

Jersey Jazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 39 • Issue 4

April 2011



Stompin' Up a Storm

By **Tony Mottola** Co-Editor *Jersey Jazz*

Even *Jersey Jazz's* college jazz maven Frank Mulvaney was amazed by the tight and crisp set of bop tunes and standards turned in by the NJJS's scholarship winners to open the 42nd Pee Wee Russell Memorial Stomp.

"They just met in the hallway!" he exclaimed after their polished performance.

But then spontaneity is the essence of jazz. It's in the moment, and there were great moments aplenty at this year's Stomp at the Birchwood Manor in Whippany.

Following the scholarship quintet, The Baby Soda Jazz Band, a Brooklyn based-group of players not much older than the students, kicked off the afternoon's program of traditional jazz. Their Jazz Age repertoire of tunes like "Them There Eyes" and "Digga Digga Do" got the flapper-era clad dancers right up on the dance floor, where they gaily swirled, twirled and sashayed for the better part of the next four hours.

continued on page 32



left, Baby Soda's Peter Ford, and right, dancers at Pee Wee 42.
Photos: Tony Mottola

APRIL IS JAZZ APPRECIATION MONTH

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Prez Sez

By Laura Hull President, NJJS

Spring is finally in the air and jazz in jumpin' here in the Garden State!

■ For me, Spring is always a time for reflection. I am reminded how wonderful it is to appreciate the seasons, and Spring presents a cacophony of sounds and smells — from birdsong and weed whackers to lilac and freshly mowed lawns.

Spring sets the stage for shaking off our winter blues and our heavy coats, allowing us to get out into the warmer air and be refreshed. It also presents a good time to give thanks. We are so fortunate to have so much talent on the NJJS team, and one very important person who stands behind the scenes is Steve Albin, our Web designer-developer-master. Chock full of talent, Steve began volunteering his time and services to NJJS about five years ago when he took over managing the NJJS website. Since then, he has provided us with systems for administering membership, processes for posting and managing our events, and outstanding consultation. We are indebted to Steve for many contributions to the success of the Society. On behalf of our entire membership, please join me in a "hats-off" to Steve.

■ Sunday at the Stomp was simply outstanding! From award winners to scholarship groups, swinging dancers to swinging musicians, the Stomp was a great success and a simply fun time. I must thank all our board members for their efforts in making the Stomp so special. I need not name names, as you all know who you are. If you weren't able to join us this year, do mark

your calendar for next year's Stomp on Sunday, March 4, 2012.

■ The March Jazz Social was indeed special, for we featured a special young musician, guitarist Solomon Hicks in our Emerging Artists series. Solomon has been getting plenty of attention from the media and it's no wonder. This 16-year old is an amazing musician. We are thrilled that he is becoming such a great success.

■ On April 10, our Jazz Social will feature pianist-educator Dave Frank, who will present a master class inspired by the music of Dave McKenna. He is the author of the best-selling Hal Leonard book and video series, *Joy of Improv* and *Breakthrough to Improv*, and was an Associate Professor of Piano at Berklee College of Music and co-founder of the New York School of Jazz. In 2004 Dave moved to New York City to direct the Dave Frank School of Jazz in midtown Manhattan. Want to learn more? Check out some of Dave's work on YouTube.com, then join us on Sunday, April 10.

■ April's jazz film is *Stan Kenton: Artistry in Rhythm*, a superb new documentary tracing the musical evolution of one of the most important and controversial big bands in jazz history. The film includes interviews with many Kenton alumni, jazz historians, and Kenton family members, and extensive performance footage. This will be one of the first public viewings of this important film. Be sure to catch this one. Joe Lang will be on hand for discussion after the film.

NJJS Bulletin Board

The Berrie Center at Ramapo College gives NJ Jazz Society members a 5% discount off regular ticket prices. See their ad page 15.

Hibiscus Dining Discount Hibiscus offers NJJS members a discount of 10% off their check. See their ad page 29.

FREE Film Series...Some Wednesday nights at 7 PM at Library of the Chatham. See calendar next page for details. Best of all? Free, free, free...invite your friends.

FREE Jazz Socials...Join us for music and mingling. Free for members, \$10 for non-members (applicable to membership) with just a \$10 venue minimum. Watch calendar page 3 in coming issues for upcoming dates and details. Beyond the schmooze, there are some serious musical prizes raffled off at our socials!!

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



Dancers go wild for the music at this year's Pee Wee Russell Memorial Stomp.

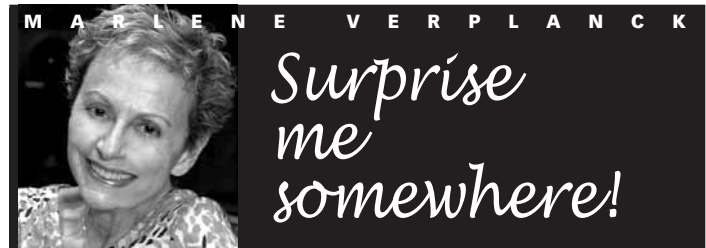
WWW.NJJS.ORG: Learn more about all NJJS events at the NJJS Website. And please be sure we have your E-mail address. Maybe you've just added E-mail, or changed your address recently. Whatever the case, drop us a line to be sure we have yours. You'll want to stay tuned to our monthly eBlasts for more information about NJJS events, and other jazz venues, raffle opportunities, and more. Send it to me — publicity@njjs.org — and I'll make sure it gets into our database.

I look forward to seeing you soon. And, whenever you go to hear music **tell them you saw it in Jersey Jazz!**



WELCOME RECENT NEW ADVERTISERS!

NJJS is proud to welcome Spirit Cruises, Princeton Record Exchange, SOPAC, UCPAC, New Jersey City University, Jazz Arts Project, Salem Roadhouse, Jazzfest at Sea, Jane Stuart, Sandy Sasso, and Shelly Productions 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!



Marlene celebrates CD# 21, *One Dream At A Time*, in NY and NJ

Sunday, April 10
Shanghai Jazz, Madison NJ, 6- 9 PM 973-882-2899.

Wednesday, May 4
The Kitano, Park Ave @ 38th St., NYC. 212-885-7119.

Both are lovely intimate settings and no cover charge but reservations are a must!

Also in April:

Friday, April 15 Palio, 151 W 51, NYC 8 PM-12 AM

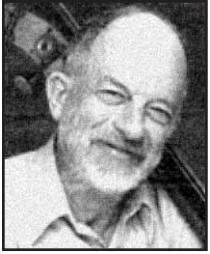
Saturday, April 29 Davidson University, Duke Family Performance Hall, Davidson, NC. Marlene sings with Bill Lawing Big Band, Billy's arrangements and The Rick Bean Trio

Sunday, April 30 Central Piedmont Comm. College, Tate Hall, Charlotte, NC

for complete details, visit the tour schedule on the Website:
www.marleneeverplanck.com

<p>Wednesday March 23 FREE FILM <i>The Intimate Duke Ellington</i> Library of the Chathams 214 Main Street Chatham 7 PM</p>	<p>Sunday March 27 AFTERNOON OF JAZZ <i>Antoinette Montague</i> Community Theatre, Morristown 3 PM</p> <p>Sunday April 10 JAZZ SOCIAL <i>Dave Frank</i> Shanghai Jazz, Madison 3-5:30 PM</p>	<p>Wednesday April 27 FREE FILM <i>Stan Kenton: Artistry in Rhythm</i> Library of the Chathams 214 Main Street Chatham 7 PM</p> <p>Wednesday May 18 FREE FILM TBA Library of the Chathams 214 Main Street Chatham 7 PM</p>	<p>Wednesday Sept 21 FREE FILM TBA Library of the Chathams 214 Main Street Chatham 7 PM</p> <p>Wednesday Oct 26 FREE FILM TBA Library of the Chathams 214 Main Street Chatham 7 PM</p>
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NJJS Calendar



From the Crow's Nest

By Bill Crow

From Pete Hyde: I got an E-mail from my young friend Anne Erickson about a student announcer she heard on WKCR, who was playing an old Artie Shaw record. She announced it as "Begin...um...er...the Begin." Later, with a little confidence restored she called it "Begin the Beginning." And she added, I can't begin to tell you what she did with Artie Shaw's "Karaoke."

■ Pertinent to a newsgroup discussion of the song "My Old Flame," John Altman posted the following:

I got to know composer/lyricist Sam Coslow in London in the 1970s, and he told me that the studio requested an extra song overnight for the Mae West movie *Belle of the Nineties*. Sam drove over to composer Arthur Johnston's house to find him drunk. No amount of coaxing and cajoling could revive him, and eventually Sam retired to the piano in disgust and wrote the song "My Old Flame" while Arthur snored in his armchair. He presented the song as a Coslow/Johnston collaboration, and that's how it has been known ever since. The fact is that Johnston contributed nothing to his best known song! Sam also said that he loathed the Spike Jones version, but seemed more put out by the fact that Johnston got half the royalties from it.

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.

Jazz Trivia

By O. Howie Ponder II

(answers on page 59)



NEWARK

New Jersey's biggest city is our topic this month. Birthplace of O. Howie, Linda Lobdell, Stan Myers and *Jersey Jazz's* foreign correspondent, Fradley Garner, Newark has a rich jazz history (check out *Swing City* by Barbara J. Kukla) which we'll begin to mine this month.

Questions

1. This alumnus of Newark's Barringer High School (Class of 1919) composed "Thanks For the Memories" and "Love in Bloom," among other popular songs.

2. Jazz Hall of Fame drummer Dave Tough spent his final days living with his wife, Casey, at 35 Chester Ave. in Newark. Where and how did he die?

3. Frank Dailey's Meadowbrook ballroom in Cedar Grove had to close its doors during the gasoline rationing years of WWII and move to this subterranean ballroom in Newark.

4. This Newark high school counts among its graduates Sarah Vaughan, Melba Moore, Woody Shaw, Wayne Shorter, Savion Glover, Connie Francis and Mort Lindsey.

5. Although he was born Isaac Abrams in 1918, he made his reputation playing tenor sax under another name with Cab Calloway's orchestra and others. Bob Porter called him "one of the best tenor players who ever lived."

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

The Mail Bag

I JUST NOW READ THE ARTICLE ABOUT **PROF. BILL FIELDER** in your December 2009 issue. It was my privilege to know Prof. Fielder, a brilliant and devoted trumpet player and teacher. His trumpet playing was extremely underrated — he was one of the best who ever played jazz — that is for sure, and that includes improvisation. I heard him play so brilliantly that he would have gassed Diz, Pops and any other trumpet player who ever lived, including the classical cats.

There was an inaccuracy reported in your magazine. Prof. Fielder did me a favor and played on *A Different World*, two songs: "Yesterdays" and "All the Things You Are." I heard his own CD and he was a great arranger and wrote beautiful songs, as well as offering great teaching to his students. Joe Wilder played on a prior CD, *A Jazz Bouquet*. Mr. Wilder did me a favor because he was a friend of my father, an actor whom he knew from the Broadway scene and the neighborhood.

Mr. Wilder and Prof. Fielder did not play on the same CD [as reported in Prof. Fielder's *Jersey Jazz* obituary]. Jon Mark McGowan, a trumpeter from New York played on them. It's too late for a retraction but I wanted to let you know anyway, because I loved Prof. Fielder and cherish the memory of his friendship, and representing the integrity of all great musicians, it is an honor to speak of him at all.

Lionelle Hamanaka
New York, New York

Founding Member



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with the
Next Generation Student Broadcast Festival
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- April 1 – New York University
- April 4 - Queens College
- April 6 – William Paterson University
- April 8 - The New School
- April 11 – Manhattan School of Music
- April 12 – Juilliard
- April 18 - SUNY Purchase
- April 20 – NJCU
- April 22 – Rutgers New Brunswick
- April 26 – Berklee College of Music
- April 28 - LaGuardia High School

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Helen Sung

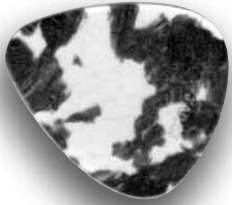
STOP BY

- Saturdays at 12:30pm
- April 9 - Burgdorff Cultural Center
Maplewood, NJ - Artist TBA
- April 16 - Montclair Art Museum
Montclair, NJ - **Helen Sung**
- April 30 - Newark Museum
Newark, NJ - **Tia Fuller**
- May 7 - NJPAC/Victoria Theater
Newark, NJ - **Jon Faddis**

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The Editor's Pick

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

Esperanza Who?

A Jazz Artist Breaks Through at the Grammy Awards

Credit a WBGO post-Grammy press release celebrating jazz bassist and vocalist Esperanza Spalding's surprise win as Best New Artist Award for 2011 for the above headline.

The Newark jazz radio station proudly pointed out they've championed the emerging star for several years, including presenting Spalding at J&R Music Fest in 2008 and serving as media partner for her 2009 Central Park SummerStage performance. But while the jazz world has had an eye on Esperanza for a while now, her upset win over this year's nominee favorite, pop sensation Justin Bieber, was enough of a shock to garner a flurry of press notices the morning after.

Of course Esperanza Spalding's rapid rise has been aided by a couple of high profile performances for President Barack Obama; and her collaborations with Prince and Stevie Wonder have piled up the pop culture cred. But the win was a breakthrough for jazz nevertheless (she was universally identified as a jazz artist in press reports).

In fact, Spalding is the first-ever jazz artist to be recognized as Best New Artist since the award was first given (to singer Bobby Darin) in 1959. The Grammy's knack for picking new talent isn't bad, and many BNA winners, like Darin, went on to star careers. Of course there have been some clunkers — anyone remember the Starland Vocal Band or Milli Vanilli? In Esperanza's case we're betting there's a promising future ahead, and that bodes well for jazz's efforts to grow its audience, especially among younger listeners.

AND ONE STEP BACK: While the Grammys were giving jazz a boost, the National Endowment for the Arts was giving the music the boot, announcing in January that the 2012 Jazz Masters Awards will be the last given through that 30-year-old program. While there's been some grumbling about this in the jazz journalism community, *Jersey Jazz's* Dan Morgenstern, a Jazz Masters recipient, offers a thoughtful and measured reaction to the disappointing news on page 14.

As if to soften the blow, President Obama presented the NEA's National 2010 Medal of Arts awards to a group of eight recipients that included Quincy Jones and Sonny Rollins on March 2. Meanwhile the U.S. Postal Service announced plans to issue a new "Jazz" stamp in their Forever stamp series in New Orleans on March 26. That's nice. Whether postage stamps are going to last forever is another matter entirely. **||**



Esperanza Spalding at Central Park SummerStage in 2009.

Photo © WBGO by Brandy Wood.



Comments?

Jersey Jazz welcomes your comments on any article or editorial.

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

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NJJS Deadlines The deadline for submission of material for upcoming issues is as follows:

May: March 26 • June: April 26

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

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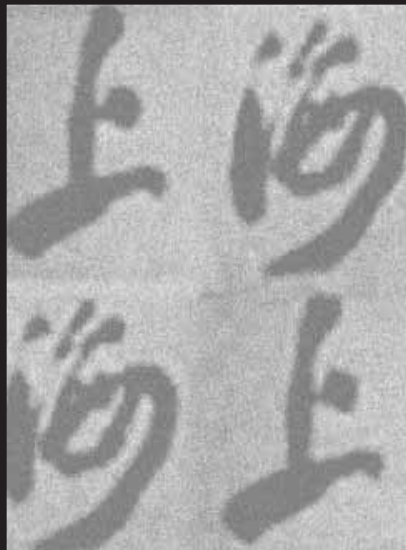
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- wed 3/23: HARRY ALLEN**
- thurs 3/24: DAVID GINSBERG**
- fri 3/25: JERRY VIVINO**
- sat 3/26: CARLOS FRANZETTI**
- wed 3/30: HARRY ALLEN**
- sat 4/2: DAVE STRYKER**
- wed 4/6: DAN LEVINSON**
- sun 4/10: MARLENE VERPLANCK**
- fri 4/15: ROB PAPAROZZI**
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- thurs 4/21: MICHAEL MOORE**

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Big Band in the Sky

By Sanford Josephson

■ **George Shearing, 91, pianist, composer, August 13, 1919, London – February 14, 2011, New York City.**

Although there is little doubt about the musical legacy left by George Shearing, many of those who knew him and performed with him prefer to focus on his personality and special moments they remember, both on and off the stage.

For example, pianist John Eaton was playing at Billy Martin's Carriage House in Washington, DC, in the summer of 1977. "George Shearing was in town performing a Mozart concerto with the National Symphony," he says. "He and his wife, Ellie, came to the Carriage House to get something to eat after his performance." Eaton was playing "All the Things You Are" when, "I felt someone sit down next to me and suddenly I heard this beautiful obbligato. I turned around and it was George. The people at the bar that night were very distracted, but he said to me, 'Ignore them.' That was the beginning of a beautiful friendship. Whenever he came to Washington, he would look me up."

Bassist Neil Swainson recalls that Shearing had a metabolism "that defied modern science. He liked to eat red meat — usually steak and potatoes. He hated vegetables. And he said if he felt the urge to exercise, he would lie down until it went away." Shearing was also a wine connoisseur, and Swainson relates one challenging night in Texarkana, Texas. "We asked directions to a steak place. The restaurant had swinging saloon doors, pine booths and sawdust on the floor. When the waitress brought our menus, George asked for the wine list. 'No wine list, honey,' she said. 'We got two kinda wines, yer regular for \$10 or yer special for \$20.' George asked, 'What's the special?' She said, 'I don't know. No one's ever ordered it.' George said, 'Well, now they have.' When the waitress was out of earshot, George said to



George Shearing, left, sings with vocalists Jackie Cain and Roy Kral, Joya Sherill, second from right and Mel Torme, right, during a tribute to the "Great American Songbook" at Carnegie Hall during the 1979 Newport-New York Jazz Festival. Photo by Mitchell Seidel.

Ellie and me, 'Hold your noses!' The wine turned out to be a 10-year-old Chateau Lafite-Rothschild! George tasted it and said, 'It won't hurt you. Let's have another one of those.'"

Vocalist Marlene VerPlanck and her late husband, Billy, used to socialize with George and Ellie. She recalls one night when Shearing was appearing at the Café Carlyle in New York. "It was Valentine's Day," she says, "and I had made a cake. We were at the door checking our coats when Ellie saw us and motioned us over to her table which

was also occupied by Stephen Sondheim and Hal Prince. The cake was cut up into little bitty pieces and given to everyone in the room." Verplanck had asked Shearing to play on one of her CDs, *My Impetuous Heart* (drg: 2000). When he said yes, that was "one of the great honors of my life." They performed together on two cuts, "All in Fun" and "You Must Believe in Spring."

I met Shearing in 1980 when I interviewed him for *ELECTRICity*, a weekly entertainment newspaper in the Philadelphia area. He told me he wrote his most famous composition, "Lullaby of Birdland," — "over a steak in my house in New Jersey in 10 minutes." He had no idea it would become a standard. He wrote the melody, he said, because Birdland was sponsoring a radio show and needed a theme. One thing that made Shearing bristle was criticism that he had become too commercial. "Once we get through playing a few choruses of 'Roses of Picardy,'" he told me, "we go to something that really is jazz. But we've gotten people there on the strength of 'Roses of Picardy'. We reach a wider audience that way."

Unfortunately, I was unable to interview him again for my book, *Jazz Notes: Interviews Across the Generations* (Praeger/ABC-Clio: 2009), written in 2008, because Shearing, blind from birth, had suffered a serious fall in 2004 in his Manhattan home. According to Ellie, it affected his short-term memory. I was able to interview pianist Dick Hyman about him, and Hyman pointed out that Shearing, "had the new bebop devices down perfectly. His block chord style was always useful, and I was liable to fall into his manner of playing almost by default because he, too, admired and drew from two of my other influences, Teddy Wilson and Art Tatum...I came to admire his marvelous

continued on page 10

ARBORS RECORDS

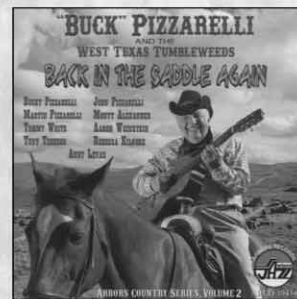


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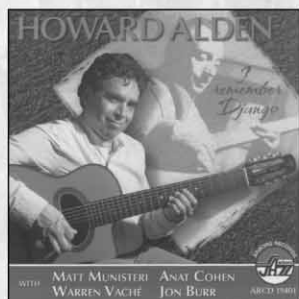
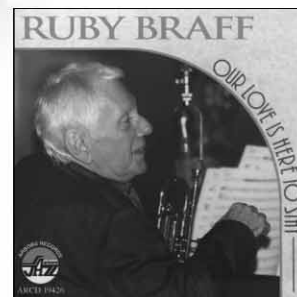
Rebecca Kilgore and The Harry Allen Quartet Live at Feinstein's at Loews Regency: Celebrating "Lady Day" and "Prez"
Recorded live at Feinstein's at Loews Regency in New York City, Rebecca Kilgore and Harry Allen wow the crowd with a performance that was glowingly reviewed in the New York Times.
ARCD 19433

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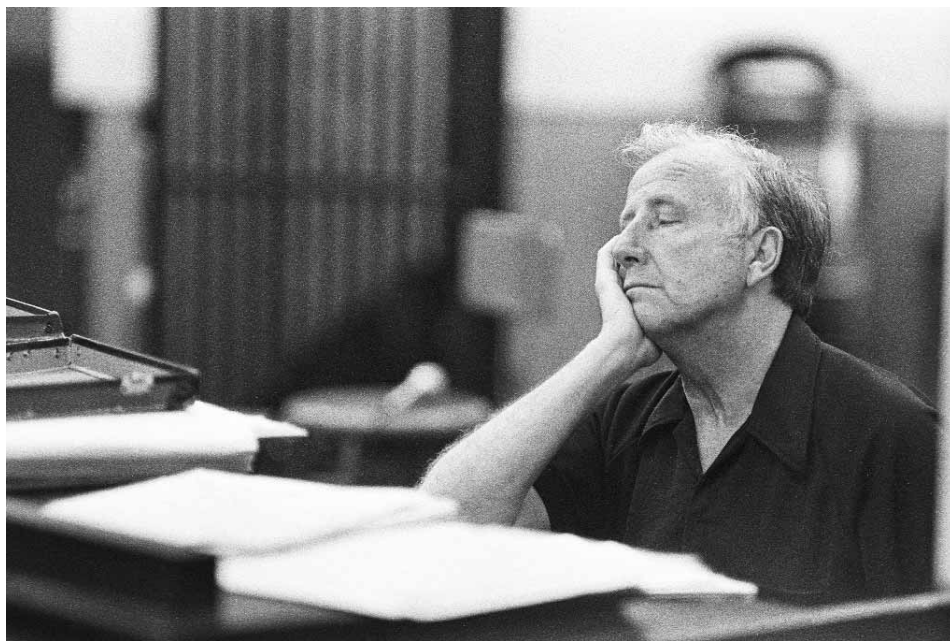
BIG BAND IN THE SKY

continued from page 8

touch — the most sensitive of any jazz pianist and an ideal the rest of us ought to aim for.”

