositions.

The vocalizing continued with Giordano once again taking on this responsibility for “OK Baby” a Maceo Pinkard ditty that was part of the repertoire of McKinney’s Cotton Pickers. Tenor saxophonist Mark Lopeman came into the spotlight for his interpretation of the legendary Coleman Hawkins improvisation on “Body and Soul,” three minutes that changed the world of jazz saxophone playing.

Veteran Sol Yaged was the last guest of the evening, and he applied his Benny Goodman inspired clarinet artistry to a medley of “Memories of You” and “Poor Butterfly,” before exploring “Someday Sweetheart.”

Trumpeter Jon-Erik Kellso led Giordano, drummer Arnie Kinsella, pianist Peter Yarin, trombonist Harvey Tibbs clarinetist Dan Block, plectrumist Ken Salvo and Andy Stein playing the phonofiddle on a spirited jam session



JALC Honors Bill Evans

By Jim Gerard

Introspective. Pensive. Controlled. That sums up Bill Evans.

At least, those are the usual clichés trotted out by many jazz folk who would rather accept hazily arrived at — and often inaccurate — shibboleths than examine the music with fresh ears.

In May, the Jazz at Lincoln Center Orchestra (absent Wynton Marsalis) dedicated two concerts to Evans's music, which went at least part way toward dismissing such a reductionist evaluation of the great, highly influential pianist. The evening seemed to consist of two mini-concerts, so divergent were the band's two approaches. The first, led by pianist Bill Charlap (who also narrated an Evans bio) and his mates, bassist Sean Smith and drummer Bill Stewart, played in the form Evans most often appeared — indeed, revolutionized — the piano trio, teasing out each note's nooks and crannies. Yes, it was lyrical and melancholy, but also joyous.

The second approach featured arrangements of Evans tunes written by Don Sebesky and the JLCO's Ted Nash (who's recently become a kind of house arranger), and demonstrated that Evans's musical thought could be expansively (and often gorgeously) orchestrated for a 16-piece band.

Special guest Jim Hall, who recorded two highly regarded LPs with Evans (*Undercurrent* and *Intermodulation*), appeared with both ensembles and added his graceful guitar mastery — nothing but choice notes and heady silence — to the mix. The spotlight throughout was on Evans the composer; every song played at the concert I attended was an Evans original, except for three standards and one written by Hall.

Charlap kicked off the evening by playing a chorus of Evans's most famous composition, "Waltz for Debby," before the band kicked in, playing a Sebesky arrangement that with its French horn and tuba-colored orchestration, recalled that other Evans, Gil. As Charlap noted in his narration, Bill Evans's music was a soufflé of Debussy and Ravel, Nat Cole and Charlie Parker. The entire trumpet section's doubling on flugelhorn

and Kenny Rampton's solo, besides being a balm to the ears, made a case for the instrument's wider use in jazz ensembles.

Altoist Ted Nash, when not conducting the band and playing alto, writes highly musical, thought-provoking charts. One of them was for Evans's whimsically knotty tune, "Five." The band interwove Latin rhythms with waltz and 4/4 time. The reed and brass sections took turns playing intricately swinging passages. Top solo honors went to JLCO pianist Dan Nimmer and trumpeter Sean Jones, who delivered a crackling solo. (Unfortunately, these two concerts were Jones's last with the band, as he left to explore other musical avenues.)

The orchestra took a break, leaving the Charlap trio to play Evans's "Very Early" and "Only Child," which they did masterfully, Charlap taking the first chorus on each and evoking Evans subdued swing, with the trio tossing the other choruses around with the aplomb of the Harlem Globetrotters.

Hall joined Charlap and Smith for "With a Song in My Heart," at one point playing melodiously descending phrases. "All Across the City," a tune Hall said he wrote for his wife, is so moody and evocative of urban anomie it could be the soundtrack for a classic film noir. During this performance, one could sense Evans's influence on Charlap (and many of the young pianists who became Evansaphiliacs).

