

JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 39 • Issue 7

July/August 2011



above: Winard Harper Sextet; below: Allan Harris. Photos by Tony Mottola.

New Jersey Jazz Society

Jazzfest 2011

"Ring dem Bells!"

Jazzfest 2011 on June 11 at the College of Saint Elizabeth in Morristown kicked off with the ringing of the noon bells at Anunciation Hall just as Emily Asher's Garden Party was set to begin playing outside its entrance. That caused only a minor setback at our brand new venue where the benefits outweighed any clouds and drizzle. All activities had been seamlessly moved indoors, which turned out to be a boon for one and all, with no missed notes. Dolan Hall proved to be a beautiful venue and the Jazz Lobsters easily fanned across its stage. The languid start to "Splanky" gave way to a crisp, sparking horn crescendo. Bari sax man Larry McKenna was featured as arranger and soloist on "You Go to My Head," and his velvety, luxurious tone sparked bandleader/ pianist James Lafferty's

continued on page 30



in this issue:

NEW JERSEY JAZZ SOCIETY

April Jazz Social: Dave Frank 2

Bulletin Board 2

Governor's Island Jazz Party 2011 3

Mail Bag 3

NJJS Calendar 3

Jazz Trivia 4

Editor's Pick/Deadlines/NJJS Info 6

May Jazz Social: Sue Giles 52

Crow's Nest 53

Book Winner 54

New/Renewed Members 55

Change of Address/Support
NJJS/Volunteer/**JOIN NJJS** 55

STORIES

Jazzfest 2011 **cover**

Big Band in the Sky 8

Talking Jazz: Sherrie Maricle 14

Noteworthy 22

Newark Museum Jazz in the Garden 24

REVIEWS

New Orleans Jazz Fest 26

College Jazz 36

Other Views 38

Grover Kemble and Za Zu Zaz 41

Caught in the Act:
K. Gang, L. Luna, M. Roberts Nonet,
B. Charlap 44

Anything Goes 50

Newark Songbirds at NPLibrary 51

EVENTS

'Round Jersey: Morris, Ocean 56

Institute of Jazz Studies/
Jazz from Archives 57

Somewhere There's Music 58

The Name Dropper 59

ADVERTISERS

Great Connecticut Trad Jazz Fest 4

WBGO 5

Shanghai Jazz 7

Jazzdagen 9

William Paterson University 11

Hibiscus 15

Jazzfest at Sea 17

Sandy Sasso 20

Spirit Cruises 21

Morristown & Morris Twp Library 23

PA Jazz Society 24

Jazz Arts Project 25

John Nobile SummerSwing Orchestra 27

Somerville Jazz Festival 33

Riverboat Swing 34

92nd Street Y Jazz in July 37

Jane Stuart 39

Roseanna Vitro 40

WBGO PhotoBlog 42

Jazz House Kids 43

Sandy Sasso 44

LauRio Jazz 46

Arbors Records 47

Lauren Hooker 48

Marlene VerPlanck 49

Swingadelic 53

Shelly Productions 53

Jim Eigo Jazz Promo 54

CTS Images 54

Princeton Record Exchange 60

Deconstructing Dave

Dave Frank digs into Dave McKenna at April Jazz Social

**Text and photos
by Tony Mottola**

Co-Editor *Jersey Jazz*

Pianist and educator Dave Frank explored the piano techniques and artistry of the legendary solo pianist Dave McKenna at NJJS's April Jazz Social. Using McKenna recordings and demonstrating with his own playing, Frank explained how McKenna constructed his unique solo performances by combining walking bass lines, sparkling melodic lines, inner voicings and other techniques with a unrivaled sense of swing. The NYC-based Frank, who studied with Lenny Tristano and was an Associate Professor at Berklee College of Music for 17 years, began offering master classes dissecting the work of prominent musicians last February. Presented at New York's Iridium Jazz Club and other venues, he has taken up the work of McKenna, Bill Evans, Keith Jarrett, Eric Dolphy and others (including the Marx Brothers!). The lively and informative sessions are videotaped and several, including the McKenna presentation (from an Iridium show), are available online at www.youtube.com and www.ustream.com. For more information visit www.davefrankjazz.com. **J**



Pres Sez takes a vacation this issue. Watch for it in September.