Born in the Battersea area of London, Shearing was the youngest of nine children. His father was a coal miner; his mother cleaned trains at night after caring for her children during the day. He began to study piano at the Linden Lodge School for the Blind after hearing recordings by Tatum and Fats Waller. According to Peter Keepnews, writing in *The New York Times* (February 15, 2011) Shearing’s career began at the age of 16 when he replaced another blind pianist in a London pub. He became popular in Britain, hosting his own show on BBC and being voted Britain’s best jazz pianist for seven straight years by *Melody Maker Magazine*. His fame spread in the United States on the strength of a 1949 recording of the Harry Warren standard, “September in the Rain,” performed by a quintet including vibraphonist Margie Hyams, guitarist Chuck Wayne, bassist John Levy and drummer Denzil Best. The sound of the quintet, Keepnews wrote, “was not quite like anything listeners had heard before — or have heard since.” Keepnews described the Shearing sound as having “the harmonic complexity of bebop,” but eschewing “bebop’s ferocious energy.” The quintet format had a 29-year run. When he disbanded it in 1978, Shearing told *The Times’* John Wilson, “The last five years I played on automatic pilot.” After that Shearing played mostly in a duet format with a bassist, although he often accompanied vocalists such as Mel Tormé, Nancy Wilson and Peggy Lee.

There is no doubt about the importance of Shearing’s musical heritage. Dave Brubeck was quoted in the *Chicago Sun-Times* (February 14, 2011) as saying, “I consider him one of the greatest musical minds I’ve ever been around. In the ’50s, George paved the way for me, and, even today, jazz players, especially pianists, are indebted to him.” One of his longtime bassists, Brian Torff, told *Jersey Jazz* that, “of all the musicians I worked with, none had better ears than George Shearing. He could hear anything, and his sense of nuance and color was beyond category.” Torff, who teaches at Fairfield University, adds, “I was so fortunate to work with an artist of his



George Shearing takes a break at a Newport-New York Jazz Festival rehearsal. Photo by Mitchell Seidel.

depth, and I try to pass along whatever I learned from George to my students. George Shearing’s artistry should never be lost in his commercial success. I had lunch once with George and Herbie Hancock, and it was very clear in that meeting that Mr. Hancock had been greatly influenced by Shearing’s harmonic sense. That speaks volumes.”

Jazz harmonicist Toots Thielemans joined Shearing’s quintet in 1953 as a guitarist. “The clarinetist Tony Scott,” he recalls, “took me to meet Mr. Shearing in the dressing room at Carnegie Hall. The regular guitar player had to join the army at that time. I played ‘Body and Soul’ in that dressing room with Mr. Shearing on my harmonica and, after hearing me, he said, ‘If you cut the guitar book, you got the job.’ This was the beginning of almost six years of working together with Mr. Shearing. I played guitar and, from time to time, harmonica. His musicianship will receive all the credit he deserves, but maybe Mr. Shearing would allow me to mention his absolute pitch and his sense of humor. He was a remarkable person. My tenure in the George Shearing Quintet was my master class or finishing school in America.”

Swainson recalls that, “over the years, we played hundreds of songs, which George carried around in his head. Many of them we either ran through at sound check or just played on



Piano greets George Shearing, left and Chick Corea spend some time together after Corea took in a Shearing performance at Fat Tuesday’s jazz club in Manhattan in August 1981. Photo by Mitchell Seidel.

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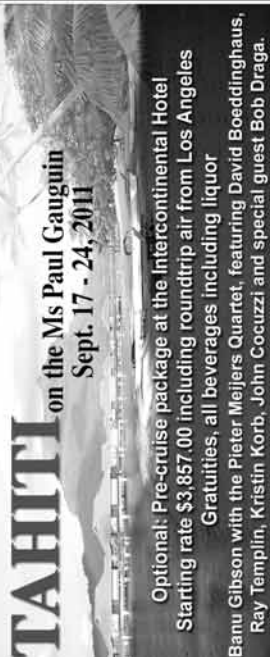
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BIG BAND IN THE SKY

continued from page 10

the bandstand for the first time. He had an amazing harmonic concept, and, even if I knew the song he was playing, he would play his own chords to it, and he loved to play in unusual keys, like D, E, F# and B. He kept me on my toes.”

Pianist Bill Charlap calls Shearing “one of the all-time musical giants. He had a profound influence on the history of jazz piano and on me personally.” Shearing’s “block chord voicings” and “the sound he created” had an impact on pianist Lenore Raphael, who adds that, “his sense of humor was always outstanding. Someone once asked him how he was able to find the right notes, and his answer was, ‘Simple, I just look for Middle C.’” Pianist Tomoko Ohno loves “his block-chords technique, which I have been trying to learn. It sounds so full and so elegant.”

In 2007, Shearing was able to travel to London to be knighted at Buckingham Palace by Queen Elizabeth II. Upon hearing of his honor, he said: “A poor blind kid from Battersea named George Shearing, the youngest of nine, with four years of formal musical training but with tremendous will to make good is to become Sir George Shearing...Now that’s a fairy tale come true.” He is survived by his wife, Ellie.

■ **Mary Cleere Haran, 58, vocalist, May 13, 1952, San Francisco – February 6, 2011, Deerfield Beach, FL.** Respect for the composers and lyricists of the American songbook is what pianist Bill Charlap most remembers about Mary Cleere Haran. “She was so knowledgeable about songs from the composer’s perspective,” he says, “and she loved the lyricists as much as she loved the composers. She loved the era they came from.”

Charlap accompanied Haran at a Rodgers & Hart show several years ago, but “some of the greatest work she did was with Richard Rodney Bennett,” he emphasizes. The most memorable recordings from those collaborations, he says, were *The Memory of All That: Gershwin on Broadway and in Hollywood* and *Pennies From Heaven*:



Mary Cleere Haran performing at the RRazz Room, San Francisco, July 14, 2009. Photo © Pat Johnson.

Movie Songs from the Depression Era. Writing in *City Cabaret Magazine* in 1998, Elizabeth Ahlfors described the choice of material in *Pennies From Heaven* as “pure New York-sidewalk, with guys and dolls, shadows slanting across the early morning streets, the Fred Astaire/Ginger Rogers glossy art deco dance floor replaced by the grit of concrete pavement... Together, Haran and Bennett join for ‘Sweet and Low,’ creating passion barely subdued. They also duet with the most emotionally rich ‘Lullaby of Broadway’ you’ll ever hear.” *Billboard*, reviewing *The Memory of All That* in 1999, described Haran as having “the right combination of tenderness, sophistication and intimacy, and a sense of humor for the music... Richard Rodney Bennett is properly co-billed... being a one-man-band pianist of great skill.”

In his book, *A Biographical Guide to the Great Jazz and Pop Singers* (Pantheon Books: 2010), Will Friedwald singled out *This Heart of Mine*, a Haran recording with pianist Fred Hersch, as his favorite. “The music nerd in me,” he wrote, “responds to the scholar in her and appreciates the chance to hear wonderful but rarely performed songs that just missed becoming standards.” Two examples are “Going My Way” and “You Were Never Lovelier,” title songs from films of the same name. Stephen Holden, writing in *The New York Times* (February 6, 2011), described Haran as “a singer of remarkable

purity whose simple unaffected pop-jazz style echoed big band singers of the 1940s, most notably Ella Fitzgerald.” Charles Isherwood once wrote in *Variety* that Haran, “epitomizes an idea of glamour that’s the quintessence of New York, or at least the imaginary one of yore: elegant, urbane, a little naughty.”

In a 2006 interview in the *Pittsburgh Post-Gazette*, Haran said, “my idols were all the screwball comedy actresses like Irene Dunne and Myrna Loy and Claudette Colbert and Jean Arthur. They were smart. They were funny. They were warm. They liked men. They wore great clothes.” Her main singing influences, according to Friedwald, were Doris Day, Jo Stafford, Margaret Whiting and Rosemary Clooney. In 1991, Haran wrote and co-produced a PBS documentary on Doris Day called *Doris Day: Sentimental Journey*. On the dorisdaytribute.com website, there is an appreciation of Haran’s connection to Day: “Mary will be best known to Doris Day’s fans for having secured a rare interview with Ms. Day for PBS’s 1991 documentary... In 2007, Mary notably performed a two-week tribute show to her singing idol, Ms. Day, at Feinstein’s at the Regency (New York). Mary’s gift of song thankfully lives on through the various albums she released since the mid-1990s. We’d recommend anyone who doesn’t know Mary’s work to check out her truly divine 1991 album of Gershwin tunes, *The Memory of All That*.”

Haran was the second of eight children. Her father taught film and theater at San Francisco City College. Her Irish mother taught her to step dance, and, according to Holden in *The Times*, she “grew up enthralled by the music and movies of the 1930s and ’40s.” She moved to New York in the ’70s, making her Broadway debut as a singer in *The 1940s Radio Hour*. Her last major appearance was in 2009, a tribute to Johnny Mercer. She was taking a hiatus from her recording and performing career and was struck by a car on February 4 while riding a bicycle in Deerfield Beach. She died two days later. She is survived by her son, Jacob; six siblings, Terence, Brigid, Ned and Tim Haran, Bronwyn Harris and Eithne Bullick; and by her stepmother, Loyce Haran.

■ **James ‘Chops’ Jones, 94, trumpeter, bassist, drummer, August 18, 1916, Newark, NJ – February 2, 2011, Newark, NJ.**

A self-taught musician, Jones acquired the nickname ‘Chops’, according to *The Star-Ledger*, “because he’d set his jaw and hit all the high notes on his trumpet.” Although best known locally for playing with the Harold Ford Quartet, a group popular in the Newark area more than 50 years ago, Jones also performed with such other musicians as Coleman Hawkins, Cozy Cole and Big Al Sears.

A musical tribute to him was held February 12 at Perry’s Funeral Home in Newark. In 1981, Jones had begun working as special events/music coordinator for the Newark Department of Parks & Grounds. He retired from working for the city in 2008. He is survived by his son, James C. Jones; a niece, Claire Benson; and a grand nephew, Vincent Benson. He was also a godfather to vocalist and NJJS board member, Carrie Jackson.

■ **Billy Triglia, 86, pianist, February 22, 1924, Westwood, NJ – February 3, 2011, Westwood, NJ.** Triglia played with Buddy Rich and Jimmy Dorsey and performed at such venues as Birdland and the Village Vanguard. According to Dan Morgenstern, quoted in *The Record* (February 20, 2011) Triglia was a “sought-after” rhythm section player. “He knew a thousand tunes,” said Morgenstern, “and had a fine, long career.”

Drummer Rudy Lawless toured with Triglia in Europe. Also quoted in *The Record*, Lawless said Triglia, “played the piano out of this world and was a beautiful gentleman...Billy was all about the piano and all about the jazz.”

Triglia played and taught piano well into his 80s. In more recent years, according to *The Record* obit, he would give lunchtime performances at the Thomas J. Riley Senior Center in Westwood. “He took requests — mostly oldies and classical tunes — and stayed on longer when his appreciative audiences asked him to.” He is survived by his wife, Barbara, and daughter, Antonia.

■ **Charles Graham, 91, writer, editor, May 21, 1919 – January 11, 2011, New York City.** Charles Graham was perhaps best known for his book, *The Great Jazz Day* (Woodford Press: 2000), which included the famous August 12, 1958, Art Kane Harlem photo that became the centerfold of *Esquire* magazine’s “Golden Age of Jazz” issue in January 1959.

According to Graham, writing in his book, “There were three people who created the photograph...First of all, Harold Hayes, the innovative and unconventional features editor of *Esquire* in 1958, was an amateur trombone player and jazz lover who had decided to focus on jazz in that issue...New graphics editor Robert Benton, who would later become a highly successful Hollywood film director (*Bonnie and Clyde*, *Kramer vs. Kramer*), was the second person at *Esquire* who thought a jazz issue would be a good idea...It was yet another dyed-in-the-wool jazz enthusiast, *Seventeen Magazine*’s art director Art Kane, who was approached to become the third and most important person responsible for the Big Picture. Kane didn’t own any professional cameras at the



Charles Graham with Louis Armstrong in an undated photo.

time and had to borrow two from his friend, the already-established fashion photographer Milton Greene.” *Esquire*, Graham wrote, sent letters to every jazz musician whose address could be located. Fifty-seven musicians appeared in the photo.

Dan Morgenstern, who contributed much of the text to *The Great Jazz Day*, says Graham was the only person to hold the title of high fidelity editor at *DownBeat* magazine. “Graham’s column, ‘Stereo Shopping With...’,” Morgenstern adds, “featured the equipment he assembled and installed for many noted musicians, among them Louis Armstrong, Paul Desmond, Roy Eldridge, Dizzy Gillespie, J.J. Johnson, Horace Silver and Clark Terry. An expert technical writer, he also contributed to such consumer magazines as *Audio*, *American Record Guide* and *Jazz*.”

Graham is survived by his son, Jon.

JJ

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.



Dan's Den

Goodbye, Jazz Master Awards? Hello, Eddie Durham Museum!

By Dan Morgenstern

Some were shocked to learn that the National Endowment for the Arts has proposed to eliminate, after the next round, its Jazz Masters Awards. But in the context of the NEA's (and its twin, NEH) endangered status — not for the first time, loud right-wing voices in Congress want to eliminate the Endowments, and Public Radio as well — and the 12 percent slash in the President's budget request for them, this does not seem cause for shock or outrage. With its \$25,000 per award price tag and attendant public presentation costs, the Jazz Masters is a pricey component of NEA's activities. Nor has it engendered great love from representatives of other constituent art forms, all of whom expect their share of the entitlement pie. And the 30-year run that the Jazz Masters will have enjoyed by 2012 ain't exactly shabby.

The history of jazz within NEA may interest our readers. A welcome product of Lyndon Johnson's Great Society program, the Arts Endowment was an innovation.

Unlike most nations with active cultural establishments, the United States had never before 1965 officially supported the arts. Not surprisingly in music, NEA's programs at first were the exclusive province of classical music in its various branches, such as symphony orchestras and

opera companies, with their well-established support engines. When someone dared to mention jazz, Peter Mennin, president of The Juilliard School, a composer with a sizable output, including nine symphonies — but largely forgotten since his death in 1983 — was on NEA's music panel. He responded, "Jazz? Why, that's a music played in night clubs!" That ended the discussion.

Working behind the scenes, Willis Conover, the voice of jazz heard round the globe on Voice of America radio, arranged for a meeting with Roger Stevens, the first chairman of NEA, bassist Milt Hinton, Father Norman O'Connor and yours truly, in 1969. That led to the first allocation for jazz, a measly \$5,000 that the first jazz panel decided to give to one recipient, George Russell, a hugely influential music theorist, rather than doling out pocket money.

Next year there was a still stingy, fourfold increase, but then there was steady growth, passing the million mark in 1980. So by 1982 the time was ripe for the Jazz Masters, with Roy Eldridge, Dizzy Gillespie and Sun Ra as the first to be anointed. Three remained the annual number until the happy advent of Dana Gioia as chairman, who in 2004 doubled it, with one slot going to the newly created category of Jazz Advocacy. (Gioia also saw to growth in support for jazz in other areas.)

the terminal, and with what promises to be a grand total of 125 recipients, the NEA Jazz Masters program stands tall in the history of tangible recognition for America's art form.

Eddie Durham Museum

Eddie Durham (1906–1987) was a multi-talented man. Seminal arranger, pioneer of the amplified guitar and fine trombonist, Eddie made major contributions to the bands of Bennie Moten, Jimmie Lunceford, Count Basie and Glenn Miller, gave significant pointers to young Charlie Christian, led an all-female big band, composed several hits, and in his late years served as a mentor to young musicians. Eddie's in the American Jazz Hall of Fame. A son of San Marcos, Texas, he has happily not been forgotten in his hometown. There a park that will house an Eddie Durham Museum is being named for him. And Texas State University, San Marcos (Lyndon Johnson got his B.A. there), has been hosting an annual Eddie Durham Jazz Celebration.

The fourth celebration was held February 4, and featured a splendid concert by an all-star big band put together for the occasion by Professor Keith Winking, father of the celebration. The theme this year was the Durham-Basie connection — the two served in Moten's band and, as collaborating arrangers, pretty much set the style for the band in its prime, notably with "Moten Swing" (for which Bennie and his nephew Bus are wrongly credited) — and the Basie Band had been contracted. However, due to lost bookings in the territory, that band became unavailable, and Winking had to start from scratch.

Drawing on the pool of excellent musicians in Austin and San Antonio (San Marcos is in between), including notable alumni, and a few special imports, he put together a band that, with very little rehearsal, performed

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As a beneficiary of the Jazz Masters, I may be a less than objective commentator on its near-certain demise, but there will be other kinds of recognition, such as a new American Artists of the Year awards program. All gravy trains must stop in



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DAN'S DEN *continued from page 14*

splendidly in a program that touched a lot of Basie bases.


The special imports were trumpeters Marvin Stamm and Michael Williams, the latter a Basie lead man, and tenor saxophonist Doug Lawrence, another Basie star and graduate of the Buck Clayton big band, whom I hadn't seen in far too long, and drummer Arthur Latin, longtime member of Harry Connick's band and a graduate of San Marcos's jazz program, where Winking introduced him to brushes, among other things.

Due to the weather problems that plagued every flier this winter, your reporter arrived a bit late, but in time to join a bunch of band members at a post-rehearsal repast at a fine local barbecue joint. This was my third visit, so I'd become familiar with the good eats to be had in San Marcos and environs, notably Herbert's, featuring the best Tex-Mex I ever tasted, and Black's Barbecue, with brisket you wouldn't believe. My reason for being there was to deliver some

remarks about the Basie-Durham story and play a few historic samples, chief among them the Moten band's "Prince Of Wails," featuring Basie's piano before he became a minimalist (if you don't know this gem, check it out), and to have a conversation with Doug about Eddie, whom he knew.

But the band was the thing, and it came out swinging with "Every Tub," kicked off by John Mills in the demanding Lester Young role, which he handled expertly in the first of several fine moments in the spotlight. "Topsy" was another Durham classic, with James Warth doing justice to Jack Washington's baritone solo. But, aside from an updated "Moten Swing," the rest was more contemporary fare. Lawrence excelled on "Black Butterfly," the pretty Ellington tune arranged by Benny Carter, and on "Big Daddy," an Eric Dixon tenor express — well

propelled by Latin on Rhythm changes — two sides of a cat who ranks with the best. Stamm shone on "And That's That," a melodic item composed and arranged by Dennis Mackrel, while contrasting trumpeting was displayed by Williams on Bill Holman's take on "Begin the Beguine," hitting them high, and by Andy Cheatham on "Blues In Frankie's Flat." Another Foster opus, the famous "Shiny Stockings," served as the encore, demanded by an enthusiastic audience coming out on an icy night of music that Eddie would have dug.

Grace note: Anat Cohen played the National Anthem to open the February 23rd Trail Blazers vs. Lakers game in Portland, where she happened to be for a jazz festival gig with her two brothers — the unique group known as The Three Cohens. She didn't mess up the lyrics. 

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



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Remembering Larry Weiss

September 9, 1927 – January 31, 2011

By Don Robertson

Larry Weiss, a talented local cornetist and pianist died on January 31, 2011. He was 83. Larry is important not only as a jazz artist, but also as one who worked hard for the formation of the New Jersey Jazz Society. Larry and his late wife, Terry, were there at the beginning; he playing with Chuck Slate's Traditional Jazz Band and both working with the Society's founders doing the grunt work involved in getting a nascent organization going.

When news broke of Larry's death, the outpouring of love and admiration from his musical peers was significant. Here is a sampling:

Warren Vaché Jr.: "Larry was a wonderful guy and a great player. He was there when I was green and learning. He was patient, professional, and always kind and very funny. Larry was always more than willing to let an unproven young person on the stand, and always helpful. His enjoyment of playing jazz was infectious, and his constant attention to detail inspiring."

Randy Reinhart: "God bless you, Larry Weiss, for being so kind and so musical and for sharing with us "less-than-knowing" kids your extensive knowledge, helping us out wherever possible. You were always supportive and benevolent to us as we were getting started in the music field. And thank you for treating us all to your beautiful swinging solos and your wonderful ensemble work."

Ed Polcer: "His notes were pure and his ideas were honest and his style was melodic. He was always 'himself,' just as are all musicians who play with integrity."

Vince Giordano: "Larry's choice of notes in his solos, rhythmic drive and solid musicianship made all my jobs with him a joy. Larry was one of the greats; he was up there with the great jazz men in history."

Joe Licari: "Larry was a wonderful trumpet player in the Bobby Hackett tradition. I worked with him in many different groups, but in the '80s mainly in the Red Onion Jazz Band. Larry also played fine piano, and was self-taught."

Bobby Gordon: "I was the clarinetist with Chuck Slate's band for 10 years...Larry was a wonderful friend and I appreciated everything he taught me."

Mike Burgevin: "Larry knew how to play a great lead and it was a dream to play behind him...he knew when to breathe so he never



Larry Weiss playing at the Pee Wee Russell Memorial Stomp in 1998. Photo by Bill Walters.

played runs that were exorbitantly long...he had superb taste."

Dick Dreiwitz: "When he was in the band we knew that there would be a solid lead, easy to play to and harmonize with. He left spaces at the right time and in the right places for the other horns. His tone was pure and carried well without sounding or being loud...the mark of a master."

Allan Vaché: "Larry was a great guy and a fine musician. When I was a kid, just learning, my dad was playing bass with Chuck Slate's band. Chuck would invite me to sit in, and Larry and [clarinetist] Marv [Ross] were very helpful and encouraging to me."

If one met Larry in a non-musical situation he might assume, from Larry's serious demeanor, that he was an undertaker, or maybe an accountant. But it wouldn't be long before the jokes would surface; "Did you hear the one about...?" He had a seemingly inexhaustible supply of Henny Youngman-style humor. All his jokes shared two attributes; no profanity and nothing off-color. But people who played regularly with him got to know all the punch lines.

Larry's quick wit is displayed in an anecdote from Allan Vaché: "Larry, Mike Massesa, and I were doing a gig in Clark, New Jersey, with trombonist Alex Watkins. After the gig we went to the Galaxy Diner in Rahway to eat. Since it was summer, there was a big sign on the door that said: 'No Bare Feet.' Larry looked at Mike and me and said, 'No bare feet? I had my heart set on bare feet!'"

Another, from Dick Dreiwitz: "During the 24 years that Barbara and I were with the Woody Allen Band at Michael's Pub in New York City, we occasionally had to get a cornet sub. On one of those nights, Dick Sudhalter was called. He couldn't make it and he, in turn, called Larry. On our way to the main dining room, Gil Weist, the owner, stopped Larry and said, 'What are you doing here? I thought that Sudhalter was playing tonight!' Larry replied that Sudhalter had called him that day to sub because he wasn't feeling well. Gil replied, 'Sudhalter is full of s--t!' In a heartbeat, Larry said, 'That may be so, but he did call me to play tonight.'"

Although Larry had some formal musical training, he preferred to figure things out by himself, both on trumpet and piano. As a result, he never became a proficient reader of music, but he mastered chord structures that helped his improvisation. Larry favored the trumpet style of Bobby Hackett, melodic, and harmonically

interesting. Rick Knittel and Randy Reinhart, both of whom spent many bandstand hours with Larry, speculated that Larry's knowledge of chord structures and choosing the "right" notes stemmed from his piano playing — just as Hackett's similar skills came from his playing the guitar.