The first half of the show concluded as the JLCO returned to join Hall for "Interplay," a minor blues by Evans with a nifty arrangement by Nash that included some bordering-on-Baroque counterpoint and an elegant trumpet section solo, as well as solos by Nimmer, Hall and Nash, who made his alto sound like a swaggering tenor in the first of several choruses.

Not many jazz greats have dipped their toes into the 12-tone pool. Evans was one of them; he wrote several "Twelve Tone Tunes," the first of which Charlap essayed with elan.

Hall and Charlap tackled the old torch song, "I Hear a Rhapsody" with great delicacy. Hall left to a hail of applause while the orchestra returned to play Evans's "Blue and Green" from the epochal *Kind of Blue* LP. (According to Charlap, Miles Davis

approached Evans during the session and said, "Here's two chords. See what you can do with them.") Ted Nash arranged, and Marcus Printup executed two solos, one each muted and open, that uncannily echoed Miles. Victor Goines stood out on tenor.

The JLCO next turned to Sebesky's chart of Evans's treatment of "All the Things You Are," which included a lovely waltz-time passage and featured nice work by altoist Sherman Irby and Nimmer.

"Time Remembered" reflects, admittedly, the influence of the French impressionists on Evans (its title even echoes Proust). Charlap launched it, Goines took some of it, then handed it back to Charlap, as the band crept in on tiptoe, section by section. The band raised the temperature before retreating under Charlap's second solo, with drummer Ali Jackson's cymbals shimmering the piece to a close.

Before the finale, the jaunty "Peri's Scope," Charlap provided a perspective on Evans by the musicians and friends who knew him best. For all the talk of his being an aloof intellectual, he was often described as "a regular guy" from Plainfield, NJ.

"Peri's Scope" highlights were the trombonists Chris Crenshaw and Vincent Gardner trading fours and a virtuosic solo by Charlap. They sent everyone into the night tingling with the sense of swing that only jazz can provide. And went a long way toward dispelling the myth of the "introspective" Evans.

Let's leave some last words to Bill.

In an interview with *DownBeat* in 1979, he said, "My image seems to be of the intellectual, serious, romantic, lyric, ballad player and this is certainly one side of myself. But I think I put much more effort, study and development and intensity into just straight ahead jazz playing, the language of it and all that swinging, energy. It seems that people don't dwell on that aspect of my playing very much; it's always the romantic, lyric thing, which is fine, but I really like to think of myself as a more total jazz player than that."

On another occasion, he said that "The artist's job is to concentrate on truth and beauty—that's all that matters."

Bill Evans spent his all-too-brief life exemplifying that credo. **JJ**

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

Read all about LAST year's Riverboat Swing cruise!

This review is reprinted from the October 2009 issue of Jersey Jazz.

Hurricane Bill Fails to Dampen 13th Annual Riverboat Swing

By Don Robertson Former Jersey Jazz Editor

The forecast for Sunday, August 23, was not encouraging, with the backlash from Hurricane Bill threatening the Jersey shore with high tides and rough water. Nevertheless, the day opened promisingly and things got better as the 'noon sailing approached. The enthusiastic crowd of 100 might have been just as happy to sit dockside and listen to the music, but they would have missed seeing all those million-dollar waterfront properties—more of them showing “For Sale” signs than last year.

This was the 13th annual cruise that NJJSers Chick and Audrey Krug had organized. This year as an added benefit, Chick extended the cruise by an hour to 4:00 PM, for which we were all grateful. Music like this doesn't hit the waterways all that often. If you didn't know, Chick and Ed Polcer were high school classmates, which explains why Ed's always in charge of the music. As if an explanation was needed!

Ed brought pretty much the same band of all-stars as last year — Ed on cornet and his wife, singer Judy Kurtz, Joe Midiri on clarinet and alto sax, Paul Midiri on vibes and trombone, Mark Shane, piano, Joe Ascione on drums and, returning after a few years absence, Frank Tate on bass. This was the second year for the Midiris and they fit into this group as though they'd always been there. Their multi-instrumental abilities add greatly to the band's variety. Most of the band got to sing at some point, too.

As the River Queen cast off from the Brielle dock promptly at noon, the sun was breaking through and the band was playing “C'est Magnifique,” a harbinger of things to come. Last year, with Benny Goodman's centennial



coming up, they devoted some tunes to BG's honor. This year we have Artie Shaw's centennial coming up in 2010 and they dedicated the next tune, “Star Dust,” to Shaw's memorable recording. Joe Midiri reprised Shaw's famous clarinet solo almost note-for-note and Ed and Paul Midiri sounded a lot like Billy Butterfield and Jack Jenney on their turns. Judy Kurtz was up next with “I Can't Believe That You're in Love With Me.” Next was a feature for the Midiris appropriately titled “Together.” The band came back with a rousing “Beale Street Blues” and then a dream sequence; Judy doing “Dream a Little Dream of Me” and the band closed the set with a rousing “If Dreams Come True.” They did, they did.

Did I mention the open bar and food buffet? They were busy by this time, and the band took a while to get the second set started. They opened with “The One I Love Belongs to Somebody Else” followed by Judy's singing “I Don't Know Why...” If you looked closely on this one, the vibes soloist was Ed Polcer, who explained that he was proficient on vibe/marimba before he took up the trumpet. The band swung into an up-tempo “Goody, Goody,” again featuring Ed on vibes. “My Gal Sal” was followed by what Ed described as “the orchestra,” composed of Mark Shane and Joe Ascione. “Lonesome Me” was their offering, an obscure Pats Waller composition, complete with Mark's relaxed vocalizing. The band came back with “Roses of Picardy,” and then the Midiris were featured in another tune associated with Artie Shaw, “Moonglow.” Keeping with the relaxed atmosphere, Judy brought out the lead sheet for “But Not For



Photos by Charles Krug & Don Robertson

Me” for the band to run through. Joe Midiri played his alto sax on this one and it's clear Johnny Hodges is one of his idols. And why not? The almost-set closer was “Blues My Naughty Sweetie Gives to Me” with Ed handling the vocal — and the tricky stop-time patter chorus. And he nailed it. They could have quit there, but gave us one cool-down, “It Had To Be You.”

The third and final set started off with “Once In a While,” followed by Judy's rendition of “Our Love is Here to Stay.” The Midiris

were featured on a burning rendition of “Shine,” with strong assistance from Joe Ascione. I am sure somebody sang “What a Wonderful World,” but my notes got a bit wobbly by this time. (You understand.) Judy Kurtz sang “But Beautiful” and then the band took things out with “Please Don't Talk About Me When I'm Gone” with Joe Midiri doing a gravelly imitation of Satchmo on the vocal. There was

plenty to talk about, and savor, as the crowd disembarked for the drive home—in the rain.

It may be a sign of the times, but it seems to me that there was less boat traffic — particularly the large, fast and noisy ones — and that made things more pleasant for everybody. And I like to think we made things more pleasant for those boaters who throttled back enough to listen to the music wafting from The River Queen. Even some people on the verandas of those shore-side mansions probably envied us, but I can't be sure about that.

If this has whetted your appetite for next year, circle August 22 on your 2010 calendar and watch for the announcements. **J**

Left, Ed Polcer. Photos above, top to bottom: The setting at the beautiful Jersey shore; the players fill the lush River Queen with delightful music; Joe Ascione in the drivers seat.

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Paul Midiri – vibes and trombone

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Produced by NJJS/PJS members Audrey and Chick Krug

Jazz Social | Lenore Raphael

May 16 | Shanghai Jazz

By Joe Lang NJJS Board Member

Photos by Mitchell Seidel

Lenore Raphael was the talented and charming guest for the New Jersey Jazz Society member's social at Shanghai Jazz in Madison on May 16. She brought along bassist Marcus McLauren to assist her in the musical portion of the program.