Being on a gig with Larry could be a musical treat, but he also had a reputation of being a constant complainer; "The acoustics stink," "The piano's out of tune," "It's too cold/hot," etc. It got to a point where Randy Reinhart remembers, "I said, 'Jeez, Larry is there anything you DO like?' He, so eloquently, looked at me and said, 'I like YOU.' How to make a 20-year old trumpet player speechless!"

Larry earned a Bachelor's degree at Rutgers University in Newark. Over succeeding years, he worked for radio station WVNJ in Newark and for the American Federation of Television and Radio Artists (AFTRA) in New York. Details of his day-job employment are sketchy and most agree that his primary interest was in playing music and the daytime work was necessary for subsistence.

The 1960s were lean years for jazz locally, but several traditional jazz bands carried on in the area including Jay Duke's Dixielanders, Bob Thompson's Red Onion Jazz Band and Chuck Slate's Traditional Jazz Band. Over the years Larry played with all three bands, including over 20 years with Chuck. Larry later became the Number 1 sub for Ed Polcer at Condon's in Manhattan.

Larry's musicianship impressed others in the jazz world. Chuck Slate recalls

conversations with Max Kaminsky where Max raved about Larry's playing. Chuck also told of when Larry played with Billy Butterfield at the Manassas Jazz Fest in the



Larry and Joe Licari performing at The Palazzo Restaurant in Montclair.

1980s. After the set, Billy walked up to Larry, grabbed the back of his neck and kissed him on the forehead, said nothing, and walked away. That meant a lot to Larry.

Many were introduced to Larry's piano skills by accident. The NJJS had booked a group led by pianist Teddy Wilson for December 2, 1973. Teddy was flying home from an engagement in Switzerland and didn't get to the gig on time. Larry, who was in the audience, took over the piano chair until Teddy arrived at intermission, and did a very creditable job.

Years of untutored cornet playing ultimately caused him painful embouchure problems and by the 1990s, the piano had become Larry's main instrument. He had a regular

weekend gig for the last 15 years with clarinetist Joe Licari at the Palazzo Restaurant in Montclair. Joe and Larry produced a duo CD, *Haunting Melody*, with Larry on piano that is available from Joe's website; www.joelicari.com. The *Jersey Jazz* CD review characterized it as "the Benny Goodman Trio, minus Gene Krupa."

Larry's recorded output on cornet is limited to about a dozen LPs and CDs, but so far as I can determine, only *Sweet & Hot*, a private label CD by the Red Onion Jazz Band, is currently available. Since Joe Licari is also on that CD, it is available on Joe's website mentioned above.

I'll give Ray Cerino, an avocational musician and a good friend of Larry's, the final word: "I like to describe Larry as a self-taught, natural, supremely gifted musician. When Larry soloed on a song, he did not simply play the notes of the chords underlying the melody, nor did he play the scales in the modal form of the harmony,

as frequently employed by today's younger players. Larry created a new, beautiful variation, under which the original melody could always be heard. He might substitute an altered chord of his own devising, especially audible on the piano, which would introduce a new, intense feeling to the music. He did all this without ever referring to a printed note. The music came from his heart, to his ear, to his hands, seamlessly. And the music that emerged contained original, surprising passages that could move the astute listener deeply."

J

Talking Jazz

A Jersey Jazz Interview with Marty Napoleon Part 2

By Schaen Fox

Part 1 of this interview appeared in the March 2011 issue of *Jersey Jazz*.

(Please see end of this article for a correction from last month.)

JJ: What was it like working with Joe Venuti?

MN: He did crazy things, but he was funny. You know Wingy Malone had one arm. Joe sent him one cufflink for Christmas one time. Long before I joined the band he had a singer and they were doing a theater date.

He said to the guy, "Listen, when I introduce you there is a four bar introduction before you walk out from the wings. We're going to have a blackout. You come out while the band is playing the four bar introduction. Then we'll hit the spotlight right on the microphone as you start to sing." So he introduces the singer, there is the blackout on stage and you hear a loud crash. So he is searching with the spotlight, the classic movie thing, and the guy is in the orchestra pit. He fell on the drums. [Laughs] Joe said, "Man that went over great. We are going to do it in every show." The guy said, "Screw you. I'm leaving." and quit the band. [Laughs]

We went to New England and it was a very cold night and we were playing in a park and the ballroom



Marty Napoleon performing solo piano at NJJS Jazzfest 2010 at Drew University. Photo by Tony Mottola.

All photos courtesy of Marty Napoleon except as noted.

was open and freezing. So Joe gave the band boy some money and said, "Go buy some frankfurters." The kid came back with the frankfurters and Joe got a chair and broke it up and built a fire on the bandstand. The kids all stopped dancing and came over and the manager came running and said, "What the hell are you doing?" He said, "Well we

are all freezing here. We can't play. We don't have any gloves. We didn't know it was going to be this cold." The guy said, "But you've got a fire. You broke my chair." Joe got up, pulled out some money and said, "How much was the chair?" [Laughs]

We worked at the Palisades Park in New Jersey and there was an Italian restaurant right across the street. Naturally we went there to eat because he loved Italian food and so did the guys in

the band. Not only that, but when you sat at his table there was nothing but laughing. He'd tell jokes and unbelievable stories about Eddie Condon and all the guys. So we were sitting there laughing and he [was talking about] Joe Grauso a great drummer. He sounded just like Davie Tough and he had the longest nose you ever saw. They used to call him "Nasone" because his nose was incredible. So the guys were saying, "You mean his nose was bigger than Jimmy Durante's or bigger than Frank Signorelli's? Then one guy said, "I played in the Catskill Mountains and I met this old man who owns a grocery store; you never saw a nose bigger than his." [Joe said,] "This I've got to see. Why don't we drive up and measure his nose?" They started betting about this nose, poured themselves into a car and drove up to the Catskills. They got there at seven o'clock in the morning and rang the bell. This man came wearing a night gown and a night cap with a tassel that was almost as long as his nose. The guys are all stoned and they are looking and laughing. The guy was saying in Italian, "What do you want? What do you want?" And Joe was Italian so he said, "Mister, don't get scared. We just want to measure your nose." The guy told his wife, "Call the police." She called as two guys are holding him and Joe was measuring his nose. "Holy crap. You win." They paid him, got in the car and left before the cops got there. [Laughs]

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MARTY NAPOLEON

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We were at the Roseland for a long engagement and the guys who lived in New York started giving their notices. So the trombone player gave his notice and one of the guys in the band said, "Hey Joe, I know a good trombone player." He said, "Don't worry we still have enough." We had four trombones, four trumpets, five saxophones, and four rhythm, a big band. Every time a guy quit, he'd say, "Don't worry. We've got enough guys." So we left the Roseland and went to the Steel Pier in Atlantic City. Guess how big the band was? [Laughs] It was him, Kay Starr, piano, drums, guitar, bass, three saxes and one trumpet. [Laughs] And this guy was crying, "I'm playing for four trumpets and four trombones, man. I'm all alone." Joe didn't care. He just went straight ahead. If there was a trombone, violin, clarinet, [or] trumpet solo, he'd play it on the violin, [Laughs] he'd play all the solos.

Boonie Richmond was one of the saxophone players and Joe loved Boonie Richmond. We also had a young kid playing third or fourth trumpet — Johnny Mandel. He was magnificent and every time Johnny got up to play a solo Joe would say, "Hey kid, sit down, sit down. Boonie, you've got it." Boonie felt bad because he was always doing the trumpet solos. So one night Johnny got up to play a solo and Joe was going to tell him to sit down but Johnny was facing sideways so he wouldn't see Joe. So he kept playing while Joe kept saying "Sit down. Sit down." Johnny made believe he couldn't hear him. Joe said, "Look at this kid. He's ignoring me." The guys in the band all laughed.

Between sets I used to watch Johnny. He was writing arrangements and he was 19 years old. I said, "You're writing arrangements?" He said, "Yes, my first." I looked and said, "Man it looks like all the notes are whole notes." He said, "No. That's the only way I know how to write the notes." We had a guitar player, a big heavyset guy and they used to call him Modoc, I don't know why, but that was his nickname. Johnny said, "I'm going to call it 'Modoc' after that guitar player." So when I left the band, I went on the road with Georgie Auld's band and we were in a town and I went to a jukebox and what do you think I saw? Les Brown and his Orchestra — "Modoc," the kid sold the arrangement to Les Brown.



MARTY NAPOLEON CHILDS PARAMOUNT REST. '47



MARTY NAPOLEON LOUIS ARMSTRONG
STRAND HOTEL-STOCKHOLM, SWEDEN
SEPT. 27, 1952

JJ: You were also with Charlie Barnet's band, another outfit known for some wild behavior. When did you join his band?

MN: I joined in '44, about August I think. I had just read a *DownBeat* review of the Charlie Barnet band in California. It mentioned Barney Kessel and all the guys in the band. I thought, "Boy would I love to play in that band. I know most of the guys." The next day I get a call from Jimmy Lamar the saxophone player and he asked, "Would you like to go with Charlie Barnet's band?" I said, "Say that again. I just read a write up about the band and said I'd love to play with that band." He said, "Well your dream came true. We are going into the Strand Theater in New York for 11 weeks." I was working little jobs with Lee Castle at that time and said, "I've got to go with Charlie Barnet." I was outstandingly happy with that band.

My daughter was about a year old. When the gig was going to end Kurt Bloom the manager said, "We are going back to California and we may stay there for about a year, because every time Charlie goes on the road and comes back to California he likes to stay home for a while." So I said to my wife, "Baby we are going to California and may stay there for a year." We did it and took the kid with us. We used to do one-nighters and my little girl would wake up on the bus and start screaming at two o'clock in the morning. They would say, "Shut that kid up or we are going to throw her off the bus." It was terrible, man. Every guy in that band was a drunkard. I swear if I ever saw them sober I wouldn't have know them. They were always stoned.

Charlie had a guy [named Barney]; he wasn't the manager he was like a body guard. His brother was a very famous detective in New York City. In fact they made a TV show about him because he was such a hero and Barney was a local hoodlum on the East Side. Every time there was a robbery his brother would come home and say, "All right Barney where were you?" "I swear to you it wasn't me. It wasn't me." [Laughs] But he became Charlie Barnet's body guard. It was wild because he and his brother moved to California and they bought a liquor store on Hollywood Boulevard. They kept the Charlie Barnet band in booze for a long time man. The band made those guys rich, rich, rich, because these guys couldn't go to bed without alcohol. As a matter of fact when we used to leave LA and go up to San

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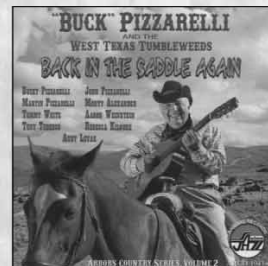


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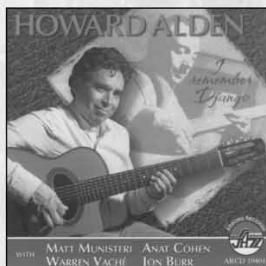
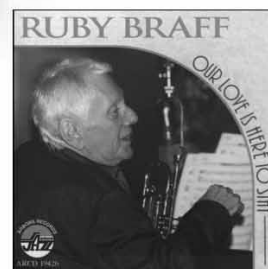
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MARTY NAPOLEON

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Francisco for a week we'd get on the bus and the manager would say, "OK, let me see a show of hands. I'm going to make sure everybody is here." They didn't put up one arm, they put up two. One held a bottle gin and [the other] a chaser and the guy used to count by two's, "Two, four, six, eight," all the way "and Marty," because I didn't drink. [Laughs]

Whenever we did a one nighter the manager would say just bring an overnight bag. So we would get there with our little bags and our bus is sitting there with all of these boxes of booze that the guys bought from Charlie's man. And the guys said, "We want you to put your bags in first because we want to put the booze where we can get at it fast." [Laughs] The whole job with that band was a comedy.

At one point we had 10 brass at the Strand Theater in New York; five trumpets, five trombones and seven saxophones — six and Charlie and Johnny Chance on bass, Harold Harlin on drums and me on piano. It was heavy but it swung and not only that, what made the band swing on stage was Kay Starr. She used to sing "You Always Hurt the One You Love" and slap her thigh hard while she was singing and cook that band, man. She was magnificent. But everybody was weird in that band. I only hung out with Johnny Chance, the bass player, Porky Cohen the trombone player, and Phil Barton, the boy singer. We hung out so much that Charlie started calling us "The Ritz Brothers."

What a band that was, just incredible. At one point Charlie only wanted to work three days a week. I was getting 30 dollars a day, which was no money at all, but I was still with Charlie Barnet's band. So we did a one-nighter and were in the bus going back to LA. We make a stop someplace in the desert, a tiny little saloon which was open all night. Charlie said, "Let's stop here and get some beer." So the guys poured out but half were still sleeping in the bus. We walk into this joint and Phil and I hear music in the back room. They've got a banjo, drum and saxophone and there is an upright piano sitting there. So Phil said, "We are with the Charlie Barnet band." They didn't even know who Charlie Barnet was. So Phil said, "I'm a singer and he's the piano player, can we sit in?" They said, "Sure." So I sat in while Phil sang a number. Charlie looked in and saw us and said to the band boy, "Go get the bandstands and set up the band in the back room." There are maybe two or three people in the back

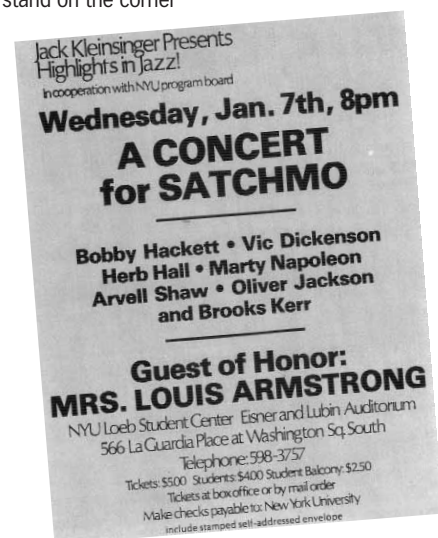


room watching these guys play. They set up the bandstand and woke up the guys that were sleeping on the bus. "Are we home?" said Ray Degeer the saxophone player. "No we are going to play." "Play where?" [Laughs] We must have played at least three or four numbers. The guys who were sleeping said, "We are going to hate those Ritz Brothers for the rest of our lives." [Laughs] We cried, we laughed so hard.

We were in San Francisco at the Golden Gate Hotel right next to the theater. Now when we used to finish a gig the Ritz Brothers would have a cup of coffee and sandwich or something and then go to bed. So, I'm in the hotel and it's about two o'clock in the morning and a guy knocks on my door. "You with Charlie Barnet's band?" "Yeah." "Get out." They chased us out of the hotel because the guys were drinking in one room and the window was wide open. Every time they finished a jug, they would throw it out the window. There was a parking lot there and some of the bottles hit some cars. Two o'clock in the morning I had to get up, get dressed and go looking for a place to sleep. That's the way these guys were; crazy, they were all crazy.

That band swung like crazy, even the theme song. We played that thing every night for the year and a half that I was with the band and I was never bored as a player. When we came back to New York we had Ray Degeer playing lead alto. He was a short guy, long hair, a long handlebar mustache. We came to work and the manager said, "We don't know what to do, because Charlie got arrested. Some girl said he promised to marry her and he didn't." She was a local hooker the musicians called "Mattress Annie." So Kurt Bloom said, "Ray Degeer is going to play Charlie's horn." I said, "Ray's not here." He was staying at the Forest Hotel. They got him out of bed. He was still sleeping. He had his slippers on, no stockings; he'd slept in his pants and they were wrinkled and about two feet away from his shoes, and his hair was disheveled.

We had an opening that Charlie stole from Duke Ellington. There would be a blackout on stage and I would play Duke Ellington style runs and they had a stand on the corner



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MARTY NAPOLEON

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where the brass could get up with the spotlight on them and play. Then I would play again and the saxophones would stand up with the light on them and play and then it would come back to me then the brass would go and then finally it comes to Charlie. He'd be standing up there, a tall good looking guy and the light would hit on the top of his head as he started playing that theme. Now we've got Ray Degeer. He didn't shave or anything, he hardly had clothes on, he's playing lead alto, not the tenor and not only was he short, about 5'4", he hunched over, like a be-bopper and the light hit his back, instead of his head. Guys in the band couldn't play, we were so hysterical. We were looking at the audience and they were looking at us as if to say, "What the hell are we looking at?" [Laughs]

JJ: OK, how about that? Well I wanted to ask about your time with Krupa?

MN: Krupa? That was 1946, but I wasn't with him for too long because a strange thing happened. I went to see my brother Teddy who was with Gene's band at the 500 Club on Fifth Avenue. When I walked in they were just going back on the bandstand. So I see Joe Dale, the manager who used to sit in when Gene wasn't playing. He said, "Hey Marty, you want to sit in with the band?" "Yeah, I'd love to." I said, "Where's Teddy?" "I don't know, at the bar or someplace." So I played a set and Joe Dale said, "Listen Gene loves the way you play. Do you want to go with the band?" I said, "Hell no. My brother is the piano player." He said, "Your brother gave his notice. Gene was listening to you and he liked what you played. Do you want to go?" I said, "I'd like to, but I've got to see Teddy. Where is Teddy?" He said, "I think he went home." So I didn't get to see my brother and I called him but couldn't get in touch and he never called me so I couldn't find out what happened.



I think my brother thought I came down to audition for the band and I didn't. I came to see him but he wasn't there. From that time on I felt a chill from my brother except in 1955 we got together and we had two pianos and a rhythm section. I wrote about four songs for the group and we had a rehearsal at Nola Studio and had an agent and his man listen. They said, "We got to start booking you guys." I said, "Call Jack Entrata in Las Vegas because Jack said to me, 'Anytime you leave Louie and get a group call me; you've got a job here.'" They called him from Nola Studios and he said, "Send them out."

We went out to Las Vegas and signed a four week contract with four two-week options. In those days the lounges were still open. So when we played in the lounge, you could hear the music at the gambling tables. We had a nice rhythm section, Teddy Paskert on drums and Jimmy Gannon on bass and Teddy and I were swinging like crazy. So the pit boss from the casino came over to the bandstand and said, "Hey can you keep it down. The people are keeping time with the music and not gambling. We want to see those chips coming down." We said, "Sure, you are the boss." So we cooled it. Now the lounge was narrow and long and the bandstand was at one end. [Then] the manager from the lounge comes over and said, "What are you guys doing? The people in the back can't hear you." So we picked it up. So the pit boss comes back, "What are you doing? I told you to keep it

down." Teddy and I looked at each other and said, "We are out of here." These were all mafia guys we weren't going to get killed for no reason at all. We gave up the whole thing. We did our four weeks and split.

JJ: That is a good story. Getting back to your time with Krupa, wasn't that about the time Gerry Mulligan was with him?

MN: Yes, he wasn't my roommate, but he was ghosting in my room. I was rooming with Charlie Kennedy but Gerry was sleeping on the floor in front of my bed; no pillow, no nothing, just right on the floor. We did a movie called *Beat the Band* and were on the set pre-recording the sound track. Gerry was standing around and Gene came over and said, "They don't like the four bars at the ending of the arrangement." So he comes over to the piano and says, "Marty move over." I said, "OK." He sat down and went blap, blap, blap, blap at the piano. In 10 minutes he went over to the orchestra and said, "OK guys I'm going to give you one note at a time. First trumpet, B flat, second trumpet, G, third trumpet..." He went through the whole orchestra and gave everybody a note and did four bars worth of notes one at a time like that. Then he said [to the band], "Give me one note at a time. Give me the first one." We went through the whole four bars like that then he said, "OK, here we go in time." And [when we finished it] the whole room

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MARTY NAPOLEON

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erupted. We all applauded and I said, "That's my roomy!" [Laughs]

Then he started fooling around with junk.

I mean real, bad, bad junk. He spent all his money on...heroin I guess because after I left the band, I saw him in New York by Charlie's Tavern. He came over to me and asked for a quarter. I said, "Gerry what the hell is wrong with you? You are a genius and you are fooling around with this shit. Get away from me. I don't even want to give you a penny, man. How dare you do this?" I was so proud to be [associated with] you. "It was driving me crazy. I wanted to kick him I swear because I was so in awe of him. He was such a genius, unbelievable man.

JJ: I don't understand if he was with the band why he didn't have his own room?

MN: Because he wasn't with the band. He was traveling with us because he was the arranger. He wasn't playing, he was writing charts for Gene. [Chuckles]

JJ: Was Roy Eldridge still in the band?

MN: No. Red Rodney was the trumpet player. In fact when we made the movie, he had a talking



MARTY NAPOLEON ELLA FITZGERALD 1966
DEAN MARTIN SHOW - NBC - OCT. 2, 1966
(L.A. CAL.)

part. We were in a kitchen and he's standing there and Gene asked him a question and he picked up a wooden ladle and made believe it's his trumpet and the guys were all cracking up. He was a terrible actor. The director used to yell at him, "Do it again Mr. Rodney." Red used to crack up when he said his lines and Gene said, "Red we are making a movie. Don't laugh" He said, "Well I can't help it. I keep

thinking about the guys in Charlie's Tavern. They are all going to say, 'What the hell are they doing?' They are going to laugh at us." I said, "So what? You're making the movie; not them." [Laughs]

JJ: Did you have any lines?

MN: No, but we all were part of the act. When they said get out of the room, we were like all nervously bumping into each other trying to get out. There is one scene in a hotel room where we were all laying around and some guys had lines but I didn't. I was sitting next to Gerry Mulligan on the bed.

JJ: Why did you quit Krupa's band?

MN: I didn't. I think we were in Asbury Park and I had been with the band three or four months and he called me in one day and said, "Marty I want to talk to you. You're a wonderful piano player, but your brother Teddy wants to come back with the band." I said, "Well, OK." I had to leave. I wasn't really fired, I was let go. You know

my brother used to tell me that he loved working with the Gene Krupa's band because there were celebrities all over the world that loved Gene and [Teddy] met all these famous chicks. But he didn't like the way Gene played because he had a lead foot on the bass drum, so Teddy kept quitting.

I found it very difficult to work with Gene, to swing anyway, because he had a heavy foot. We were someplace in New Jersey at a big ballroom. The kids weren't even dancing. They were standing around looking at him; and he said to me, "Marty play a chorus in front." So I'm playing a solo and the people were looking at him. I looked and he's chewing his gum, making faces, doing drum rolls and things. I said, "How am I supposed to swing with that? He's playing a solo behind me." That is the one thing that Louis Armstrong hated above everything else. He said, "When you're playing your solo, you are the star. When I'm singing, you play for me; don't be playing piano solos."

JJ: We are about finished, but since you mentioned Louis, you were in his band for that spot in the movie *The Glenn Miller Story*. How long did it take to shoot that?