Things got off to a swinging start with a hip reading of "If I Were a Bell." Lenore then gave us an insight into her background. Originally, she studied classical piano, but found herself unhappy playing the notes as they were written, preferring to experiment with substituting notes and altering tempos. Having an older brother who played jazz recordings by players like Clifford Brown also had an effect. Her teacher finally suggested that Lenore might be more content directing her attention to jazz rather than classical music. Lenore was open to that idea, but did not start to play professionally until she was in her 30s. When asked about her influences, she mentioned Oscar Peterson, Art Tatum, Bud Powell and Bill Evans.

Lenore spoke of being asked to participate in a tribute to Peterson in his hometown of Montreal, and wrote a piece for that occasion titled "Blues for O.P.," an engaging tune that she proceeded to play. She indicated that many of her original compositions are inspired by specific people and situations. For several years, she played at a private party for Dr. Richard Byrd in Palm Springs. This inspired her to compose "One for the Byrd," a boppish piece that gave both Lenore and Marcus ample opportunity to display their considerable chops.

There were several interesting stories forthcoming during the afternoon, including an extended tale about her playing for about a year in an Italian restaurant frequented by mobsters. She was unaware of the nature of the clientele until she saw the picture of one of them on the front page of a newspaper. He was the victim of a mob hit. When one of the girl friends of one gangster asked Lenore to hide her from her paramour, it was time to turn in her notice, and find another gig.

Her version of "Alone Together" hinted at the influence of Bill Evans on her playing. When asked about how she went about composing a song, she indicated that "songs just come." She gets a musical idea, sits down at the piano to flesh it out, and captures it on paper. Judging by the original material that she played, this method seems to be working out just fine.

Lenore also talked about her weekly web radio show that is available at purejazzradio.org. She has a weekly guest, and they explore their musical adventures together. Judging by



her engaging personality at our meeting, she certainly has what it takes to host the show. She was at ease responding to questions, and frequently gave examples of her ready wit.

She responded to a question about what problems, if any, are presented by being a female in what is mostly a male dominated profession by indicating that this has not been much of a problem for her. One time, however, she tried to get a gig at a restaurant that would not consider her. She later found out that it was a kosher restaurant that would not consider hiring a female entertainer.

Among the other selections that she favored the audience with were "Have You Met Miss Jones," and an original named "For Chet."

Lenore Raphael proved to be a superb guest. Her outstanding musical talent was evident whenever she turned her attention to the piano. Having Marcus on bass was a decided plus. One of the big benefits of the member's socials is the opportunity to get to know the performer as a person. With Lenore, this was a particular pleasure, as her intelligence, charm and fine sense of humor combined to give a profile of a talented player who is also an interesting and articulate individual. **J**



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

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JAZZ TRIVIA ANSWERS

questions on page 4

1. Billie Dove was a contemporary actress admired by Miss Holiday.
2. She became "June Christy" when singing with Stan Kenton.
3. Ken Albers, Ross Barbour, Bill Comstock and Bob Flanigan
4. "The Pied Pipers." Jo Stafford was married to John Huddleston at the time.
5. Sarah Vaughan
6. Leo Watson

Bring a Friend to NJJS

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

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

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From the Crow's Nest

By Bill Crow

David Lucas, who now lives in Boca Raton, sent me this one. In the late 1960s, Dave and Mike Abene went to the Metropole to hear Maynard Ferguson's band. Mike had been in Maynard's youth band. On the break, Dave and Mike went across the street to the Copper Rail, where many musicians hung out. A man was hunched over the bar who they recognized as Coleman Hawkins. They went over to say hello, and Mike asked, "Hawk, have you been across the street to hear Maynard?" Hawkins replied, "I don't have to go across the street to hear Maynard."

■ Kenny Rampton told me about a recording session with the Manhattan Jazz Orchestra. After everyone in the band had told the engineer what they needed to hear in their headphone mix, Scott Robinson waited until it was quiet. Then he leaned into his microphone and said, "Can I get a little more of me in everyone else's cans?"

■ Kenny Berger told me that a fellow arranger once asked Manny Album how much Woody Herman paid for a chart. Manny replied, "Usually around three bills. Two tens and a five." **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**

What's New? Members new and renewed

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

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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.