MN: Two days, I think. But I was disappointed with Joe Glaser. He didn't give us a deal to get residuals. He made us get paid cash, and that thing has been on the air ten billion times. If I had gotten a dime each time I'd have been rich. [Chuckles] But I couldn't be mad at him because every time I quit the band, he would call and say, "No, you have to



TAVERN-ON-GREEN

SUN. DEC. 5, 2004

continued on page 30



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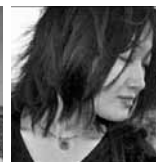
- 4/5: Eric Intel
- 4/12: Lou Watson
- 4/19: Jerry Vezza
- 4/26: Rio Clemente

Friday Jazz 7-10PM

- 4/1: B.D.Lenz
- 4/8: Jackie and Joel Zelnick
- 4/15: John Bianculli
- 4/22: Robin Phillipone
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MARTY NAPOLEON *continued from page 28*

come back to the band.” and give me more money. [Chuckles]

JJ: I’m glad you mentioned Joe Glaser because I wanted to ask if it was true that he didn’t know much about musicians and sometimes he would hire people who couldn’t really play?

MN: I won’t say any names, but when I joined that band in 1952, I wrote to a friend and said, “I’m not very happy with this band. There are some guys I don’t like the way they play. I don’t understand this.” The first night I played with the band, everybody did a feature. This guy did Bert Williams’ “Nobody.” and I’m trying to accompany him, but he’s not singing he’s talking it. When we finished the set I said to him, “I don’t know what to play for you because you’re talking.” He said, “It don’t make no matter man.” I said, “Holy shit. This is a world famous jazz band and ‘it don’t make no matter’ if I play the right chords? Then the trombone player did a solo, and he didn’t tell me what he was playing. He just said, “D flat.” So I gave him an A flat 7th, an arpeggio, and he’s playing half a song and I don’t know what he’s playing. Then he played some chords and I said, “Son of a bitch, he’s playing “Stardust” and I gave him an A flat 7th? You don’t do that on “Stardust” because “Stardust” starts on a different chord. So he made me look bad and that really teed me off. And that’s the way it went.

JJ: And would you tell us what you told me about recording “What a Wonderful World?”

MN: We get to New York to record “What a Wonderful World” and there was a full studio orchestra there, strings and everything. So Joe Glaser saw Hank Jones at the piano and said, “What are we doing with two piano players? Marty Napoleon is Louie’s piano player. We don’t need two pianos.” So they let Hank Jones go. I recorded “What a Wonderful World” with the band and nobody knows it, except the guys in the band and me, because when they listed the personnel on the record date they put, “On piano is Hank Jones.” Now at least the guys in *Jersey Jazz* will know. [Chuckles] That’s good enough for me.

JJ: Did you ever play the White House?

MN: Yes I did for Ronald Reagan. I did a date there with Lionel Hampton’s group: Milt Hinton, Walt Levinsky, Sunny Igoe and three guys from Lionel’s band that I didn’t know. I got a picture with the president, Nancy, Lionel Hampton and me. And the Pres got his arm around me and I got mine around him. My family went crazy and one day my son took us to a Marriot Hotel and a guy was playing piano while we ate. When we finished the piano was closed and locked. So my grandson, he was about eight years old, goes over and asks, “How come the piano is locked?” The guy says, “Well nobody is playing it.” “Well my grandfather plays.” “Your grandfather plays piano?” “Are you kidding? He played for Reagan at the White House.” He strutted away and we all cracked up.



JJ: That is a good story to end on. After hearing these stories I’m anxious to read *We Called Him “Pops.”* Thanks so much for your time.

MN: I hope to see this in print soon. So long, Schaen. **JJ**

There are numerous videos with Marty on YouTube. The Walt Levinsky, 1992 videos often feature Marty; appropriately, he even opens the “Jersey Bounce” clip. There is also a Marty Napoleon page on Facebook with interviews and more YouTube clips.

Marty will celebrate his 90th birthday on June 2 and will be playing at two events being given in honor of that milestone.

■ *The Sidney Bechet Society’s “90th Birthday Salute to Marty Napoleon” May 2, 7:15 PM at Symphony Space 2537 Broadway, New York City. (212) 864-5400*

■ *David Ostwald’s Louis Armstrong Centennial Band Celebrates Marty Napoleon’s 90th birthday, June 1, 5:30 – 7:15 PM at Birdland, 315 West 44th Street, New York City. (212) 581-3080*

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.

CORRECTION: *On page 26 of the March 2011 issue, some paragraphs were accidentally deleted from Part 1 of the Marty Napoleon interview.*

To the question JJ: How long were you with Chico [Marx]?

The answer should have been:

MN: A little more than a year and something. I left because my wife was pregnant and had a nightmare because she was afraid and she didn’t know when I was coming home. So I went right in and gave my notice.

JJ: I remember reading that

there were a lot of talented people in the band.

MN: Mel Torme came with the band when we were in Chicago. He was only 16 years old and such a talented kid. He had his own radio show when he was seven years old. I was just learning how to play the piano, so I used to run downstairs between

shows and try to get at the piano in the basement. Every time I went he was playing it. So I just watched and learned from him. Then when we were traveling, nobody wanted to room with him because he was egotistical. I said, “I’ll room with him. I think the kid is a genius.” [Chuckles] I wanted to be a part of his life.

NJJS Member Meyer to Have Book Signing at Smithsonian



THE LIFE AND MUSIC OF
KENNY DAVERN
—
JUST FOUR BARS
EDWARD N. MEYER

Author Edward N. Meyer will be appearing at The National Portrait Gallery of the Smithsonian Institution on April 27, 2011 to discuss and sign copies of his 2010 book, *The Life and Music of Kenny Davern, Just Four Bars*. The program will begin at 6:00 PM in the Gallery Bookstore. The event is part of the Smithsonian's celebration of April as Jazz Appreciation Month.

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PEE WEE

continued from page 1

“We love to play for dancers,” bandleader and string box bassist Peter Ford announced. “Keeping this music alive keeps the dance alive too.”

Baby Soda was making its Stomp debut, but they seeded the group with two Pee Wee veterans, Ed Polcer on cornet and Kevin Dorn on drums. With Emily Asher on trombone and Adrian Cunningham on clarinet and sax completing the front line, and Jared Engel on banjo and guitar, Baby Soda delivered a powerhouse opening for the hot jazz show, with Asher adding spice to the set

with a couple of saucy vocals.

Next up was The TomCats Dixie Unit, an all-star cast for sure, with leader Tom Artin on trombone joined up front by cornetist Randy Reinhart and the pure-toned Mark Lopeman on clarinet and sax. Noting that 2011 is composer Irving Berlin’s centennial year, Artin announced they would present a 10-song set of all Berlin tunes, opening with the composer’s first hit, “Alexander’s Ragtime Band,”

and closing with another smash, “Marie.” The Berlin tunes and the hot playing kept the dancers crowding the floor with such danceable fare as “Change Partners.”

And then, a trip to New Orleans, with travel accommodations provided by former NOLA resident Ed Wise and His New Orleans Jazz



above: Members of Baby Soda Jazz Band include longtime NJJS friend Ed Polcer on trumpet. Photos this page Tony Mottola.

See more photos at www.njjs.org and on Flickr.com. Search for “Pee Wee Russell Memorial Stomp.”





TomCats Dixie Unit's Tom Artin, trombone; Randy Reinhart, trumpet; and Mark Lopeman, clarinet.



Ed Wise and His New Orleans Jazz Band. Photo by Lynn Redmile.

Pea Wee 42



Awardees — left: A Musician of the Year Award went to pianist Richard Wyands, presented by NJJS Board Member Joanne Day.

Right: The Jazz Advocate Award for 2011 was presented to photographer/journalist Mitchell Seidel (center), proudly escorted to the stage by his mom. Former NJJS President Joe Lang made the presentation.

All photos this page Tony Mottola except as noted.

Story and photos continue on page 34.



PEE WEE *continued from page 33*

Band. The outfit's four-horn frontline, featuring Joe Midiri on clarinet, wove their collective way through a set of tunes associated the Crescent City, notably "Bourbon Street Parade," "Canal Street Blues" and Louis Armstrong's "Swing That Music."

And swing they did, after which it was time to give the dancers a rest. Former NJJS President Joe Lang did the honors, taking to the mic to present the Society's annual awards. There were two 2011 Musician of the Year Awards. On hand to receive his award was pianist Richard Wyands, who made note of many events he had enjoyed playing for the NJJS. Bassist Jay Leonhart, who was traveling, will be presented his award at a later date. The Jazz Advocate Award for 2011 was presented to photographer/journalist Mitchell Seidel. Mitchell, who has photographed numerous album covers and contributed photographs to many jazz publications, is an NJJS Board member and serves on the Music Committee. He has photographed Society events since the 1970s.

It was time for the main event — returning Stomp headliners Vince Giordano and the Nighthawks — and the dancers, now refreshed, flocked back to the dance floor as Vince kicked off with "Mule Face Blues." The 10-song set was marked by standout solos by players like Jon-Erik Kellso, Mark Lopeman and Will Anderson and others, with Vince keeping the dancing beat, alternately slapping his aluminum bass and puffing his tuba and behemoth bass sax.

Along with well-known numbers like "Everybody Shuffle," "Sweet Rhythm" and "Let's Dance" Vince mixed in some rarities, including Irving Berlin's "When the Folks High Up Do the Mean Lowdown" and Duke Ellington's "Sweet Jazz O' Mine." Giordano's book runs to tens of thousands of charts and you can always expect the unexpected from a Nighthawks performance.

What you can also expect is another Stomp next March. The 43rd is booked for March 4, 2012, in case you want to mark your calendar. **JJ**



top right and bottom left, Vince Giordano led his Nighthawks in a rousing set. Photos this page and next Tony Mottola.



And the (Scholarship) winners are:



Jason Teborek, New Jersey City University Pianist — Don Robertson Scholarship

Jason is a graduate student from Portland, Oregon with musical parents; mom played piano and dad guitar. He began the study of music at age six, was improvising by age 12 and got the jazz bug at 13. His favorite musicians include John Coltrane, McCoy Tyner, Keith Jarrett and Elvin Jones. Favorite composers are Bach, Beethoven, Wayne Shorter and Billy Strayhorn. Jason's most memorable musical experience was performing an original composition at a festival in Japan at age 14. A major interest is the Japanese language which was his second major at the University of Oregon.

Kevin Sanchez, William Paterson University Alto Saxophonist — Jack Stine Scholarship

Twenty-year-old Kevin is a junior from Ridgefield, NJ. He began studying music at age eight, was improvising by age 10 and caught the jazz bug by 13. He also plays piano and flute and his favorite musical styles are bebop and bard bop. His favorite musicians are Charlie Parker, Sonny Stitt, Oscar Peterson, Coltrane and Miles Davis. Kevin made a breakthrough with his instrument playing an improvised cadenza on "Channel One Suite" at 14. He takes his musical inspiration from the jazz legends and his teacher Mulgrew Miller.



Gavin McCauley, Rowan University Drummer — Bill Walters Scholarship

Nineteen year-old sophomore Gavin hails from Willow Grove, PA. He played drums in pre-school and began formal study at age nine. He is currently studying classical percussion and piano. Gavin had his first paying gig at age 13 in a bar with his dad on guitar, much to his mom's dismay. His favorite composers are Bach and Monk and favorite musicians include Coltrane and Tony Williams. He is amazed at the progress he has made as a musician in less than two years at Rowan. Gavin comes from a very musical family and his musical inspiration springs from his dad, who plays guitar.

Brett McDdonald, Rutgers University, Alto Saxophonist – Pee Wee Russell Scholarship

Brett is a 22-year-old grad student from Calgary, Canada, who spent four years of early childhood in Singapore. He began studying music on piano at age five and also plays clarinet and flute. Brett got the jazz bug at age 12 when he learned the Johnny Hodges solo on Ellington's "Blue Pepper." His most memorable musical experience was trading fours with trumpeter Randy Brecker at a high school concert.

He began composing and arranging for big band intensively two years ago at University of North Texas. Brad comes from a musical family and enjoys outdoor sports, especially mountain climbing.



2005 scholarship recipient Pete McCullaugh rounded out the scholarship group which opened the 2011 Pee Wee Russell Memorial Stomp.



The Jazz Cruise 2011

This year marks the 10th anniversary of The Jazz Cruise on The Holland America Line, produced by Jazz Cruises LLC, St Louis, Missouri. The Jazz Cruise is the creation of producer Anita Berry, who, along with her sons and staff, oversees the sold-out trips which bring dozens of world class jazz musicians together with loyal fans for a week on the high seas. *Jersey Jazz* Contributing Photographer Fran Kaufman gives us a peek at the fun shipside.



Jane Monheit in The Crow's Nest.



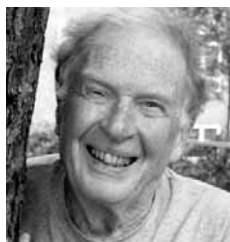
Clarinetist Ken Peplowski "plants one" on Bucky Pizzarelli, to the amusement of Dena DeRose, Tom Kennedy, and everyone else in the room.



Freddy Cole with Shelly Berg on piano, Tom Kennedy on bass, Ernie Adams on drums.



John Clayton conducts just some of the bass players on board.



Noteworthy

Fradley Garner International Editor *Jersey Jazz*

DUTCH BAND BURNS FOR LOUIS PRIMA ... OXFORD JAZZFEST TO SWING THE CITADELS ... LINCOLN CENTER PODCASTS JAZZ STORIES ... GERMANY'S WHO-WHAT-WHERE GUIDE GOES ONLINE ... GOOGLE ASTORIA HOT 8'S 'TIP EASY BLUES'

"JAZZ CONNECTION" IS A DUTCH BAND that yearns to burn for Louis Prima. Their latest CD, with 15 Prima favorites, bears the sextet's name and a subtitle, "Much Too Young to Lose My Mind." Recorded live, it marks the jive band's 20th anniversary — they're still kids compared with the venerable Dutch Swing College Band, relying on show-how to warm up a Euro audience. Four instrumentalists also sing, and their lady vocalist, **Chris Peeters**, has an endearing delivery. Copenhagen is a fall stop on this season's tour, posted on their website, "so you can travel to any place we play" and catch the show live. "We'd love some gigs in New Jersey and New York, if we can find a way to get over there," says Connection manager and tenor saxophonist, **Rob Henneveld**.
www.jazzconnection.nl.



"CELEBRATING BRITISH JAZZ" is the theme of The Oxford Jazz Festival, with top British artists performing April 21–24 at some prime historic venues, including the Ashmolean, the North Wall Arts Centre, Oxford Town Hall and Saint Michael at the North Gate, the oldest building in the "city of dreaming spires." An early offshoot of the American original, British jazz took root at the end of World War I, seeded by shellac records and American performers visiting England. The genre was spread from the 1920s on by British traditional jazzers such as **Ken Colyer**, **George Webb** and **Humphrey Lyttelton**, and swing and modern artists like **John Dankworth**, **Ronnie Scott** and **Norma Winstone**, as well as by guests from America and elsewhere. For more details and links: www.jazz-clubs-worldwide.com/promo/oxfordjazzfestival.htm. Or just plain Oxford Jazz Festival.

WHAT DO YOU HEAR WHEN PLAYERS stop playing and start talking? *JazzStories* — conversations with musicians (including, hopefully, vocalists) in podcasts produced by Jazz at Lincoln Center Radio. Podcasts are broadcasts from websites to iPods or other digital music players. At this writing the fifth program, with bandleader and composer **Maria Schneider**, had been pulled before

it was posted, for reasons undisclosed. But there will be more by April. A personal hero, pianist **Randy Weston**, born in Brooklyn in 1926, my own year of entry, talks to JALC's **Ken Druker** about the people and places he's known — from the black poet **Langston Hughes** and the Cuban percussionist **Candido Camero** to Weston's home borough and the Berkshires and far beyond. Subscribe free on iTunes for the 12:56-minute audio and/or video.

GERMANY'S FIRST NATIONWIDE jazz database is an interactive, updatable guide to venues, festivals and concerts, radio and TV stations, musicians, critics, journalists and much more. *Wegweiser Jazz 2.0* goes online this month in Darmstadt. The new medium enhances the 300-page *Wegweiser Book*, announced **Dr. Wolfram Knauer**,

director of Jazzinstitut Darmstadt. "England has a *Jazz Services* database, and France's *Annuaire du Jazz* will be a great resource when it goes online," Dr. Knauer told me, "but ours is the largest and at the moment most modern." There are articles on the funding system and state organizations, with addresses and contacts. The clubs entry gives seating capacity and music preferences, program directors and contacts. Users have total control over their entries and can update them at will. Asked what the 2.0 after *Wegweiser Jazz* stands for, Dr. Knauer said it "refers to the term 'Web 2.0' which implies interactivity." Google: Jazz Institut Darmstadt. **J**

WEB HIT-OF-THE-MONTH

TRUMPETER LEE COLLINS didn't make many records. He did a few sessions with **Jelly Roll Morton** in 1924, and later recorded with others, including blues singers and clarinetist **Mezz Mezzrow**. He also cut a few marvelous sides released as the Jones and Collins Astoria Hot 8. Recorded in 1929 and restored with bell-like clarity, you'll marvel at the Hot 8's "Tip Easy Blues." www.20sjazz.com/page/1032.html. Thanks to *Jazz on the Tube*, to which you can subscribe free of charge.

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

Jazz Journeys, near, far and in-between

Jazz for Young People®

Jazz at Lincoln Center's popular family concert series presents Jazz for Young People: "What is the Big Band Era?" with host Ted Nash and the Jazz at Lincoln Center Orchestra, Saturday, March 26, 2011, 1 PM & 3 PM in the Rose Theater at Frederick P. Rose Hall, home of Jazz at Lincoln Center, Broadway at 60th Street, NYC. Even 75 years after the big band era, scholars and fans — not to mention dancers — agree that this was the period when jazz reached its peak, not only of popularity but of musical greatness. Recommended for ages 6 and up. Come early and join us in the Atrium for family-friendly pre-concert activities. Young musicians (ages 8 and up) are invited to bring their instruments for a workshop in the Nesuhi Ertegun Jazz Hall of Fame. Events are 12 NOON – 2 PM.

Tickets can be purchased through jalc.org or CenterCharge at 212-721-6500 or at the Box Office.

For more information, visit jalc.org/jfyp

Attilio's in Dover March 30

The fantastic menu and welcoming ambience are a plus when vocalist Mickey Freeman puts on a show March 30. For all details visit www.attiliostavern.com.

Jazz Vocal Collective April 2 Fundraiser

We Need Your Help!! Singer Carrie Jackson's JVC Workshop is a supportive and highly specific environment where singers are helped to reach their full potential as artists. This intensive workshop weaves the story of the music, lyrics and the performer together in a creative class, leaving no performance, lyrical, musical or vocal stone unturned. It's appropriate for beginners, intermediates and professionals.

Carrie has been performing this music for over 25 years as an entertainer, entrepreneur, Vocal Coach/Teacher, in the off-Broadway and Cabaret worlds. Sessions begin with a vocal warm-up followed by breathing techniques, vocal dynamics and musical selections. Pianist Bob De Benedette and Carrie work together, specifically and supportively with each person to find the most effective and exciting

way for each of them to interpret and internalize the story of each song.

We hope to see you and get your support to make this labor of love for music happen; keeping the legacy of Jazz and the Great American Songbook Alive!! Come to the Fundraiser: Saturday, April 2 — Jazz Vocal Collective Showcase of the Stars @ Skippers Plane Street Pub, 304 University Avenue, Newark, NJ. Three Sets: 8:00 PM, 9:30 PM, 11:00 PM. Music Charge \$10. For more information, call 973-372-5409 or email info@cjayrecords.com,

The New School for Jazz and Contemporary Music Takes it to "The Streets"

April 4 to 16, 2011
The University of The Streets,
130 E. 7th St

NEW YORK —The New School for Jazz and Contemporary Music will present a series of gigs at a historic downtown performance space, the University of the Streets (UOTS), as part of the venue's monthly Curator Series. Under the curatorship of New School faculty member Chris Stover, the series will feature New School faculty Jane Ira Bloom, Samir Chatterjee, Armen Donelian, David Lopato, Arun Luthra, Andy Milne, Diane Moser, and Kirk Nurock; New School students Ben Flocks, Arthur Hnatek, Camila Meza, and Franky Rousseau; and two New School ensembles: the Brazilian Jazz Ensemble directed by Richard Boukas, and the Mingus Ensemble, directed by Andy McKee.

"Jazz is an art form that you must learn by doing. That's a fundamental belief shared by The New School for Jazz and Contemporary Music and at the University of The Streets," said Stover. "Playing at this legendary venue gives our students a terrific opportunity to perform what they've learned—and to learn from their performance."

In addition to the two weeks of dedicated New School concerts, members of The New School for Jazz and Contemporary Music community will perform at UOTS's upcoming Brazil Festival on April 26–27, with bands being led by faculty Richard Boukas and bass guitar student Amanda Ruzza.

For more information, visit <http://www.jazz.newschoool.edu>.

Westchester Jazz Orchestra Performs Monk Meets Mulligan

WJO "has been operating in the jazz stratosphere, earning a reputation as one of the top jazz big bands now in business." For this concert, on Saturday, April 2, 8 PM, the Orchestra will explore the works of pianist Thelonious Monk, a stunning composer who wrote close to 100 enduringly beautiful tunes, and Gerry Mulligan, an extraordinary baritone saxophonist and superlative composer/arranger.

Irvington Town Hall Theater, 85 Main Street, Irvington, NY. Reserved seating tickets \$35 adults/\$30 seniors/\$10 students. www.westjazzorch.org, Theater box office: 914-591-6602; WJO 914-861-9100

Chico's House of Jazz Proudly Presents...

Wednesday Night Jazz Jam Session
Every Wednesday at 8 PM recording artist Jeff Levine hosts Jam Sessions at Chico's.

Each session also features a different guitarist every week. Look forward to March 30 – Bob DeVos. Jam Sessions at Chico's House of Jazz are FREE to the public and open to all the talented Jazz musicians.

Chico's House of Jazz is proud to announce the continuation of "First Fridays" co-promoted by William Gardner Craftsman Club. From 5–8:30 PM, Happy Hour takes on a new meaning with the sounds of Neo-Soul at Chico's. Immediately following, The Blackberry Blues Band featuring Pamela Moore graces the stage.

For more information on "First Fridays," contact: Mark Johnson 732-804-6436, Kevin Puryear 732-927-3702, or Milton Morris 732-904-2188.

Try Chico's **every Friday**, as different **Blues** bands take the stage. Enjoy the best live Blues music the area has to offer each Friday night! March 25 – Billy Hector.

Jazz-infused Saturdays
Every Saturday at 9 PM different Jazz artists take the stage. March 26 – The Charlie Rouse Band.

For more information about other days of the week, and events in April and beyond, visit www.chicoshouseofjazz.com. For booking info, please Chico Rouse

by email: chico@chicoshouseofjazz.com or call 732-774-5299.

Chico's House of Jazz is located at 631 Lake Ave., Asbury Park, NJ 07712.

There is a \$10 live music charge for some of these events.

Red Bank's Jazz Arts Project Gala April 2

On Saturday, April 2, 2011 at 6 PM at Butterfly Fine Arts Gallery, 116 Broad St, Red Bank, NJ 07701, you are cordially invited to attend: "The Art of Jazz," a Gala Opening Night to benefit the Jazz Arts Project Educational Workshops and Programs for Youth.

Enjoy Jazz-Related Fine Art and World Class Live Jazz, Fine Wines & Hors D'oeuvres. The exhibition will include original artwork by local and national artists including oils, watercolors, sketches, fine art prints, photography and sculpture. Also on display will be significant jazz memorabilia on loan from The Institute of Jazz Studies — Rutgers University Library. All proceeds support the Jazz Arts Project Education and Youth Initiatives.

For more information, contact info@jazzartsproject.org or (732) 746-2244.

Keep an eye out for these upcoming events:

- Talkin' Jazz (every Monday in April)
- Jazz Arts Academy Spring Semester and showcase
- Summer Jazz Cafe (Beginning July 1)

Great Connecticut Plans Ahead

The Great Connecticut Traditional Jazz Festival has decided not to present a Festival during 2011, instead focusing its efforts on attracting sponsors for successful Festivals in 2012 and beyond. It must be stressed that The GCTJF has not ceased operation! The Board voted to offer those who have purchased tickets in advance, or who have donated funds toward the 2011 Festival, a full refund or the equivalent ticket for 2012. An e-mail newsletter will soon be issued. If interested in receiving it, contact the Festival by phone, or e-mail Ken. For further information, please contact Ray Ross at rross92239@sbcglobal.net or Ken Chant at kcjazz2001@yahoo.com.



Club Review: Jon Gordon

Bar Next Door, NYC, Feb. 26, 2011

By Eamon Kenny

Jon Gordon is a great saxophone player. Mr. Gordon's prodigious talent for improvisation has found him in the employ of the upper echelon jazz musicians on the scene. Previously unaware of his talents, I was fortunate enough to see his trio perform a strong set of standards and originals at The Bar Next Door in New York on a Tuesday in late February.

A relaxed take of "I'll Be Seeing You" began the set. The rhythm section fell deftly into the pocket as Gordon launched into his improvisation. Strong melodic phrases contrasted with flowing lines made up the bulk of his solo. His inside outside approach combined with a deep tone evoked Sonny Rollins played on an alto. Joe Martin on bass and Bill Campbell on drums rounded out the trio. A piano-less trio offers a soloist a great degree of harmonic freedom. Gordon took full advantage of this, stretching in and out of progressions and vamps with abandon. Flurries of double-time passages ensued, but the notes remained smooth and in the groove. Campbell's sympathetic drumming picked up on Gordon's direction and followed him into a peak of activity leading into Joe Martin's bass solo. Campbell and Martin are both solid sidemen, supportive of their leader and ready to pounce when they get their turn in the spotlight. Martin's solo flowed easily



through the tune, avoiding the clichés of his instrument while utilizing the full range of the fretboard. Following was a tune of Martin's named "Closure", a modern sound with a swing feel. The improvisations that followed grew naturally from the melody, characterized by short cells of notes developing into angular lines. Gordon's altissimo wailing kept the sound bluesy while dwelling in the modern realm.

Gordon has released a number of albums as a leader with a full repertoire of originals. The group played one such number, named "Twilight Soul," which has a straight feel with a Latin influenced drum beat. Campbell was able to overcome the limitations a small room can impose on a drummer, summoning all manner of sounds and dynamics from his kit with his sticks, brushes and at times his fist. Going full circle with Sonny Rollins, the set ended with "Oleo," a simple head arrangement with Gordon burning through the changes for a few choruses before quickly drawing things to a close, but not before the room had fully acquiesced to the whims of his ability. **J**

Eamon Kenny has been playing, composing and obsessing over music his entire life. Currently working towards a Masters of Music at New Jersey City University, Kenny comes from a long line of musicians who share one philosophy: if it sounds good, it is good.

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February Jazz Social | Norman Simmons

Story by Linda Lobdell | Photos by Tony Mottola | Co-editors Jersey Jazz

Just the mention of his name brought Norman Simmons an ovation, and that was before he played a note. Emcee Joe Lang introduces us to our guest with some background about this pianist and consummate partner to numerous great jazz vocalists. Simmons begins his tale, telling how he'd left the Woody Herman band and established a quintet with Flip Phillips, Bill Harris, and Ray Brown in 1952, '53. Oscar Peterson told him "I can see you have no problem with your technique..." and then showed Simmons exercises that turned his playing around. Oscar pointed out to him that unlike other musicians, piano players can't take their instruments with them. Norman therefore begins each warm-up by getting acquainted with the piano. "What will this piano let me play? Some are stubborn, some are easy. I introduce myself to this instrument." He does so today with a medley of Porgy and Bess tunes, saying he thought this instrument would like George Gershwin.

"When I was growing up, all the music was jazz. That's what was on the radio." He explained that most of the music being aired was under the ASCAP licensing umbrella. When in the early 1940s alternate performing rights organization BMI was formed to accommodate composers who couldn't get into ASCAP, ASCAP's hold on the airwaves was loosened and R&B, and the beginnings of rock and roll, started displacing jazz altogether. He noted that the problem of payola started, too, at the radio stations, which resulted in more repetition of certain songs. Norman himself got to liking some of the non-jazz just from hearing it so often.

But in the early days it was all jazz and everybody was into it. "We had a lot of dances in school, and at house parties, and everybody could sing all the songs" because they knew the music so well.



Growing up in Chicago during World War II, there was the Parkway Ballroom, which presented four live bands from 8 PM – 4 AM. He heard bands like Gene Wright and the Dukes of Swing, and the DuSablelites. "My mother didn't know *where* I was. I was dancing. There were lots of girls I was too afraid to talk to in school, and I could grab 'em and hug 'em on the dance floor."

He was born in 1929 into what he calls the Black Upper Class. His father had his own business, and they had an apartment with a Victrola and a piano. As a youth he was more interested in the mechanical workings of the piano than playing. A family downstairs had a Zenith record player with a powerful bass sound. Simmons and his brothers' bedroom was right above that Zenith; he could hear the bass coming through the floor, setting his mom's dishes vibrating. That's when he finally started practicing, playing by ear, and learning popular tunes.

Once, Clifford Jordan came to town and the young Simmons ended up playing with him. That was his first professional gig and

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NJJS President Laura Hull presents Kristen Dziuba the first Bree Jackson Memorial Vocal Scholarship. The late Bree Jackson's husband George Aue is on right.

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JAZZ SOCIAL *continued from page 41*

he was paid \$6 for it. “I learned the ‘Negro National Anthem,’ ‘After Hours,’ — the girls were all around the piano...” and that was all the incentive he needed to go home and learn another tune. He is still playing that tune in the Ellington Legacy band where he is pianist and chief arranger. And he learned to boogie-woogie like Earl Hines on the “St. Louis Blues.” “Those two octaves going in the left hand will wear you out! I can’t do it — it’s too hard!”

Simmons said first he enjoyed the popularity music brought him. Then he discovered there were other musicians in his school. Around the corner lived a postman with seven kids. “We all hung out at their house” where there was a “raggedy upright piano.” One of the sons played drums. Another guy with coke bottle glasses, Eli Sharp, he could *really* play the piano. And for the first time Simmons understood how the instrument could really be played. Oscar Peterson seemed way out of reach, but he became very motivated to go home and practice.

Joe Lang offers, “We talked about Ahmad Jamal...” prompting Simmons to reflect, “He had a big influence on more than just piano players. He influenced the whole music. Miles Davis would listen to Jamal all night. Miles’s first group was like an Ahmad Jamal trio. Comping, putting the accent on 4, that was all Jamal.” At the Vanguard, Simmons would sit next to Miles, who would say as he headed for the stage to sit in, “I guess I’ll go up and play some of these nursery rhymes,” referring to how Jamal kept things simple.

“Of course Ellington was my main influence. He used to come to the Regal Theatre in Chicago where there would be a movie and a stage show. I got backstage once when the movie was ending and the screen was going up. Someone called the half hour warning — in a half hour the band would have to start. None of the band members were on-stage yet; they were all at the bar. At curtain time, only Louie Bellson was on stage, all by himself at the drums. He started playing ‘Jam with Sam’ and slowly, randomly,

members of the band would stroll onstage and join in playing. Paul Gonsalves came out right on time for his sax solo. Meanwhile, Duke was fixing his cufflinks and talking to the ladies. He came on to introduce the next song with a piano intro and then just wandered off again. He never made a ruckus about where are the musicians.”

Simmons plays “If I Should Lose You.”

During the break, tickets to various great shows are raffled off. Also, importantly, a new scholarship has been established in honor of the late vocalist Bree Jackson. A number of donations were made to NJJS in her honor; the award will go to jazz vocal students. The inaugural winner is Kristen Dziuba, who’s studying with Roseanna Vitro at New Jersey City University. She accepts the award with thanks.

After the break, Norman talks about his relationships with some of the greatest jazz singers he’s famously accompanied over time. “They’re human beings, but they’re like Gods. They are dealing with a wonderful gift.” He had the “most fun” with Anita O’Day. “She was generous, open...she promoted me, saying ‘I’ve got the best accompanist in the country.’ You do develop a special relationship with your singer.”

About Carmen McRae: “She was my main teacher. She taught me about accompaniment and it affected all my playing. It was just me and her, nobody in between. She gave me *carte blanche*. She made me a leader — ‘Go to Norman’ — she’d say. At the Village Gate, backing Carmen on “Sunday,” two other band members were clashing, playing differently. I decided to lay it out, not play, because of the confusion. Later I told Carmen that I got out of it and let her sing with the bass player. She said ‘I don’t care about them. I’m following you.’” From Carmen he learned pulsation and orchestration. She showed him that if he plays all four beats, then all the music is played, nothing left for the singer. The accompanist shouldn’t play the melody or cross over the singer’s notes. Lay the chord down like a bunch of saxes, and orchestrate them so as not to guide or control the melody notes.

That melody space belongs to the singer. Don’t run all over the place. Simmons tells us if we listen to Sinatra’s arrangements, the trumpets set the stage for his voice to come in again. You have to find what’s needed and know what’s not needed.

A question from the audience: Is there any song that has a special meaning for you? “Lots have stories on my records. You have to find the one song that you can own, and that song will establish your whole style. Let other people get the message. Yes, many songs carry a piece of my history. When we played, we were talking to somebody. It’s virtuosity vs. the brain. The music needs to get to the body. When I play, the rhythm is a feeling.”

He wrote all the arrangements for the *Bittersweet* album. Of Carmen McRae, Simmons adds, “She had diction, and presentation. She’s one of my favorite singers, and really expresses the lyric. Sometimes when she sang a song it was the first time I really *heard* the lyric.”

Lang asks about a book Norman’s writing. “It’s a big book.” He shows us a section of it, called “For Love of Carmen McRae.” He wrote this part first to give to a Japanese woman who named her club after McRae. The book is to include CDs as well, so it’s hard to find a publisher.

Kristen Dziuba gets up to sing a couple of songs with the master. “That’s All” and her take on “There Will Never Be Another You” with a very funny original verse of hers sung before the standard. Joe Lang quips he might watch *American Idol* if he would hear Kristen’s type of singing.

Carrie Jackson in the audience asks for some more stories about Joe Williams. “He’s the only male singer I ever worked for. He was special. He polished what I learned from Carmen. After he left the Basie band, he had groups all over the country. He needed a musical director, and told me I could pick which gigs I wanted. Joe adopted me and shared everything he had with me. Joe kept all the band members together in the hotels. He would take me to interviews and let me do some of the talking in order to save his voice.” They were so close that people sent Simmons sympathy cards when Williams died. JJ



Norman Simmons with young guitarist Solomon Hicks, our March 20 Jazz Social guest.



Jazz Goes to School

The College Jazz Scene

By Frank Mulvaney

Princeton University, Feb 4: Composing in the Moment — Jazz Faculty Recital

This was by no means an ordinary faculty recital event. The quintet of virtuoso musician-educators performing their own compositions was the likes of which you are not likely to find except at a great university: Ralph Bowen (tenor sax), Bruce Arnold (guitar), Michael Cochrane (piano), Brian Glassman (bass), and Adam Cruz (drums). Collectively these gentlemen have awesome résumés which include: playing and touring the world with a list of musicians that reads like a Who's Who in Jazz; hundreds of recordings, compositions and publications; and teaching at America's finest universities. Jazz Studies Director Anthony Branker, with his own impeccable credentials as well, contributed two pieces but did not play.

We would hear 10 amazing, sophisticated, modern jazz compositions for a little more than a solid two hours of music with several of the pieces running in the range of 12 minutes. Ralph Bowen's "Just Reconnoitering" was well-chosen to kick off the concert. This rhythmically and harmonically complex very listenable composition opens up with interesting synthesizer-like sustained guitar chords. It becomes a showcase for Ralph's brilliant virtuosic tenor playing as the piece builds dynamically over vamping piano and bass chords. Everybody gets to solo on this long piece, each dazzling us with their musicianship. Many of you may not be familiar with Ralph and I want to assure you that he deserves to be counted among the elite saxophonists on the scene today. This was followed by Michel Cochrane's very pleasant composition called "Starry Night." This beautiful, lilting bluesy waltz was well led by sax and guitar. Next we had Anthony Branker's emotional ballad "The Selfless Soul," inspired by his memory of much-loved Bill Fielder, who was trumpet professor at Rutgers for many years. Ralph, who was a colleague of Fielder's, played magnificently as the evocative emotion gradually becomes more intense and then quietly fades. Drummer Adam Cruz contributed a piece called "Silent Circle" that featured his outstanding controlled percussion work. Brian had a very inventive bass solo early on and Bruce provided impressive guitar comments. You might have guessed that Mr. Bowen's composition "Altitudes" would include some stratospheric playing and it did. It also had some great sax/guitar harmony and very interesting rhythms including a march-like beat as well as some very clever guitar sounds with a steel drum effect.

The second set commenced without the pianist for Professor Branker's composition "Why Not." It's chock full of ideas and explores multiple avenues. While we had some terrific sax/guitar harmony the piece was more about rhythm and percussion and Brian and Adam were really into it. Adam had a particularly

interesting solo playing the drums with his hands like they were bongos. Bruce also had a great guitar solo. Mr. Arnold utilized several electronic sounds on his guitar palette for his "Heard Instinct" (interesting play on words) as he soloed from the outset. We had more fascinating guitar/sax harmony and a clever bass solo that had Brian playing the melody. Next up was "Elevation" by Mr. Cochrane. This was a most enjoyable up-tempo mainstream/ bebop style composition that featured the biggest drum solo of the night. The power, control, inventiveness and finesse that Mr. Cruz demonstrated leads me to believe that this young man is shortly going to be well-known as one of the top dogs. Brian's beautiful ballad "He Warmed Us" took us into the home stretch. I learned from Brian when I saw him a week later that the source of inspiration for the composition was actually his own father. The final tune of the evening was "013 Blues in B" by Mr. Arnold. Bruce took a long solo right out of the chute and it certainly was his

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COLLEGE JAZZ

continued from page 43

privilege as composer. The tune typified the rhythmic and harmonic complexity of the entire evening's program and afforded all the players one last chance to thrill us with their artistry.

Rowan University, Feb 11: Jazz Goes to Broadway

This was the final event of the 41st Annual Rowan Jazz Festival for high school bands. As usual the program featured separate segments for the lab band and the big band. One can never predict the lab band configuration. This year's edition has 16 members including two guitars, two flutes, three saxes, three trombones, two trumpets, a tuba, a clarinet and traditional rhythm trio. The lab band performed eight selections all arranged by illustrious alum Nick Fernandez (five) and Jazz Studies Director Denis DiBlasio (three). "Greased Lightning" from Grease was a perfect opener. It's a great rock tune that's fun to listen to and fun to play, especially so for guitarist Jeff Ralston, who had a dandy solo. "Fine, Fine Line" from Avenue Q was a pleasant surprise. It was most definitely a jazz arrangement and a clever one at that, featuring outstanding drumming by Gavin McCauley (2011 NJJS scholarship recipient) with both brushes and sticks. The tune swung nicely with wonderful full ensemble harmonic effects made rather unique by flute influence and featured a fine solo from John Porco (bari sax). The very familiar *West Side Story* classic "Tonight" had a marvelous trombone solo by Andy Bohn all by his lonesome at the outset to which was added the rhythm section, then flutes and clarinet, then bari sax and then the rest of the crew for a very satisfying listening experience at a slower than normal tempo. I thought the

highlight of the set was Mr. Fernandez's arrangement of "Fascinating Rhythm" which featured an awesome long piano intro by sit-in guest Professor Dean Schnieder. The chart emphasized the flutes and clarinet in a dynamic dampening and then a bust out by the brass and reeds followed by just the piano trio with a march-like rhythm before final resolution and gorgeous harmony from the full ensemble. The ballad "Try to Remember" from *The Fantasticks* was an enjoyable moderate swing that had tenorist Joe Straczynski in the spotlight much of the way. Professor Marian Stieber honored us with a marvelous vocal rendition of "Send in the Clowns" from *A Little Night Music* backed by very tastefully dynamic ensemble support. "Lullaby of Broadway" from *42nd Street* was an interesting calypso arrangement that morphed into a hard swing and featured a first rate bass solo from Frank Prendergast and great licks from guitarist

John Demko. For the last tune of the set special guest trumpeter Joe Mosello blew the heck out of "Supercalifragilistic..." which was a fast swing arrangement that also featured a hot drum solo from Gavin.

The big band opened the second set with a marvelous Bill Holman arrangement of "Ole Man River" from *Showboat* generally considered by the experts as the first modern musical play from back in 1927. This was a big swinging chart that really roared, featuring an outstanding piano solo by Chris Simonini (2010 NJJS scholarship recipient). The whole rest of the program was Mark Taylor arrangements starting with "This Can't be Love" from *The Boys from Syracuse*. Trumpeter Andrew Ennis was featured on this very familiar Rodgers and Hart gem. "Cool" has always been a favorite number from *West Side Story* and the ensemble did a great job with it. This is a

natural brassy tune and the trumpets and trombones used plungers in the early going and then opened up behind some appropriately aggressive drumming. Another Rodgers and Hart tune followed from *Jumbo* — the much loved ballad "My Romance." Matt Hartman delivered a wonderful flugel solo before the middle up-tempo chorus preceding the return to ballad mode. Guest trumpeter Joe Mosello then came out to solo on the final two pieces. His use of flugel was fabulous on "My Foolish Heart" from the film by the same name and the full ensemble harmony was a pure delight. Concluding this very satisfying evening of musical theatre-inspired jazz was "The Song is You" from the 1932 Jerome Kern/Oscar Hammerstein II show *Music in the Air*. This tune is often cited as a challenge because of the tough chord changes and difficult bridge but it was duck soup for Joe, who peeled paint from the ceiling with his searing improvisation.

Partial 2011 College Jazz Performance Schedule

MONTCLAIR STATE UNIVERSITY

April 17: MSU Jazz Band I (the varsity) – classic big band charts and originals, 3:00 PM

April 27: MSU Jazz Band II and Vocal Jazz Ensemble – big band favorites and standards, 8:00 PM

All performances are in the acoustically impressive and beautiful Leshowitz Recital Hall on the Montclair campus and all are FREE admission.

NEW JERSEY CITY UNIVERSITY

April 11: NJCU Jazz Ensemble with John Pizzarelli and small jazz ensembles, Margaret Williams Theatre, 7:30 PM, \$15 (\$10 students)

April 25: High School Jazz Day with guest artist trumpeter Randy Brecker, Rossey Hall and Margaret Williams Theatre, 10:00 AM to 5:00 PM, FREE admission

The modern campus of NJCU is on Kennedy Blvd. in Jersey City. Be early because parking can be a challenge but the quality of the programs makes the effort well worth it.

PRINCETON UNIVERSITY

April 6: Master Class with trumpeter Terence Blanchard, McAlpin Rehearsal

Hall in the Woolworth Center, time TBA. FREE admission

April 8: Terence Blanchard Quintet "A Tale of God's Will (A Requiem for Katrina)" with members of university orchestra and jazz program, McCarter Theatre, 8:00 PM, \$15

May 7: Concert Jazz Ensemble and small ensembles presents "Mingus, Mingus, Mingus", Richardson Auditorium, 8:00 PM, \$15

Make a day of it and stroll the beautiful campus, visit the university art museum (finest in NJ and FREE) and have dinner at any of several fine restaurants in all price ranges in the quaint Princeton village just a short walk to the concerts.

ROWAN UNIVERSITY

April 5: Small Jazz Ensembles Concert – standards and originals, Boyd Recital Hall, 8:00 PM, FREE admission

April 7: Lab Band and Big Band Concert – unique ensemble sounds/compositions and big band favorites, Wilson Concert Hall, 8:00 PM, FREE admission

Wilson Concert Hall is a modern, large and comfortable venue with amazing acoustics. Convenient FREE parking

**William Paterson University, Feb 15:
Saxophonist Tia Fuller**

The student group that opened for Ms. Fuller was surely one of the finest student jazz groups I have ever seen, and I have seen quite a few. It was a quintet led by senior pianist Billy Test with Master's student Ryo Noritake from Japan on drums, Nate Giroux (alto), Nicole Glover (tenor) and Adrian Mooring (bass). Adrian was a recipient of a NJJS scholarship grant last year. This is a concept group exploring the music of Lennie Tristano and his disciples. You may not know that Mr. Tristano, though blind from infancy, was one of the most influential pianists of the bebop and cool jazz movements until his passing in 1978 at the age of 59. The first selection was a Wayne Marsh composition called "Background Music" which opened with a long eloquent bass solo by Mr. Mooring. It's a very pleasant tune to listen to and featured some marvelous alto/tenor harmony augmented by incisive comments by pianist Test followed by impressive solos from Nate and Nicole before Billy launched into brilliant improvisation that drew an appreciative reaction from the audience. Tristano's own composition "Wow" followed with sensational solos by all especially from Nicole who may be the finest female student saxophonist that I have yet seen. At this point I'm realizing how sophisticated the music and the group really are. There was delightful two-horn interplay and Billy's piano work was breathtaking. I don't want to be repetitive but there was so much more of the same on Lee Konitz's tune "Subconscious Lee." I wish I had a recording of the set and I'm sure that if you had been there you would be raving just like me about these extraordinarily talented young people creating fabulous jazz.