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MEMBERSHIP LEVELS Member benefits are subject to update.

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- **Angel \$500+/family)**
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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

Jazz SummerFest 2010 takes off at the Bickford Jazz Showcase during July and August, with a concert almost every week! Most are on Mondays, except as noted.



String of Pearls

String of Pearls, the popular vocal group that does the music of the Andrews, Boswell and McGuire Sisters — as well as stirring material from Basie to Brazil — returns on July 12 after a warm reception last year. Their unique style, incorporating both harmonies and “vocalese” is, according to legendary jazz singer Jon Hendricks, “breathtaking in its beauty, startling in its

simplicity and overpowering in its swing.” **Sue Halloran, Jeanne O’Connor and Holli Ross** have won accolades individually and as a team, both at domestic appearances (Kennedy Center, Lincoln Center, Town Hall, for example) and in Europe...plus, more recently, Japan. This exciting trio has sung with established bands (Peter Duchin and Vince Giordano’s Nighthawks come to mind), but for this appearance they will bring their own backup musicians, giving them total control of the result.

The 18-piece **Jazz Lobsters** follow on July 19. They are among the best big bands playing in the region, according to our own NJJS VP Frank Mulvaney and others who follow this music carefully. The band captures the flavor of the celebrated Swing Era outfits without slavish imitation. They have a repertoire that is broad and a playing style that is flexible enough to make you remember Basie, Goodman and Ellington in successive numbers, then effortlessly shift to Cab Calloway, Benny Moten or something more obscure but still tempting to dance to. The musicians are all veteran players who specialize in this music and deliver it on a frequent basis to audiences around or far from their Jersey Shore base.

“If you’ve been lucky enough to hear **Kevin Dorn** with his own band,” writes Michael Steinman of *Cadence*, “you’ve witnessed some rare musicianship. For



him, hot music is a living thing. His playing levitates any performance.” Kevin will be back with his group, now called **The Big 72**, after rousing the audience at our Stomp in March. Noted jazz historian and author Frank Driggs lists this as one of his favorite bands. It should be, considering the stable from which the popular drummer draws players for any particular gig: pianist **Jesse Gelber**, cornetist **Charlie Caranicas**, Albert clarinetist **Pete Martinez**, alto and soprano ace **Michael Hashim**, trombonist **J. Walter Hawkes** and bassist **Doug Largent**. Join the joyous homecoming for this band on July 26.



Neville Dickie

“He has a left hand which, for sheer speed and total accuracy, will take your breath away,” says David Stevens of *Jazz Action*, “especially if you’ve tried to play stride and found out just how damn difficult it is to do properly.” Pianist **Neville Dickie** has been called “one of the best practitioners of the art” by Peter Silvester, who wrote

the definitive boogie-woogie history *A Left Hand Like God*. The great stride and boogie-woogie player has been playing for us on and off for 20 years now, so his return on August 2 will be greeted warmly by fans. According to Dick Hyman (who booked

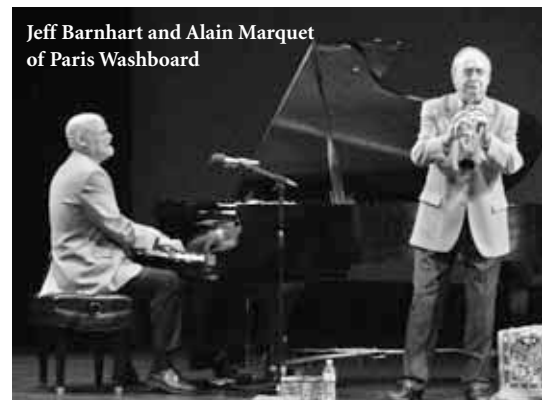
Neville regularly at the 92nd Street Y series), Neville is “one of the few piano players extant who could do the material justice.”