The featured quest artist Tia Fuller opened her set by playing her alto from the first step out of the wings following an aggressive drumming intro by phenomenal 19 year-old Justin Faulkner. The music we heard was from Tia's latest CD called *Decisive Steps* and is mostly her own compositions. The first selection was "Clear Mind" a rhythmically complex composition which established in my mind that I was seeing one heck of an alto player with amazing mastery of her instrument. I would say an apt description of Tia's playing is Coltranesque. Tia's older sister, pianist Chamie Royston, also gave notice that she is a heavy hitter in her own right. Chamie is the wife of Rudy Royston, Tia's regular drummer, and was the recipient of an NJJS scholarship while in the Rutgers master program in 2007. Tia is not shy about talking to the audience and it is there that her warm personality is very apparent. Along with her exceptional stage presence and confidence combined with her awesome musicianship she has everything going for her to become a jazz superstar. Unfortunately she did not announce the second tune, because it was a humdinger. It was another rhythmically complex piece which featured a fabulous long drum solo that drew audience raves as Tia on wireless mic walked behind the band to allow Justin an exclusive spotlight. This was followed by sister Chamie's composition "Windsoar," a really interesting musical trip that opens like a pensive ballad with a wonderful long piano solo and Tia dazzles as the pace quickens and percussion becomes more intense and then almost frantic before returning to earth for some more piano dominance then back up briefly before Tia takes it home. "Ebb and Flow" is a



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very descriptive title of a composition that is mostly about complex rhythm and percussion on which Tia switched to a curved soprano horn. Bassist Luques Curtis really shined on this one. The young man is only 27 years old and is already making a name for himself in Latin jazz following graduation from Berklee in Boston where he was on full scholarship. He is currently working on a project with the likes of Brian Lynch and Ralph Peterson. "Kissed by the Sun," a beautiful bossa melody, made for a nice change of pace with Chamie contributing more great piano work and the boys working hand in glove. It was now after 6 PM and Jazz Room producer Dave Demsey thought Tia had concluded but she had lots more to say and went right into a long unaccompanied solo on "I Can't Get Started." This 34 year-old woman is simply amazing and her improvising ideas seem endless. She had one more on her agenda and possibly for fear of being whisked off the stage for violating overtime protocol she did not skip a beat and went right on with "My Shining Hour." This is also the last track on her CD. I think it was a fitting climax as it went through several tempo changes and is a demonstration piece for Tia's incredible talent. **JJ**



Caught in the Act
 By Joe Lang
 Past NJJS President

Variations in Search of a Theme: The Music of Michael (Mickey) Leonard

Metropolitan Room, New York City
 January 22 and February 10, 2011

For most listeners of classic popular music, the name of Mickey Leonard is undeservedly under-recognized. His consistently engaging compositions, with a few exceptions like “I’m All Smiles” and “Why Did I Choose You,” are mainly known to the discerning group of song lovers who frequent various cabaret shows, mostly in Manhattan. This is unfortunate, for as anyone who attended one or both of the shows organized by Karen Oberlin at the Metropolitan Room featuring Leonard’s songs quickly came to realize, they are deserving of greater attention.

Leonard is best known to the public as the composer of the score for *The Yearling*, a short-lived Broadway musical, with lyrics by Herb Martin, which was blessed with a magnificent score and a less than stellar book. He has had an active musical life as an arranger for singers like Dick Haymes and Nancy Sinatra, a composer for various television and film projects, and a composer of music for the theatre.

There were a lot of common elements to the two performances at the Metropolitan Room. Obviously, the songs of Leonard were featured for both evenings. The husband and wife team of Karen Oberlin and David Hajdu were charming and informative hosts. Vocalists Maud Hixson, Joyce Breach, Ellen Bullinger, Mark Nadler, and Marissa Mulder, as well as pianist Jon Weber and guitarist Gene Bertoncini made the scene on both dates. The first presentation also included vocalists Mark Murphy, Barbara Brussell and K.T. Sullivan,



Karen Oberlin. Photo by Heather Sullivan.

while Daryl Sherman, Tex Arnold, Jane Scheckter and Sandy Stewart added their talents to the second show.

The band for the first show was comprised of Weber, Bertoncini, cornetist Warren Vaché and bassist Tom Hubbard, and they got the music started with a sprightly take on “Teach Me How to Dance.” Weber and Bertoncini, with bassist Paul Beaudryu opened the second show with the same tune, but gave it a gentler feeling this time around.

David Hajdu provided a word portrait of Leonard before the vocalizing started at each show.

Karen Oberlin not only put these two magnificent tributes together, but lent her considerable vocal talent to both evenings, singing “Don’t Let a Good Thing Get Away” and “Everything Beautiful” during the initial show, and repeating the second of these as well as performing “The Kind of Man a Woman Needs” the second time around. This is a lady who has a wonderfully appealing voice, and is a first rate interpreter of lyrics.

Another featured performer for both shows was Maud Hixson, a superb jazz-influenced vocalist from the Twin Cities. On the first show she sang two numbers, “Childhood’s End,” a wistful rumination, and “Growing

Up Is Learning to Say Goodbye.” For the second evening, she was given four selections, “Spider and the Fly,” “Don’t Let a Good Thing Get Away,” “Why Did I Choose You,” sung in French, and “Childhood’s End.” Hixson was previously unknown to most of the audience, but she made an impression that is bound to be lasting.

Ellen Bullinger was a new performer to me who showed herself to be possessed of a powerful voice and a strong dramatic sense. Her reading of “Where Do the Lonely Go” on the initial evening was passionate, and she gave fine performances of “I’m All Smiles” and “Growing Up Is Learning to Say Goodbye” at the next show. At both shows, she joined Oberlin for some whimsical wordless vocalizing.

Words often applied to Mark Nadler are “wildly uninhibited,” and his performances of “Let Me Off the Boat” at both shows did nothing to dispel this image. Even more manic was his second show take on “Old World Charm” where he bounced around the audience, exaggeratedly flirting with many of the ladies in the audience.

Jon Weber is among the first call accompanists in the Big Apple, but he is also a fine and sensitive jazz player as he demonstrated by playing a song that Leonard wrote for David and Karen’s son,

“Lullaby for Nathan Charles,” at both shows. The second show found Gene Bertocini caressing the haunting melody of “I’m All Smiles” as only he could.

“Moonshine” is a song from *The Yearling* that received very different readings from two pianists who also vocalize on occasion, Bill Zeffiro at the first session, and Tex Arnold at the second.

There are few vocalists as individual in their approach to songs as Mark Murphy. His stunning performance of “I’m All Smiles” proved to be one of the highlights of the first evening. Another memorable moment came when Joyce Breach convincingly inhabited “Not Exactly Paris,” a lovely melody with sensitive lyrics by Russell George, which she winningly repeated at the subsequent evening.

Barbara Brussell is a versatile singer who lent a torchy longing to “The Kind of Man a Woman Needs,” and then tapped into the humor of “Tame Me.” She is living in California these days so it was nice to see

her back to New York City, even for this relatively brief appearance during the first show.

Daryl Sherman, Jane Scheckter and Sandy Stewart have distinct vocal styles, and each of them gave us a taste of their exceptional talents. Sherman sang Herb Martin’s sweet lyric to “My Pa/My Love” with great charm and feeling. Scheckter addressed the somewhat quirky lyrics by Marshall Barer to “The Time Has Come” with great aplomb. Sandy Stewart is among the most elegant of singers, and her reading of the lyrics for “Why Did I Choose You” was simply magnificent.

Both shows closed with Mickey Leonard coming to the stage to perform his musical monolog “Bach & Bill,” a piece that describes an imaginary meeting between classical composer Johann Sebastian Bach and jazz pianist Bill Evans. Leonard and Evans were friends, and he provided arrangements for the Evans album *From Left to Right*, one that contained “Why Did I

Choose You” and “I’m All Smiles” among its selections. Evans was noted for his classical influences, Bach being one often cited.

These two evenings gave the enthusiastic audience a good sense of the breadth of Leonard’s achievements as a composer of refined songs. The performers gave his melodies the kind of loving and respectful interpretations that they deserve. The show also shone a light on the talented lyricists who have worked with Leonard, particularly Herb Martin who was his most frequent collaborator. Having seen a show by Maud Hixson a few years ago that was devoted to Leonard’s songs, I had some more familiarity with his output than I would have without that exposure. These two shows gave me an even greater appreciation for the creative genius of Mickey Leonard. Kudos go to Karen Oberlin for the commitment to good music that she demonstrated in gathering a stellar cast of musical artists to give Leonard these loving tributes.

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Read Joe Lang’s review of this CD on page 54

CAUGHT IN THE ACT

continued from page 47

The Fun Bunch Big Band

Bickford Theatre, Morristown
December 13, 2010

The joint was jumpin' at the Bickford Theatre on December 13 when The Fun Bunch Big Band and special guest Lew Tabackin gave the enthusiastic audience an ample sampling of modern big band sounds.

This is a band of fine musicians, led by baritone saxophonist Shane Z, who play a book of refreshing charts with a tight ensemble sound. Along the way, there are ample opportunities for improvisatory flights by several outstanding soloists.

"Limehouse Blues," arranged by Terry Waddell, was the opener, and it introduced the solo voices of David Mullen on tenor sax, Vinnie Cutro on trumpet and Phil Jones on trombone. These players, along with the leader, alto saxophonist Frank Basile, flugelhornist Bill Ash and pianist Bob Debenedette handled the bulk of the soloing during the concert.

Prior to the arrival of Tabackin, the full band played nine selections that included a couple of originals, several familiar tunes with new arrangements by Waddell, and a couple of recreations of classic charts from other bands.

The originals, both written and arranged by Ed Gaston, were "Brown Eyes," a gentle ballad featuring the artistry of Phil Jones, and "Auralsynthesis," an adventurous piece that placed the spotlight on Basile, Ash and Debenedette, each of whom acquitted themselves admirably.

The influence of the Stan Kenton sound was palpable in many of Waddell's arrangements, especially "Here's That Rainy Day." Particularly appealing was his reworking of Gerry Mulligan's "Five Brothers," a selection that emphasized the impressive sax section.

In keeping with the Kenton connection, they recreated the Lennie Niehaus chart of "Whatever Lola Wants" that was written for the Kenton band. They also played the



Flutist and tenor saxophonist Lew Tabackin.
Photo © Dirk Stockmans. www.coloursofjazz.com

Buddy Rich Big Band arrangement of "Love for Sale," giving drummer Rick Visone a featured role.

Tabackin eventually arrived on the scene with his tenor sax and flute. Tabackin is a player who is a fountain of ideas, bringing forth torrents of notes with the kind of imagination and virtuosity that is rarely heard this side of Sonny Rollins. Fittingly, he opened with a song composed by Rollins, "Doxy," accompanied only by the rhythm section. The other piece where he played primarily with the trio backing was Duke Ellington's "Self Portrait of the Bean," although the sax section blended in at the end.

Having spent many years on a big band with his wife Toshiko Akiyoshi, Tabackin was right at home in front of the Fun Bunch either with his flute as on Juan Tizol's "Pyramid," or with his tenor on "Crash Course," "Body and Soul" and the blazing closer, Akiyoshi's "Chasing After Love."

As they got ready for the final number, Tabackin remarked favorably about the stamina of the band. It was indeed a remarkable 90-plus minutes of wonderful

big band jazz, and the addition of Tabackin to the later stages of the program was the icing on a very tasty musical cake.

Jazz at Lincoln Center Orchestra; Ute Lemper, Special Guest

The Music of Kurt Weill
Frederick P. Rose Hall – March 3-5, 2011

There are some concerts that you attend where you sit there at the end and think "WOW!" The celebration of the music of Kurt Weill by the Jazz at Lincoln Center Orchestra, featuring guest vocalist Ute Lemper, was just such an event. It was performed for three evenings from March 3-5.

Kurt Weill had two distinct phases to his career. His initial success was achieved in his native Germany when he and Bertolt Brecht created *The Threepenny Opera* in 1928. He also worked with other librettists in Germany before moving to Paris to escape the specter of Nazism. There he reunited with Brecht for the ballet *The Seven Deadly Sins* and created a musical theater piece, *Marie Galante*, with Jacques Deval. In 1935, he moved to the United States, following a brief stay in London. Once settled in the United States, he turned to the American musical theater, and adopted a composing style that owed much of its inspiration to this genre of musical expression. His first success over here was *Knickerbocker Holiday* with lyrics by Maxwell Anderson, produced in 1938. Among his other major pieces for Broadway were *Lady in the Dark* (1941), *One Touch of Venus* (1943), *Street Scene* (1947), *Love Life* (1948) and *Lost in the Stars* (1949). He died at the age of 50 from a massive coronary, cutting short a creative career that was rich and memorable.

Ute Lemper is renowned as one of the premier Weill interpreters, usually in a cabaret environment. On this occasion, she found herself singing with arrangements for a big jazz band, and she adapted magnificently to the challenge. The impressive arrangements were provided by JALCO members Wynton Marsalis, Sherman Irby, Victor Goines, Carlos



Ute Lemper performs The Music of Kurt Weill with the Jazz at Lincoln Center Orchestra with Wynton Marsalis. Photo: Frank Stewart for Jazz at Lincoln Center.

Henriquez, Vincent Gardner, Marcus Printup, Ali Jackson, Chris Crenshaw and Ted Nash, who served as musical director for the concert. Other charts were provided by occasional JALCO player Andy Farber, and Richard DeRosa.

The first half of the program was devoted to Weill's European period. To open, Lemper sang Weill's first song of note, "Alabama Song," a rich, dark piece with a chart by Irby that possessed a moody swing feeling that perfectly captured the spirit of the song. Next up was "Kanonen Song (The Army Song)," a sardonic song about war from *The Threepenny Opera*. Nash's exciting arrangement could best be described as military jazz. Elliot Mason on trombone and Marcus Printup on trumpet added to the excitement. Nash also arranged the nightmarish chart for a dramatic piece from the same show, "Pirate Jenny." The Goines arrangement for "Lotterieagents Tango" from Silbersee was interesting with eerie undertones. Warren Wolf on vibes provided a superb solo interlude. "Surabaya Johnny" from *The Happy End* is a torch song to end all torch songs, and the Marsalis chart was

filled with moments of dissonance that effectively reflected the anguish of the lyrics. For several of these selections, Lemper mixed both the English and German versions in her renderings of the lyrics.

The set concluded with three selections from *Marie Galante*, all sung in French. "Le Grand Lustucru" is a song about death, and the dirge like opening in the arrangement by Marsalis set the appropriate tone for Lemper's vocal. Her performance of the dreamlike "Youkali" was a stunning piece of vocalizing, abetted by the French-flavored setting provided by Grenshaw that featured a soulful alto sax turn by Irby. *Marie Galante* premiered in Paris in 1934, but "J'Attends un Navire" found new life as a favorite of the French resistance movement during the 1940s. The reading by Lemper had a Piaf-like quality, and Farber's hip chart left space for a nicely boppish solo on alto sax by Nash.

At the start of the second half of the concert, Marsalis started blowing his trumpet as the band emerged onto the stage and took their seats. He was joined by some

wordless vocalizing by Lemper, some notes from trombonist Gardner, and a bluesy Joe Temperley bass clarinet intro before they launched into DeRosa's intriguing arrangement for "My Ship" from *Lady in the Dark*. Lemper was wonderfully torchy in her singing to the Printup chart of "September Song" from Knickerbocker Holiday, with the muted trumpet of Marsalis adding tender accents. "The Saga of Jenny" from *Lady in the Dark* has richly humorous lyrics by Ira Gershwin. Gardner's chart reflected the psychotic state of mind reflected in the words, but the combination of the quick pace of the arrangement, Lemper's slight accent, and the sound system combined to make many of the words unintelligible, thus losing a lot of the humor in the lyrics. This was the only time during the concert when there was any problem with the sound, at least for my ears.

The rhythms in Jackson's arrangement of "Speak Low" from *One Touch of Venus* added a touch of a Latin feeling

to a nice vocal by Lemper. Victor Goines took his bass clarinet in hand, and blew a terrific solo on this selection. "This Is the Life" is a song from *Love Life* that reflects the initial reaction of a recently divorced man. Lemper sang it from a female perspective to an arrangement from Marsalis. No Weill retrospective would be complete without the inclusion of his most famous song, "Mack the Knife." The chart was from Henriquez, and Lemper gave us a bi-lingual reading that eventually evolved into a revisiting of "Alabama Song," the song that opened the evening.

This was a fully satisfying evening of music. Lemper was a genial host. She sounded wonderful, confident in her delivery, tuned into the lyrics, and had a jazzier element in her singing than I had expected. The band was tight, swinging and replete with consistently impressive soloists. Weill's eclectic tunes enjoyed musical settings that enhanced each of them. The natural affinity between the worlds of jazz and musical theater was demonstrated with imagination and passion by the JALCO and Ute Lemper.



WPU Jazz Room Series Hits a High Note with Latin Jazz Ensemble

By Tony Mottola Co-Editor Jersey Jazz

One of the unique features of the long-running Jazz Room Series at William Paterson University in Wayne is the pre-show “Sittin’ In” segment, an informal discussion with the day’s guest artist. For the Sunday afternoon February 27 show (the third in the five performance 2011 season) the guest was high-flying trumpeter Joe Mosello and our host was Chico Mendoza, WPU’s longtime Latin Jazz Ensemble Director.

At the Q&A we learn that Mosello took up the trumpet at an early age, and benefited from a small town Pennsylvania public school music program that offered “a real good band and education program.”

“If I’d been born eight miles away I might have been a butcher,” Mosello quipped.

The young trumpeter was already in the town’s high school band in the fourth grade.

“There was only one band in the school system,” he explained. “When we marched down the street it was a sight to see.”

Mosello went on to study trumpet at the Eastman School of Music, during the time that Chuck Mangione was jazz director, and earned a degree in music education. After graduation he served three years in the U.S. Army as a member of the Jazz Ambassadors band in Washington, D.C.

Asked about his early influences he quickly mentions Doc Severinsen and Maynard Ferguson, two players well known for their prowess in the trumpet’s upper register. Mosello became a follower of the Ferguson band, attending performances and seeking out the trumpet players. He came around often enough to be greeted with, “Oh, you again.”

When he asked about the possibility of getting an opportunity to play with the band he was told, “We’ll keep you in mind.”

It was his service band experience that finally broke the ice. Mosello sent a tape of his playing to Stan Mark, the band’s first trumpet chair and a former U.S. Navy musician.

“Now they weren’t giving me the cold shoulder,” Mosello said. He joined the band six months out of the Army and stayed for five years, during which time Ferguson scored his biggest chart hit with the theme from the film *Rocky*.

With the Ferguson experience under his belt, Mosello came to New York in 1980 and quickly got hired for a one-month European tour by the Mel Lewis band. The month

turned into 25 years, as the trumpeter remained with that group as it morphed into the Vanguard Orchestra, finally departing in 2005. His many other performing credits include stints with Frank Sinatra, Harry Connick, Jr., Ray Charles and B.B. King.

With a growing family, Mosello settled in to work Broadway shows and, these days, more and more teaching, including private students, and one day a week each at Lehigh University and J.P. Stevens High School in Edison, home of one of New Jersey’s perennial top school jazz bands.

For this day’s show the accomplished musician would be performing with the WPU Latin Jazz Ensemble. But first up was a set by the WPU Wayne Shorter Ensemble, which is directed by faculty member Steve

LaSpina. The ensemble is a project group, one where a group of students come together and select a field of study for a semester, in this case the music of Newark native Wayne Shorter.

The quintet could well be called “the State of Arizona salutes Wayne Shorter,” WPU’s Jazz Studies coordinator Dr. David Demsey joked in his introduction, as three members — Zachary Gillespie (trumpet), Vincent Kaufmann (saxophone) and Arthur Vint (drums) — all hail from the state. Joined by pianist David Zaks and bassist Daniel Duke the group ably assayed four Shorter pieces, with notable turns on “Nefertiti” and “Black Nile.”

After a brief break the 15-member Latin Jazz Ensemble assembled and the ebullient Mr. Mendoza took charge of the stage. For this

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performance the ensemble's student players were joined by a cadre of distinguished WPU alumni, including trumpeters Raymond Vansco, Nathan Eklund and Max Morden, saxophonists Jeremy Shaskus and Ron Olender and drummer Nick Scheuble.

The multi-instrumentalist Mr. Mendoza kicked off a riff on his hand blocks and the band roared off to one of the afternoon's many salsa-fied Latin delights. Chico then invited the day's featured guest to the stage and Mosello wasted no time in going straight to the high stuff, performing a Latin-tinged "Maria" (often a showcase for mentor Ferguson). The bravura arrangement came down from the stratosphere for a trombone interlude but the rubato close had Mosello's trumpet blasts scratching the rafters of the Shea Center auditorium.

"If you ever want to break your lease, call Joe," Mendoza cracked as the applause died down.

Next up was a slow and funky rendition of "Caravan" that featured student player Melissa Strolovitz on soprano sax, carrying the exotic, languid melody and joining Mosello to solo over a long closing band riff.

The group pared down to just the rhythm section as Mendoza took to the vibes for a "Night and Day" and "Fly Me to the Moon" medley, after which he announced, "And now, as we say in El Barrio, it's time for some rice and beans" and with his massive hands proceeded to pound out those unmistakable double-octave piano riffs that are the feet-moving hallmark of Latin jazz.

Highlights of the musical feast that ensued included "Sway," "Somewhere" (another Ferguson-esque trumpet tour de force) and Dizzy Gillespie's infectious Afro-Cubop "Manteca."

And then, with a glance at his watch, Mr. Mendoza informed us, "It's 6:30, and just like we promised, you'll be home in time to watch *60 Minutes*." Hopefully, with a big plate of arroz y frijoles. JJ



Other Views

By Joe Lang
Past NJJS President

Last month, I did not do a CD review column, so there is a lot of ground to cover this month.

■ **SEAN SMITH** has always been, for me, one of the most interesting bassists on the scene. He has a coherence and compositional sense in his solos that never dismisses the song being addressed while still adding lines that hint at full melodies just around the corner. On ***Trust (Smithereen – 1001)***, Smith has called upon a trio of musical sympathizers, guitarist John Hart, saxophonist John Ellis and drummer Russell Meissner, to explore 12 of his original compositions. Each piece is unique and has an accompanying title that demonstrates Smith's musical and intellectual curiosity. His band mates travel Smith's musical paths with their own wonderful imaginations, and bring out all of the nuances in his compositions. This is music to be listened to with concentration at the forefront. Each session spent with this music will bring new rewards. (www.SeanSmithJazz.com)

■ Smalls is one of those jazz clubs that really feels like a jazz club. It is not a place for casual listeners, but that does not mean that the music presented there is pretentious or inaccessible. It just means that it is the kind of place where the music is presented without any surrounding frills to distract from the artistry on the stage. The club has been releasing a series of CDs documenting performances at the club. Bassist **BEN WOLFE** led his quintet at the club for two evenings in May 2010, and the highlights of the two evenings have been released on ***Live at Smalls (Smalls Live – 15)***. The album contains nine Wolfe originals that are exciting straight ahead jazz tunes played by Wolfe, saxophonist Marcus Strickland, trumpeter Ryan Kisor, pianist Luis Perdomo and drummer Gregory Hutchinson. Each of the players is given plenty of opportunities to demonstrate their individual strengths, and do so with consistently appealing results. If you cannot make the scene at Smalls, this disc will give you a neat taste of the kind of quality music that you can find there. (www.smallslive.com)

■ Just a man, his guitar, his imagination and 12 terrific songs, can make for some wonderful musical moments, especially when the guitarist is **VINCE LEWIS**. His uncluttered approach to the music on ***Jazz Musings (Vince Lewis Music – 4508)*** is refreshing and highly entertaining. Each note that he plays seems carefully considered, but they flow naturally and fluently. The songs are "Poor Butterfly," "Nancy with the Laughing Face," "I'm Glad There Is You," "When I Fall in Love," "I Remember You," "Old Folks," "A Quiet Thing," "I've Grown Accustomed to Her Face," "Stars Fell on Alabama," "Polka Dots and Moonbeams," "People" and "Serene," all of them gems from the Great American Songbook except the last of them which is a composition by Wes Montgomery. This is an album of sensitive and personal Jazz Musings that are ones you will treasure. (www.vincelewis.com)

■ Swedish-born guitarist **TOMAS JANZON** has been living in this country for about 20 years, and has absorbed a lot of the influences of the giants of jazz guitar who have plied their trade on these shores, particularly the players who spent some time in organ combos. For ***Experiences (Changes Music – 113)***, Janzon has three veteran players, pianist/organist Art Hillery, bassist Jeff Littleton and drummer Albert "Tootie" Heath, as cohorts on a 10-song program that finds him fronting various combinations of the personnel. There are five quartet tracks, with Hillery playing piano on two of them, "Here's That Rainy Day" and "Moanin'," and organ on the others, "Theme from Mr. Broadway," "Full House," and "Messin' Around," and five trio tracks four with Littleton on bass, "Float," "En Dejlig Rosa," "Blue Bee" and "Polka Dots and Moonbeams," and one with Hillery on organ, "Billie's Bounce." There is also a solo guitar track taken from a club date in Sweden where Janzon played an improvisation on "En Dejlig Rosa," a Swedish folk song that he also addresses with the guitar/bass/drums trio in the studio sessions noted above. My particular favorite tracks are the opener, "Here's That Rainy Day," and "Moanin'." Janzon's two originals, "Float" and "Blue Bee," are infectious melodies that fit in nicely with the more familiar tunes. Janzon has developed an individual voice that has many facets as shown on this eclectic set. Check him out! (www.tomasjanzon.com)

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OTHER VIEWS

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■ **FRED HERSCH** is one of those jazz musicians who seems to possess a limitless imagination.