Paris Washboard has been absent for a couple of years, so the followers of this

remarkably popular foursome are sorely missing them. The Bickford Jazz Showcase has scored quite a coup by arranging an exclusive East Coast performance on TUESDAY, August 3. This means that fans from their long run in Connecticut will be vying for seats, along with people who came from as far as Georgia last time they were here. If you’re able to get in, you’ll hear guest pianist **Jeff Barnhart** playing with trombonist **Daniel Barda**, clarinetist **Alain Marquet** and percussionist **Stéphane Séva**. The band has a dozen CDs on the Stomp Off label alone, and has won the coveted Fats Waller and Sidney Bechet Prizes from the French Jazz Academy, and the Grand Prize for a Jazz CD from the prestigious Hot Club of France, among others. But their greatest honor of all is the fact that they’ve played about 150 times in the USA, generally to full rooms...or, in the case of the Great Connecticut festival, large tents.

A hard act to follow, but the **Chuck Anderson Trio** is willing to do so on August 9. “Guitarist/composer Chuck Anderson has the ability to

J. Walter Hawkes, Charlie Caranicas, Michael Hashim, and Kevin Dorn, right, of The Big 72.



Jeff Barnhart and Alain Marquet of Paris Washboard

turn notes into poetry," says another musician, Gerald Veasley, in admiration. He "shows an amazing range of virtuosity and creativity," according to Allan Tucker, and "is a force to be reckoned with," as attested by Bob Miles. "The worst thing you can do is to imagine the uniqueness of Chuck Anderson's music," writes Tom Jensen. "The best thing is to go and see him." Each performance is different, of course, but likely to contain an assortment of original works, jazz classics and jazz blues, sometimes in spontaneous reaction to the specific audience. His latest album, *Freefall*, has a dozen of his original compositions that he describes as "audience friendly, progressive jazz guitar."



Bob Milne

Ragtime raconteur **Bob Milne** has also been absent from the area for a few years, but he'll be back at the Bickford on August 16 with some stride and boogie-woogie piano in addition to his trademark rags. Some fans come just for his delightful, humorous yet informative stories, which they enjoy as much as the music itself. Besides the customary impressive credits that everyone trots out, Bob has played some unusual venues

indeed: an amphitheater, an aircraft carrier, the Library of Congress, a US embassy, on Japan's outer islands...even before the Swiss Parliament! Averaging about 250 gigs a year gives him ample opportunity to polish his skills, and he can actually play for days at a time without repeating any tunes. Catch him at this all too rare visit to this area.

Benny Goodman material is always popular, and few do his hot small group swing numbers nearly as well as the **Palomar Quartet**, named for the Palomar Ballroom where Benny launched the Swing Era in August of 1935. **Dan Levinson** will do the clarinet honors when the group returns on August 23, nearly hitting that anniversary. He's backed by his usual and very able support staff: vibes wonder **Matt Hoffmann**, potent pianist **Mark Shane** and Krupa-like drummer **Kevin Dorn**. Actually, "quartet" is a misnomer, since **Molly Ryan** can be counted upon to sing the numbers that have those memorable lyrics. This group makes 1930s music sound fresh, no surprise since Goodman's charts have electrified new fans for generations. Dan Levinson has led sellouts featuring Benny's material here in Morristown, but also in Bridgewater, Manhattan and Europe.

The **Vaché Brothers Band** opens the fall season on September 27, with half a dozen more zesty evenings booked before the end of the year. Details follow in the next issue.



Dan Levinson and Molly Ryan

Jazz For Shore

NOTE temporary venue change!

Mancini Hall, Ocean County Library
Toms River, NJ 08753
Tickets/Information: 732-255-0500

Dan Levinson and
Fête Manouche



Jazz is uniquely an American music, but a few foreigners have added to the genre as well. Django Reinhardt almost single-handedly developed and popularized Gypsy Jazz, called "Jazz Manouche" in France, representing the only true and lasting European contribution to jazz styles. It is a lively branch of the music, with fast-paced rhythms and complex melodies, such that audiences are kept fully engaged during any performance.