Each time I hear his playing, I am overwhelmed by his improvisatory acumen. **Alone at the Vanguard (Palmetto – 2147)** is taken from the last set of a week-long 2010 solo engagement at the legendary New York City jazz club, The Village Vanguard. A good improviser is a composer each time he takes off on his fanciful flights, and the best of them, like Hersch, formalize this compositional genius through composed songs that themselves become the basis for further improvisations. For this set, Hersch opened with a familiar tune, "In the Wee Small Hours of the Morning." He then played four consecutive originals, concluding with a stunningly beautiful song dedicated to Robert Schumann, "Pastorale." Next, he explored a piece by Jacob do Bandolim, one of the originators of the Brazilian choro genre, "Doce de Coco." The popular Eubie Blake tune "Memories of You" followed before he addressed two jazz melodies, "Work" by Thelonious Monk, and the Sonny Rollins classic "Doxy." This is an entirely satisfying album! (www.palmetto-records.com)

■ **Live in Beverly Hills**

(Resonance – 1012) features pianist **DADO MORONI** with bassist Marco Panascia and drummer Peter Erskine. They function as a smooth-running machine with a lot of power. The album was recorded at a venue called Rising Jazz Stars. Moroni is more than a rising star, he is an accomplished and experienced player, having played with the likes of Dizzy Gillespie, Chet Baker, Johnny Griffin and Freddie Hubbard. The program is comprised of three Moroni originals, each of them wonderfully conceived, two standards, "Where Is Love" and "I Hear a Rhapsody," a couple of jazz standards, "Django" by John Lewis and "Einbahnstrasse" by Ron Carter, and traditional song from Moroni's native Italy, "Vitti Na Crozza." The program is well paced, and full of exciting playing by all three participants. Included in the package is a DVD of the concert containing all of the selections on the CD with the accompanying commentary, and a couple of bonus tracks. I find that watching musicians during their

creative process enhances my enjoyment of their artistry. It adds nuances that come from watching facial expressions and body language, and from the palpable communication that exists when musicians are tuned into what the others are doing. This is a highly recommended set. (www.ResonanceRecords.org)

■ It is always a pleasure to find a young jazz artist who combines originality, good taste and imagination to produce music that attracts you right to the place where the artist wants to take you. **CHANTALE GAGNÉ** hails from Quebec, Canada, has been studying music since the age of eight, and has committed her attention to the piano since she was 15. Her passion for jazz led her to obtain a degree from McGill University in Jazz Piano, and she has devoted her professional life to playing and composing jazz. **Wisdom of the Waters** is her second album, and her partners for the disc are Joe Locke on vibes, Peter Washington on bass and Lewis Nash on drums. The resulting quartet plays a program of eight Gagné originals plus "My Wild Irish Rose" with the passion and creativity that lifts this album up to a special place. It envelops you emotionally with its well crafted melodies and settings that create a fresh atmosphere at every turn. I expect that we will

be hearing a lot more from Chantale Gagné. (www.chantalegagne.com)

■ Pianist **EDDIE MENDENHALL** has been on the jazz scene since his high school days in California. His interest in jazz led him to obtain a degree in Jazz Composition from the Berklee College of Music. After graduation, he spent seven years in Tokyo where he gained much experience. Eventually he headed back stateside, and has been busy on a variety of fronts. **Cosine Meets Tangent (Miles High – 8614)** is his first album, and it is a winner. His band includes Mark Sherman on vibes, John Schifflet on bass and Akira Tana on drums. Eight of the ten compositions come from the vibrant creative mind of Mendenhall, with one supplied by Sherman, and "Easy to Remember" included to let us know that Mendenhall is aware of his roots. The quartet is remarkably tight for a band that does not work together regularly. Having the vibes and the piano makes for some interesting blending, and both Mendenhall and Sherman are stimulating improvisers. They have a natural empathy that frequently lifts the music to a exhilarating level. Mendenhall writes the kind of tunes that feel familiar almost immediately, a rare thing in an age where so many original compositions lack the kind of lyricism that make

them linger with the listener.

(www.mileshighrecords.com)

■ The songs of Michel Legrand have attracted a multitude of jazz musicians over the years. **ROGER DAVIDSON**, a pianist and composer in a wide ranging variety of musical genres, and who comes from a mixed French and American heritage, has turned his attention to Legrand's melodies for his most recent recording. **Umbrellas & Sunshine (Soundbrush – 1019)** is a duo effort from Davidson and bassist David Finck that wonderfully captures the beauty and spirit of Legrand's music. Legrand has also spent part of his impressive career in the world of jazz, and has imbued his songs with the kind of structure that adapts naturally to jazz interpretations. Davidson and Finck are frequent and well matched partners who often sound like one mind in two bodies. With the ballads they are appropriately tender, and when the pace quickens, their easy sense of swing makes you feel the movement in their music. One of

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Legrand's most well known pieces is "How Do You Keep the Music Playing?" One way is to have two fine creative musicians turn their attention upon songs like the ones by Legrand that can be found on *Umbrellas & Sunshine*. (www.soundbrush.com)

■ **GRACE KELLY** has gained accolades at a pace that is dizzying to observe. This 18-year old alto saxophonist performs with one of the masters of the instrument, **PHIL WOODS** on *Man with the Hat* (**PAZZ – 18-11**). This is her second pairing with an alto legend, having already recorded an album with Lee Konitz at 15 years of age, *Gracefullee* (**PAZZ – 2158**). Also participating on the current album are pianist Monty Alexander, bassist Evan Gregor and drummer Bill Goodwin. The horns of Kelly and Woods are matched up on three selections, Kelly's original title tune, Woods's "Love Song from Brazilian Suite," and "Ballad for Very Tired and Very Sad Lotus Eaters," a lovely ballad by Billy Strayhorn. She sounds right at home next to Woods. Woods also backs Kelly's vocal on Benny Carter's "People Time," with lyrics by Deborah Pearl. Kelly is on her own on the remaining three selections, "Gone," which includes some more of her hip vocalizing, "Ev'ry Time We Say Goodbye," and "The Way You Look Tonight," where she is

inspired by the approach of Charlie Parker who placed the song on the jazz map, but is in no way imitative. This is an impressive recording by a talented young lady who is a jazz natural. (www.gracekellymusic.com)

■ **These Things We Dig** (**Cexton – 15712**) is the latest release from reedman **JAMES L. DEAN**. Over 11 tracks, Dean demonstrates his prowess on tenor sax, alto sax, clarinet and flute. Dean is usually found fronting his big band as well as adding his playing of various reeds to the mix. Here the group, going under the name of the Whiskey Café Jazz Quintet, is comprised of players who are regulars on his big band. Surrounding him in the rhythm section are Bob DeBenedette on piano, Ron Naspo on bass and Wayne Dunton on drums, while trumpeter Mike Ponella and trombonist Phil Jones are added on several selections. The program consists of tunes by the likes of Hank Mobley ("This I Dig of You"), John Coltrane ("Satellite"), Benny Golson ("Park Avenue Petite"), Dave Liebman ("Dancing on Bird's Grave"), Thad Jones ("Fingers"), Chick Corea ("The Loop" and "Friends"), Thelonious Monk ("Ask Me Now"), Antonio Carlos Jobim ("No More Blues"), and Eddie "Lockjaw" Davis ("Jaws"). The last tune was arranged by the late Billy VerPlanck to whom the album is dedicated. Dean also wrote one original, "Bebop for Linda," a fast paced piece that Dean takes for an adventurous ride on his tenor sax. Dean's versatility is at the center of the album, as he illustrates his impressive dexterity on each of his chosen instruments. For those of you who are used to hearing Dean subsume his playing to the limitations of a big band setting, this outing should find a lot of pleasant surprises here. (www.cexton.com)

■ HighNote Records has made a home for many senior jazzers, especially vocalists. Among these are Mark Murphy, Ernie Andrews, Freddy Cole, and two special ladies who have recently released albums, Mary Stallings and Ernestine Anderson, both of whom recorded at one time for Concord Records, recordings that you should seek out if you do not already own them.

MARY STALLINGS is based in the Bay Area of the Golden State, and rarely appears in the Big Apple, so her wonderful singing is not as well known to most listeners back here as it deserves to be. For *Dream* (**HighNote – 7212**), Stallings is accompanied by Eric Reed on piano, Hamilton Price on bass and Ralph Penland on drums. What Stalling does on the 11 tracks is put her own distinct stamp on each tune. She is definitely a singer who deserves the designation jazz singer. There is a blues feeling underneath her creative interpretations of songs that adds an appealing

dimension to her singing, much like the work of the singer whom she most recalls, Carmen McRae. She shows right from the first two selections, "Close Enough for Love" and "That Old Black Magic," that she is willing to push the envelope in her approach to the material. She starts the first tune as slowly as most singers, but soon pushes up the tempo and the intensity. Conversely, she sings the normally up tempo "That Old Black Magic" as a slow ballad, and in doing so, adds a whole new dimension to the Johnny Mercer lyric. By the time you reach "A Timeless Place (The Peacocks)," the selection that concludes the album, you will realize you have just spent some time with a truly great vocalist who has produced an album that will become a favorite of yours for many years to come. (www.jazzdepot.com)

When **ERNESTINE ANDERSON** makes an appearance at Dizzy's Club Coca-Cola, you can be sure that the place will be rocking. **Nightlife — Live at Dizzy's Club Coca-Cola** (**HighNote – 7213**), taken from performances at her 2008, 2009 and 2010 gigs at the venue, captures the kind of excitement that makes her gigs there so highly anticipated and well attended. She always has outstanding musicians at her side like tenor saxophonist Houston Person, pianist Lafayette Harris Jr., bassists Chip Jackson or Lonnie Plaxico, and drummers Willie Jones III or Jerome Jennings. They lay down a bed of sounds over which Anderson simply soars. This is a lady who has been on the scene since the early 1940s when she was a teenager singing rhythm & blues. While she eventually came to be recognized as one of the premier jazz singers, she never lost her blues roots, and they remain evident in her current octogenarian period. Her voice has coarsened over the years, but she is still a singer who can put a song over with the best of them. The evidence is here on this exciting album. The opening track is "I Love Being Here with You," and she sure sounds like she does. As she proceeds through "Since I Fell for You," "All Blues," "Nightlife," "Only Trust Your Heart," "Falling in Love with Love" and "Never Make Your Move Too Soon," you hear one example after another of her continuing mastery of the art of jazz singing. Special mention must be made of the contributions of Person who is among the best ever at complementing the artistry of any vocalist lucky enough to have him participating on their gigs. I was engrossed by this disc from the beginning, and expect that your reaction will be similar. (www.jazzdepot.com)

■ A phenomenon that has been expanding in various parts of the country is the home jazz concert. With the decreasing number of jazz clubs, especially outside of the major metropolitan areas,

continued on page 54

OTHER VIEWS

continued from page 53

it is becoming increasingly difficult for jazz enthusiasts to enjoy their preferred style of music in a live setting. The answer for those with spaces large enough to accommodate a modest sized audience has been for them to invite fellow diggers to come to their homes, and for a nominal cost, enjoy jazz featuring first tier performers. One of the hosts of these events is a gentleman from the Seattle area named Nich Anderson. His overriding interest centers on vocalists with a jazz flavor. About a year and a half ago, he started bringing his guest vocalists into a studio to record a few tracks with the idea of producing an album that would enable him to share the talents of his featured artists with a wider audience. The results of this effort can be found on a CD titled **Jazzvox Presents: In Your Own Backyard (OA2 Records – 22077)**. The singers are Kathleen Grace, Kristin Korb, John Proulx, Kelley Johnson, Jo Lawry, Hanna Richardson, Stephanie Nakasian and Cathy Segal-Garcia, with a special guest appearance by host Anderson who is not a professional singer, but who handles himself very nicely, thank you, on "Time After Time," accompanied by pianist Patti Wicks. Each of them has two selections on the album. The performers are mostly West Coast based, the exceptions being Richardson and Nakasian. All are first rate vocalists, each with an individual sound and style that is wonderfully accessible to any listener with a taste for straight ahead, jazz-influenced vocalizing. Space does not permit any detailed analysis of the singers and the songs. Suffice to say that this is a fine collection that has already entered my player several times, and will continue to do so. (www.oa2records.com)

■ Vocalist **JIM CARUSO** has been hosting the Monday evening Cast Party programs at Birdland

for about eight years, and it is firmly entrenched as a New York City institution. In addition to hosting these evenings, Caruso is a fine vocalist with a definite jazz feeling. He recently released **The Swing Set (Yellowsound – 567373)** his second album, a 13-song outing that finds him in the company of a stellar crew of jazz musicians, with guest appearances by vocalists Billy Stritch, Michael Feinstein, Hilary Kole and Stephanie J. Block. With ace violinist Aaron Weinstein serving as musical director and arranger, you can be sure that all will be just fine, and it is. Among the participating musicians are guitarist Bucky Pizzarelli, cornetist Warren Vaché, tenor saxophonist Harry Allen, pianist Tedd Firth, bassists Steve Doyle and Jon Burr, drummer Warren Odes, saxophonist Kristy Norter, and trumpeters Dave Trigg and Ross Konikoff. Caruso's mellow baritone is easy on the ears, and he sure knows how to deliver a song. Most of the material is on the lighter side, perfect for a cat with the irrepressible sense of humor that inhabits Caruso, but he does know how to find the appropriate emotional depth when necessary. To choose a few words to describe this disc, it is consistently entertaining and unrelentingly enjoyable. (www.yellowsoundlabel.com)

■ **JANE STUART** is one of the reasons that I never hesitate to tell people there is plenty of jazz talent to enjoy right here in the Garden State. It seems somehow unfair that **Don't Look Back (Jane Stuart Music – 002)** is only her second album. Stuart has chosen well in selecting the musicians and songs for this project. The band is comprised of Rave Tesar on piano, Rick De Kovessey on drums, Sue Williams or Kermit Driscoll on bass, Emedin Rivera on percussion, Dave Stryker on guitar, Frank Elmo on tenor sax, and Dick Oatts on alto sax and flute. Her song selection avoids the same old, same old that pops up on so many vocal albums. Except for "Summertime" and "I Didn't Know What Time It Was," the program has songs like, "I Just Found Out about Love," "Experiment," "Don't Look Back," "Who Will Buy," "Whealers and Dealers," and "You Are There," not obscurities, but neither are they overly done. Like many singers these days, Stuart has opted to include a few songs associated with the rock/pop genre, "Eleanor Rigby," "Bird of Beauty" and "I'll Follow the Sun," and put them in a jazz setting. In her case, she makes the

transitions work. Stuart really knows how to read a lyric, and imbue each of the selections with her insight and musical intelligence. There is always a deep jazz sense in her singing, something that many vocalists strive for, but relatively few achieve. Listen to this disc, and you will be sure to seek out her first release, **Beginning to See the Light (Jane Stuart Music – 001)** and catch her when she appears in a venue near you. (www.janestuartmusic.com)

■ Several years ago I heard an impressive collection of Hoagy Carmichael songs by vocalist **CORY JAMISON**. When I received her second recording **Kenton's Cool School (C Jam Records – 82527970612)**, I had high expectations, and I was not disappointed, as it was a joy to hear. Jamison pays tribute to the trio of singers who were most associated with the Stan Kenton Orchestra, Anita O'Day, June Christy and Chris Connor. O'Day and Connor had relatively short stays on the band, but their names are inextricably tied to the Kenton legend. Christy followed O'Day onto the band in 1945, and remained with a few breaks until the early 1950's when she took off on a successful solo career, and Connor took her place. In putting together the program for the album, Jamison included one song recorded by O'Day, "The Lady in Red," while choosing six songs recorded only by Christy and eight songs recorded only by Connor, with an additional selection, the closer, "My Shining Hour," having been recorded by both Christy and Connor. Of the 16 tunes on the album, only two sung by Christy, "Shoo Fly Pie" and "I Told Ya I Love Ya (Now Get Out)," and Connor's most memorable performance with Kenton, "All About Ronnie," are from the Kenton book. Jamison does not try to capture the sound or style of the subjects of this tribute. Her voice is not as dusky as any of these ladies, and her approach, while jazz flavored, does not reflect any strong stylistic influence from them. That works to her benefit, for these were three unique singers, and Jamison has developed her own appealing style. The most famous of all June Christy related songs is "Something Cool," a selection included in this album, and that title nicely describes what Jamison has achieved with this album. (www.coryjamison.com)

(Note: Cory Jamison will be performing at the Metropolitan Room, 34 West 22nd Street, New York City. Reservations (212) 206-0440.)

Remember, 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 I have shown after each review, or from other on-line sources.




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DVD REVIEW

STAN KENTON: Artistry in Rhythm – Portrait of a Jazz Legend

A Film by Graham Carter | 117 Minutes, \$14.99 | Jazzed Media

By Joe Lang Past NJJS President

This year the legendary big band leader Stan Kenton would have been 100 years old. *Stan Kenton: Artistry in Rhythm – Portrait of a Jazz Legend* is a great way to celebrate the Kenton Centennial.

This film provides an overview of Kenton's memorable career, one marked by some of the most important and controversial innovations in the history of big band jazz. The story is related through interviews with friends, associates, admirers and family, as well as a variety of photographs and archival performance footage.

Right at the opening of the documentary, there is color footage of Kenton playing the intro of "Artistry in Rhythm" circa 1972, fading into a black and white performance from a much earlier era. This immediately segues into another familiar Kenton piece of the band from 1972, "Intermission Riff," with an interview with Ken Poston, a jazz historian and Director of the Los Angeles Jazz Institute, that discusses Kenton's place in jazz history interspersed with the music. Next up is a performance of "The Peanut Vendor," this time cutting in and out of the music to present comments from several Kenton band alumni, including trumpeters Mike Vax, Carl Saunders, and Steve Huffsteter; saxophonists Bill Trujillo and Kim Richmond; and percussionist Jack Costanzo, each of whom offers personal recollections of being on the Kenton band. All of this sets up an exploration of the Kenton career in chronological order, from his earliest days as a pianist during the 1930s in local California bands to the final aggregations that he led in the 1970s.

In tracing the Kenton story we are introduced to other alumni like bassist Howard Rumsey, drummer Peter Erskine, saxophonist Joel Kaye and saxophonist/arranger Bill Holman. Rumsey is the last surviving member of the original Kenton Orchestra, and provides a good feeling for the sense of excitement that was present in that time period when the musical world was receiving its first glimpse of the unique musical perspective that was the essence of Stan Kenton.

As the film progresses through the various periods of Kenton's musical evolution, familiar names are referenced like June Christy, Pete Rugolo, Shorty Rogers, Maynard Ferguson, Lennie Niehaus,

Johnny Richards, Gene Roland and so many more. The artistic controversies that marked Kenton's career as he pursued his musical muse are examined, helped along by Poston, Dr. Herb Wong and the band members mentioned above. His moves from the ballrooms to the concert halls were often greeted with derision by critics who said that his music was not really jazz, and suffered from pretentiousness. Many of the musicians were unhappy with Kenton's musical vision, one that often interfered with their preference to just swing out. His decision to include mellophoniums in the band during the early 1960s met with a lot of resistance and scorn from many of the band members. These are a few examples of what made Kenton an innovator who engendered a variety of reactions. There were the Kenton fanatics for whom he could do no wrong, and there were also a legion of jazz fans for whom Kenton was the antithesis of what jazz was all about for them.

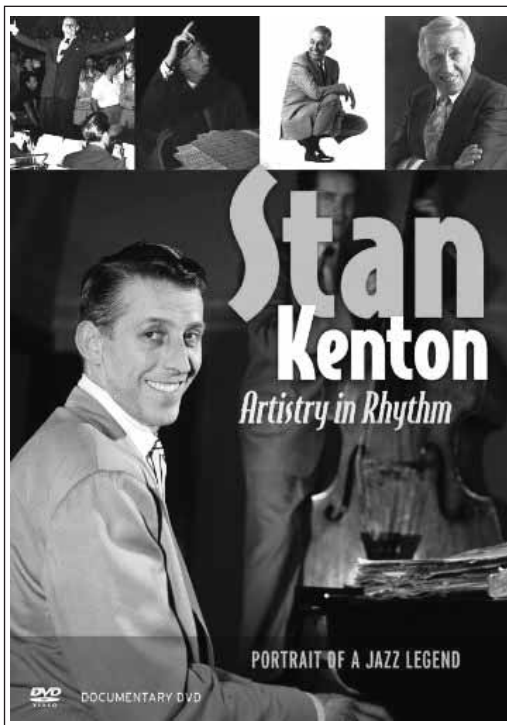
There is no disputing that Kenton was a distinctly positive force in the field of jazz education, and this is made clear at several points in the film.

Interview excerpts with JoAnn Kenton and Audree Kenton lend a glimpse into the personal side of Stan Kenton. These segments, along with comments from several of the musicians about their impressions of Kenton as an individual,

help to add a personal dimension to complement the detailed information about the creative side of him.

Producer/director Graham Carter has done a marvelous job of gathering together these disparate elements to provide the viewer with a cohesive picture of the Kenton career and personae. The interview segments are masterfully blended into the excitement of the musical footage to keep the story moving along at a rapid pace. At the conclusion of the almost two hour running time, I felt that the elapsed time was considerably less than the actual time. That is always a sign that the creator of the film has been successful in engaging the viewer in a way that justifies the effort that went into producing the final product. (www.JazzedMedia.com)

Note: This film will be shown as part of the New Jersey Jazz Society film series at 7:00 PM on April 27 at the Library of the Chathams, 214 Main Street, Chatham, NJ. There is no admission charge.





Joey Morant

Saluting Our Jazz Elders

American Museum of Natural History
March 19, 2011

This event Celebrates African American History month by honoring artists and musicians whose contributions are reflected in various jazz styles.

Live Jazz and Conversation

Robert O'Meally, co-founder of the Center for Jazz Studies at Columbia University, hosted an afternoon of performances and conversations about the connections between music, the brain, and education.

Photos by Tony Graves

Robert O' Meally, co-founder of the Center for Jazz Studies at Columbia University, was the host.



New Amsterdam Musical Association:
Willie Morris, piano; Stephen Sink, guitar; Don Byron, bass; Nobu Urishiyama, drums; Antoinette Adams, vocals.



The Melba Joyce Group.



McCullough Sons of Thunder under the direction of elder Edward Babb.

In The Oak Room

By Robert Daniels

"Everybody's Doin' It" with Maude Maggart

In her return to the Oak Room, Maude Maggart turned the pages of the Great American Songbook to reveal a persuasive and trenchant observation of romance, both fulfilled and disillusioned. Ever so glam and ever so curvaceous in a backless red gown, the adorable diva lost little time in seducing her audience with "I Wished on the Moon," a classic torcher by Dorothy Parker and Ralph Rainger.

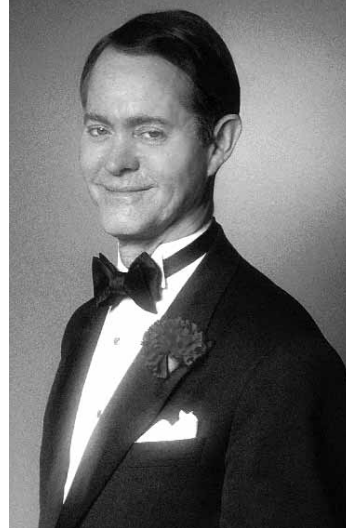
The program theme was inspired by Irving Berlin's 1911 "Everybody's Doing It," a ditty that the composer recalled as meaning nothing but having unlimited possibilities. Ms. Maggart invests it with the energy of an old world flapper. The lady moves into the final numbing years of the great Depression with "Pennies from Heaven," being a generous nod to the old groaner (as he was once labeled), Bing Crosby. Not to overlook Ol' Blue Eyes, the demure diva turned the pages to Rodgers and Hart's "The Lady is a Tramp" Rod McKuen's "A Man Alone" and "No One Ever Tells You" by Brit composer Carroll Coates, all being Sinatra trademark classics.

Another classic from the flirty thirties is the Cole Porter hymn of gloom, "Down in the Depths (On the Ninetieth Floor)" a stunning rant of deep despair. The singer puts a proscenium arch around the piece, for a classic theatrical turn. A bright finale found Maude serving up a gracious farewell with Harry Warren's "There Will Never be Another You." Once a favorite of the late Jackie Paris, the song was introduced in swing and sway fashion by the Sammy Kaye

band in a Sonja Henie skate flick, *Iceland*. A brief reprise of "Everybody's Doing It" sent her audience dancing out to 44th St.

Steve Ross: "Rhythm and Romance"

Steve Ross, the crown prince of cabaret, has appeared regularly at the Algonquin Supper Club on and off for three decades. In his return the dapper troubadour breezed through a bountiful serving of tunes by Rodgers and Hart, Jerome Kern, Harold Arlen, Cole Porter and a delicious bow to Noel Coward. The latter



found a stunning setting of moonlight and romance with "I'll Follow My Secret Heart," "I'll See You Again," and "Someday I'll Find You." It doesn't get more passionate than that!

Mr. Ross refers to his repertoire as a journey of the heart and few songs cut as deep as "These Foolish Things." Ross

reveals the deep despair of remembrance when a lost love leaves some bitter souvenirs.

For a finale there's a heartbreaking tribute to the Little Sparrow, Edith Piaf, and a Rodgers and Hart postscript, "My

Romance." Romance triumphs in the final analysis.

■ The cabaret world lost a glamorous diva, when Mary Cleere Haran was tragically killed in a Florida bicycle accident. She defined the wit, charm and romance which were in fashion between the two world wars. Her programs in the Oak Room and at Feinstein's were inspired by a wonderful volume called *Reading Lyrics*, a formidable collection of over 1,000 lyrics. She probed the lyrics for all the intrinsic subtlety and the ardent power of the words. Her warm and radiant presence and her salty sense of humor nestled in gift of telling a sweet story in song. She will be greatly missed. JJ

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



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.

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and see what she sees, at
www.wbgo.org/photoblog



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. Members who have joined at a patron level appear in bold.)

Renewed Members

Michael Barbara, Brookside, NJ

Mr. Raphael Cerino,
West Caldwell, NJ

Mr. Donald H. Ernest,
Staten Island, NY

Doris and Peter Griffin,
Ramsey, NJ *

Mr. Carmen Irvolino,
Woodridge, NJ

The Jersey City Public Library,
Jersey City, NJ

Sherri Kevoe, Westfield, NJ *

Mr. Albert E. Koska, Jersey City, NJ

Ms. Michelle Lelo, Milford, NJ

Bernie & Marian Libster & Calabro,
Hasbrouck Heights, NJ *

Mr. Thurman McDaniel,
Haddonfield, NJ *

Mr. A. Donald McKenzie,
Maplewood, NJ

Edward & Sharon Meyer,
Austin, TX

Mr. & Mrs. Robert A. Moore,
Point Pleasant Beach, NJ

Ms. Mary Morris, Edison, NJ

The New York Public Library,
New York, NY

Patricia O'Keefe, Sparta, NJ

Mr. Ed Ohr, Wallingford, CT

Mr. Richard Royce, Chatham, NJ

Mr. Anders R. Sterner,
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Glen Gardner, NJ *

Dr. Arthur A. Topilow, Wayside, NJ

New Members

Dr. Lew Attas, Demarest, NJ

David Cuff, New Hope, PA

Lois Gold, Somerset, NJ

Joseph Lembo,
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Nancy Maglione, Morristown, NJ

Mr. Bobby Mansfield, Monroe, NY

Ms. Myra Murphy, Perkasi, PA

Dr. & Mrs. Clement & Marysue Price,
Newark, NJ

Dr. & Mrs. Mark and Lisa Ragen,
Upper Saddle River, NJ

Mr. Lawrence Stauffer,
Glen Ridge, NJ

Lorraine Tversky, Randolph, NJ

JAZZ TRIVIA ANSWERS

questions on page 4

1. Ralph Rainger, néé Ralph Reichenthal in high school.

2. Dave fell and struck his head on the pavement in front of 214 Market Street in Newark on December 6, 1948.

3. The Terrace Room ballroom, located in the basement of Newark's Symphony Hall — then known as the Mosque Theater — at 1020 Broad Street.

4. Arts High School at 550 Martin Luther King Boulevard.

5. Ike Quebec.



About NJJS

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

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

Founded in 1972, the Society is run by a board of directors who meet monthly to conduct the business of staging our music festivals, awarding scholarships to New Jersey college jazz students, conducting Generations of Jazz programs in local school systems, and inducting pioneers and legends of jazz into the American Jazz Hall of Fame, among other things. The membership is comprised of jazz devotees from all parts of the state, the country and the world.

The New Jersey Jazz Society is a qualified organization of the New Jersey Cultural Trust.

Visit www.njjs.org, e-mail info@njjs.org, or call the **HOTLINE 1-800-303-NJJS** for more information on any of our **PROGRAMS AND SERVICES:**

Generations of Jazz (our Jazz in the Schools Program)

Jazzfest (summer jazz festival)

Pee Wee Russell Memorial Stomp e-mail updates

'Round Jersey (Regional Jazz Concert Series):

Ocean County College Bickford Theatre/Morris

Student scholarships American Jazz Hall of Fame

Member Benefits

What do you get for your dues?

■ **Jersey Jazz Journal** — a monthly journal considered one of the best jazz society publications in the country, packed with feature articles, photos, jazz calendars, upcoming events and news about the NJ Jazz Society.

■ **FREE Jazz Socials** — See www.njjs.org and *Jersey Jazz* for updates.

■ **FREE Film Series** — See www.njjs.org and *Jersey Jazz* for updates.

■ **Musical Events** — NJJS sponsors and co-produces a number of jazz events each year, ranging from intimate concerts to large dance parties and picnics. Members receive discounts on ticket prices for the Pee Wee Russell Memorial Stomp and Jazzfest. Plus there's a free concert at the Annual Meeting in December and occasionally other free concerts. Ticket discounts (where possible) apply to 2 adults, plus children under 18 years of age. Singles may purchase two tickets at member prices.

■ **The Record Bin** — a collection of CDs, not generally found in music stores, available at reduced prices at most NJJS concerts and events and through mail order. Contact pres@njjs.org for a catalog.

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■ **Family \$40:** See above for details.

■ **NEW!! Family 3-YEAR \$100:** See above for details.

■ **Youth \$20:** For people under 25 years of age. Be sure to give the year of your birth on the application where noted.

■ **Give-a-Gift \$20:** NEW! Members in good standing may purchase one or more gift memberships at any time for only \$20 each. Please supply the name and address of giftee. Good for new memberships only.

■ **Supporter (\$75 – \$99/family)**

■ **Patron (\$100 – \$249/family)**

■ **Benefactor (\$250 – \$499/family)**

■ **Angel \$500+/family)**

■ **Corporate Membership (\$100)**

Members at Patron Level and above receive special benefits. These change periodically, so please contact Membership for details.

**To receive a membership application,
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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

The Smithsonian is once again promoting April nationwide as Jazz Appreciation Month (cleverly abbreviated JAM!). It is the tenth edition of this program, and the Bickford Jazz Showcase has participated enthusiastically since the beginning. For 2011 they have two exciting events planned, plus another following closely in early May.

The **Midiri Brothers** will be introducing their new CD at their concert on Monday, April 11. They are clearly excited about the prospect, since they are bringing their varsity players for the occasion. Drummer **Brooks Tegler** is coming up from Virginia, where he is a celebrated band leader, and another acclaimed leader, bassist **Ed Wise**, is driving up from Philadelphia. Guitarist **Pat Mercuri** and pianist **Dean Schneider** come from the central part of our state, leaving vibes master **Paul Midiri** the long drive from Delaware, picking up his brother, reed virtuoso **Joe Midiri**, on the way.

The Midiris have been major draws for this series over a decade, during which time their fame has spread to the festival circuit, particularly out West, where they often stand out as the only swing group featured at major weekend jazz festivals. In fact, with airfares climbing, they are sometimes the only East Coast band there! Be among the first to hear material from their new CD...and some other numbers you may have missed.

Elite Syncopation is an appropriate group to have for JAM! They play material from early jazz, the ragtime era that preceded it, plus some swing, some pops and even some gospel. They stand out from others with broad repertoires in that they do it all using chamber music instrumentation, mostly strings (violin, cello, bass) but also piano and reeds. You'll hear familiar tunes with a different sound, plus some obscure but worthy melodies that few others play.

"Elite Syncopation was a delight," notes the *Hartford Courant*. "It skillfully recreated ragtime numbers by Scott Joplin and other vintage pieces associated with such figures as Jelly Roll Morton and Paul Whiteman." The *Mississippi Rag* found them to play "with passion and feeling...Elite Syncopation is an excellent group of musicians who perform with pride and sophistication...with spirit, precision, dynamics, and accurate tempos."

The quintet hails from New England, so it is difficult to lure them to NJ on a weeknight. Fans have been

asking for them since their previous visit, their program being sorely missed. Consider this a rare opportunity to hear them.

The **Beacon Hill Jazz Band** keeps growing in terms of skill, stature...

and size. They're up to nine pieces with the addition of **Rob Pappozzi** for their return on May 2, the idea being to break their previous records for attendance. Rob is a sought-after singer and harmonica player who has toured the world with the Original Blues Brothers Band and worked more recently with the legendary Blood, Sweat and Tears. His addition to the band allows them to display their chops playing blues as well as jazz and swing numbers.

Marty Eigen leads the band, playing tenor sax. You will probably recognize several of the other members, most prominently **Fred Fischer** at the piano



Elite Syncopation

and **Mike Walter** behind the drum set. Several band members contributed new arrangements to be introduced at this concert, so even if you have heard them before, you haven't heard it all.

Looking ahead a bit, save June 20 for the return of "**Boogie Bob**" **Seeley** and June 27 for **Dan Levinson's** celebration of Chicago jazz, the **Apex Project**. Long range planners should hold August 1 for stride master **Neville Dickie**, and August 2 for Paris Washboard, this year with the great **Louis Mazetier** at the piano. Plan vacations accordingly.

Jazz For Shore

NOTE: New Venue!

Arts & Community Center at
Ocean County College
Toms River, NJ 08753
Tickets/Information:
732-255-0500

Who better to feature during Jazz Appreciation Month (JAM!) than **Bucky Pizzarelli**? The iconic guitarist turned 85 in January, celebrating his birthday with a Bickford concert that filled every seat — on a snowy evening! No snow expected when he visits Ocean County College on Wednesday, April 6, but seats could be scarce. Bucky has drawn sizeable crowds for MidWeek Jazz over the years, and OCC's Arts & Community Center lost about 100 seats during the recent renovation.

Bucky is bringing his first team to this one. Violinist **Aaron Weinstein** ("the rebirth of hot jazz violin," according to *Wall Street Journal* columnist Nat Hentoff) will be there with both his rapid bow and quick wit. Asked by an audience member how he



Bucky Pizzarelli



met the others, he immediately quipped “we were in high school together,” poking fun at the obvious age gap. Bassist **Jerry Bruno**, who is actually oldest of the three, suggested that he and Bucky had stayed back. Jerry’s steady rhythm work completes the trio.

In spite of the popularity of this group, the usual low prices prevail, and you can reserve specific seats as well as get a discount if you order in advance.

The **Atlantic City Jazz Band**, all 7 pieces, returns on May 18 with a program of traditional jazz favorites that extends its reach to some swing numbers and pop tunes of the 1920s and 1930s. The band is considered to be among the best in the region and made a big hit with their first visit.

Pianist **Bob Seeley** follows on June 22, playing his trademark boogie woogie along with some stride, blues and perhaps even a rag. “That steel-fingered monster from Detroit” (per Dick Wellstood, in admiration...or perhaps fear) will set the Yamaha grand ablaze with his rapidfire fingerwork. He doesn’t come to NJ often, so catch him while you can.

And while you are marking the calendar, hot trumpeter **Al Harrison** will bring his acclaimed Dixieland band to this Toms River site on July 27. Well worth waiting for them.

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



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

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

calendar:

JAZZ RESEARCH ROUNDTABLES

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

free roundtables

- **March 23, 2011:** *Josh Duffee*: Chauncey Morehouse
- **April 13, 2011:** *Charlie Lester*: Jazz Migration

CONCERTS/PERFORMANCE

Jazz Dialogues: Intimate Improvisations, Dana Room, Dana Library, Rutgers-Newark (free admission) 973-353-5595

free concerts

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

- **March 1, 2011:** **Lewis Porter and David Rothenberg**
NOTE: Bradley Hall, 11:30–12:50 pm
- **March 8, 2011:** **Tia Fuller, saxophone, 2–4 PM**
- **April 6, 2011:** **Lewis Porter, solo piano, 2:30–3:50 PM**
- **April 21, 2011:** **Ethan Iverson, solo piano, 2–4 PM**

JAZZ FROM THE ARCHIVES

on WBGO radio

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

- **March 27** – Spike Hughes: The British Recordings: Best known for his NY all-star sessions from 1933, the Anglo-Irish bassist/composer recorded some of the very first non-US jazz classics in the early 30’s. Host Loren Schoenberg has selected highlights.
- **April 3** – Tal Farlow: The Verve/Norgran Years. Host Vincent Pelote salutes guitarist Tal Farlow, playing some of the great recordings he made for producer Norman Granz’s Norgran and Verve labels in the 1950s.
- **April 10** – Benny vs. Artie: Goodman and Shaw were Swing Era and beyond rivals. Host Dan Morgenstern compares their distinctive treatments of the same songs.
- **April 17** – Albam’s Albums: Host Bill Kirchner samples the music of composer-arranger Manny Albam (1922–2001) from recordings made in the 1990s.
- **April 24** – Musical Time Capsule: February 1940. You won’t believe how many great jazz recordings were made in just one month’s time! Join host Loren Schoenberg for some of the best swing music ever played.
- **May 1** – Chu-ology: Host Vincent Pelote examines the music of tenor saxophone giant Leon “Chu” Berry, who in his brief career made wonderful recordings with Fletcher Henderson, Cab Calloway, Benny Carter and many others.
- **May 8** – It’s Mother’s Day, so let’s hear from some notable mothers, says host Dan Morgenstern. (Sneak preview: Ethel Waters, Bessie, Mae West....).

Somewhere There's Music

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

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

Allendale

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

Asbury Park

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

Tim McLoone's Supper Club

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

Bayonne

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

Bernardsville

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

Bloomfield

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

Westminster Arts Center/Bloomfield College

467 Franklin St.
973-748-9000 x343

Brooklawn

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

Buena Vista

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

Byram

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

Cape May

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

MAD BATTER

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

Boiler Room, Congress Hall

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

Merion Inn

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

Cherry Hill

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

Clifton

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

Closter

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

Cresskill

GRIFFIN'S RESTAURANT
44 East Madison Ave.
201-541-7575
Every Tuesday
Frank Forte solo guitar

Deal

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

Dover

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

Edgewater

LA DOLCE VITA
270 Old River Rd.
201-840-9000

Englewood

BERGEN PAC
30 N. Van Brunt St.
201-227-1030
www.bergenpac.org

Fairfield

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

Garwood

CROSSROADS
78 North Ave.
908-232-5666
www.xxroads.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 1-5 PM Somersett Jazz
Consortium 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

Manalapan

MONMOUTH COUNTY LIBRARY
125 Symmes Drive
732-431-7220
TTY Hearing Impaired: 732-845-0064
www.monmouthcountylibrary.org
Check events calendar
for occasional concerts

Maplewood

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

Manville

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

Mendham

KC'S CHIFFAFA HOUSE
5 Hilltop Road
973-543-4726
www.chiffafa.com
Live Jazz — Call for schedule

Metuchen

NOVITA
New & Pearl Streets
732-549-5306
Fridays 7:30 PM
No cover

Montclair

CHURCH STREET CAFÉ
12 Church St.

First Congregational Church

40 South Fullerton Ave.
973-744-6560

Palazzo Restaurant

11 South Fullerton Ave.
973-746-6778
Friday/Saturday 7:00 PM
Joe Licari/Larry Weiss

Richie Cecere's

2 Erie Street
973-746-7811

Sesame Restaurant & Jazz Club

398 Bloomfield Avenue
973-746-2553
sesamerestaurant.com
Monthly Jazz Night,
call for schedule

Trumpets

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

Moorestown

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

Morristown

THE BICKFORD THEATRE AT THE MORRIS MUSEUM
5 Normandy Heights Road
973-971-3706
www.morristownmuseum.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

Hyatt Morristown at Headquarters Plaza

3 Speedwell Ave.
973 647 1234
www.morristown.hyatt.com
Thursday Jazz at the Hyatt
5:30-8:30 PM

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 Nights 7-10 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
973-623-6161
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

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.

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
New Brunswick Jazz Project presents
live Jazz Thursdays, 7:30 – 10:30 PM

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 3rd Saturday
of each month 6:30-9:30 PM

Newton

BULA
134 Spring St.
973-579-7338
www.bularerestaurant.com
Fridays 8:00 PM

North Arlington

UVA
602 Ridge Road
Friday 7:00 PM
Adam Brenner

North Branch

NEW ORLEANS FAMILY RESTAURANT
1285 State Highway 28
908-725-0011
7:00 PM

Nutley

HERB'S PLACE AT THE PARK PUB
785 Bloomfield Avenue
973-235-0696
8:30-11:30 PM

Oakland

HANSIL'S BAR AND GRILL
7 Ramapo Valley Rd.
201-337-5649

RUGA'S

4 Barbara Lane
201-337-0813
Tuesday thru Saturday 7:00 PM

Pine Brook

MILAN
13 Hook Mountain Road
973-808-3321
www.milanrestaurant.com
Fridays 6:30 PM Stein Brothers

Plainfield

CAFÉ VIVACE
1370 South Avenue
908-753-4500
www.cafevivace.com
Saturdays 7:30 PM

Princeton

MCCARTER THEATRE
91 University Place
609-258-2787

MEDITERRA

29 Hulfish St.
609-252-9680
NO COVER
www.terramomo.com/restaurant/
mediterrera

SALT CREEK GRILLE

1 Rockingham Row,
Forrestal Village
609-419-4200
www.saltcreekguille.com

WITHERSPOON GRILL

57 Witherspoon Street
609-924-6011
www.jmgroupprinceton.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.saltcreekguille.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://terranovarestaurantbar.com
Fridays & Saturdays Live Jazz

Short Hills

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

Somerset

SALTWATER'S SEAFOOD AND SOUTHERN CUISINE RESTAURANT
1991 Route 27 (Lincoln Highway)
732-821-1001
Thursdays 7-9 PM Somerset Jazz Consortium Open Jam

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@sbnj.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
www.jazztrenton.com
609-695-9612
Saturdays 3 – 7 PM

JOE'S MILL HILL SALOON

Market & Broad Streets
609-394-7222
Occasionally

Union

SALEM ROADHOUSE CAFE
829 Salem Road
www.RoadhouseCafe.org
once per month
proceeds benefit charities

VAN GOGH'S EAR CAFÉ

1017 Stuyvesant Ave.
908-810-1844
www.vangoghsearcafe.com
Sundays 8 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

Weehawken

SPIRIT OF NEW JERSEY
1500 Harbor Blvd.
866-483-3866
www.spiritofnewjersey.com
Monthly Jazz Cruise | Call for Dates

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 & BISTRO
16 Prospect St. 07090
908-232-7320
www.16prospect.com
Jazz on Tue-Wed-Thu | 8 PM

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.

MICKEY FREEMAN vocalist, 3/30 Attilio's, Dover.

JANE STUART CD Release Party, 3/31, The Kitano, NYC, sets at 8 & 10 PM, \$15 min.

JAMES L. DEAN 4/10 BIG BAND Tribute to Count Basie/Duke Ellington at Whiskey Cafe, Lyndhurst. Dance lesson 6 PM.

4/2 Bethany Baptist Church Newark presents 6 PM

MIMI JONES AND FRIENDS.

SANDY SASSO TRIO 4/9 – 55 Bar. No cover, 2-drink min. 55 Christopher St., NYC. 212-929-9883. 6 PM.

At Cecil's, **DON BRADEN** 4/1 & 2; **NAT ADDERLEY JR.** 4/8 & 9; **CHRISTIAN MCBRIDE** 4/22 & 23. W.O.

SWINGADELIC 4/4 Maxwell's, Hoboken NJ 9 PM, no cover!

4/10, Shanghai, Madison, **MARLENE VERPLANCK** CD release with pianist, Ted Firth and Steve LaSpina, bass. 6 PM. Reservations a must.



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

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