This is Django's centennial year, and clarinetist **Dan Levinson** has created a new group called **Fête Manouche** to honor the great Gypsy guitarist and his musical legacy. He is ably assisted in this enterprise by **Tom Landman** and **Ted Gottsegan**, deeply committed Djangophiles playing rapidfire guitars in the true French fashion. Molly Ryan adds a third guitar and sings in some numbers as well. **Cassidy Holden** supports them skillfully on the upright string bass. Dan lived for a time in Europe, immersed in this music, and points out that Django substituted a clarinet for violin in his later groupings. All in all, this concert on Wednesday, July 14 will be authentic hot jazz with a uniquely European viewpoint.

Pianist **Bob Milne** follows on Wednesday, August 18. Many of his qualifications as a consummate entertainer are covered in the Morris Jazz column, but this visit to MidWeek Jazz will be an entirely different presentation. He has agreed to play piano-in-the-round, meaning that everyone will be just a few feet away from the performer, most with a clear view of his hand motions.

Bob is a staple on the jazz and ragtime festival circuits, with a grueling schedule of appearances around the country, many of them repeat visits — sometimes the tenth or so. He's played in pool halls and for presidents... of both large corporations and the United States. He's been designated a National Treasure by the Library of Congress and is often referred to as a musical ambassador. Even if rags, stride and boogie are not your thing, the delicious stories he tells between musical selections are worth the (low) cost of admission.

The fall season follows with the return of **Allan Vaché** after a sellout last year, the **Frank Vignola Trio** making its inaugural visit, thundering pianist **Jeff Barnhart** going solo and **Mona's Hot Four**, a group you'll want to discover.

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

'Round
 Jersey

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

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201-785-9940
www.ninety-six-west.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-IState 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.
201-541-5755
Every Tuesday
Frank Forte solo guitar

Deal

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

RICHE 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-IState Jazz Society venue
www.tristatejazz.org

Morristown

**THE BICKFORD THEATRE
AT THE MORRIS MUSEUM**
5 Normandy Heights Road
973-971-3706
www.morrimuseum.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.vangoghsearcafe.com
Sundays 8:00 PM
\$3 cover

Watchung

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

Wayne

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

West Orange

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

FRANKLIN TAVERN

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

Westfield

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

ACQUAVIVA

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

Woodbridge

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

Wood Ridge

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

The Name Dropper

Recommendations may be sent to editor@njjs.org.
Garden State Harmonica Club Blues Blast, Thurs, 7/15; www.trumpetsjazz.com for more information.
The **Jazz Lobsters Big Band** 7/4, McLoone's Supper Club, Asbury Park.
Champion Fulton 7/11 and 8/22, Sunday Jazz Brunch at Hibiscus, Morristown.

James L. Dean Groove Cats Sundays 7/18 and 8/15, Whiskey Café, Lyndhurst. \$15 includes dance lesson and buffet.
Swingadelic 7/3 at Swing 46, 349 W. 46 St NYC, 9:30 PM; 8/22 Skylands Music Festival, Sycamore Park, Blairstown 5 PM; 8/26 Sinatra Park Hoboken 7 PM FREE!

Five Play with Cynthia Scott 7/24, Centenary College, Hackettstown.

Maybe YOU! Karaoke Night hosted by Denise Hamilton, Fridays, Skippers Plane Street Pub, Newark.
Jerry Topinka & Karen Rodriguez 7/25, Sushi Lounge, Morristown.

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.**

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

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



Shelly Productions presents

**Live Jazz Thursday Nights
 at The Glen Rock Inn**

JULY 1 Bucky Pizzarelli & Jerry Bruno
 (Make Reservations)

JULY 8 Vic Danzi & Lou Sabini

JULY 15 Lisle Atkinson & Joshua Breakstone

JULY 22 Vinnie Corrao & Aldo Cavalli

JULY 29 Muzzy & Rio Clemente

AUGUST 5 Joe Caniano & Mitzi Rogers

AUGUST 12 Lou Pallo & Bob Leive

AUGUST 19 Bucky Pizzarelli & Jerry Bruno
 (Make Reservations)

AUGUST 26 Jack Wilkins

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

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

Shelly Productions, Inc.

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