Stay tuned to www.njjs.org

NJJS Bulletin Board

Member Discount Claim your member privilege! Get free admission to NJJS socials, discounts to music events, discounts from partners!

Hibiscus Dining Discount Hibiscus offers NJJS members a discount of 10% off their check. See their ad page 15.

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!!

Tell them you saw it in *Jersey Jazz!*

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Thanks to Lynn Redmile for her great photographs of last year's event.

by historic officers quarters and 18th century naval ramparts — a true Gatsby affair. Widely anticipated by flappers, sporting gents and tiny tots alike, this event has been featured and reviewed consistently by *The New York Times*, who selected the Jazz Age Lawn Party as one of the most memorable parties of 2009 and 2010. Music, food & drink, and activities are open for all ages to enjoy.

The Mail Bag

WHOLE FOODS MARKETS FEATURES SOME TERRIFIC JAZZ around north Jersey, all free of charge. Their West Orange store has had music every Tuesday evening from 6 to 8 for a couple of years now. In addition, the website — bossanovamusic.com — lists the schedules for their West Orange, Ridgewood and Edgewater stores. Featured artists have included Howard Alden, Mulgrew Miller and many others recognizable I'm sure to readers of *Jersey Jazz*.

James Pansulla
Bloomfield

Editor's Note — The Whole Foods music program is the brainchild of Detroit guitarist Paul Abler and the Brazilian singer Yashmin who formed Bossa Nova Music Productions. The series is sponsored by Baldwin Pianos, Gibson Guitars and Jazz Radio WBGO-FM.

WELCOME RECENT/NEW ADVERTISERS!

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Jersey Jazz magazine seeks your help to cover jazz in Jersey as comprehensively as possible. Please help us expand our reach to all corners of the musical Garden State. Consider submitting a story or even a brief paragraph when you visit any venue featuring jazz. If you can include a high-res photo, even better. We'll happily credit your work when we print it and you'll have the satisfaction of spreading the jazz message and fulfilling your creative impulses!

for updates and details.

Saturday Sept 10

JAZZFEAST
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3–5:30 PM

Wednesday Oct 26

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TBA
Library of the Chathams
214 Main Street
Chatham 7 PM

Sunday Nov 20

JAZZ SOCIAL — TBA
Shanghai Jazz
24 Main St, Madison
3–5:30 PM

Wednesday Nov 16

FREE FILM
TBA
Library of the Chathams
214 Main Street
Chatham 7 PM

NJJS Calendar

Jazz Trivia By O. Howie Ponder II

ARRANGERS

The sound and style of a big band is determined by the person writing its musical arrangements. Can you identify these famous arrangers from the generous hints provided by your interrogator?



(answers on page 54)

- 1.** Born Generoso Graziano in Boston, this arranger made his mark with Artie Shaw ("Begin the Beguine") and Glenn Miller ("String of Pearls") before leading a career as an independent music arranger.
- 2.** Although he is remembered for his arrangements played by Benny Goodman's orchestra, this arranger originally sought a career as a chemist. His "King Porter Stomp" and "Sometimes I'm Happy" charts are characteristic of the Goodman era.
- 3.** Jimmie Lunceford's and Tommy Dorsey's post-1940 band had a style created by this trumpet-playing arranger. Think of "For Dancers Only" and "Opus 1" as examples of his art.
- 4.** A graduate of the Count Basie trumpet section, he wrote several charts for the band while there; "Red Bank Boogie" and "Avenue C" among them. In later years he concentrated on arrangements performed by his own big band.
- 5.** Although Don Redman is often credited as the "father of big band arranging," many feel that this contemporary deserves equal credit for his work for Jean Goldkette and Paul Whiteman.
- 6.** Another trumpet-playing Basie alumnus, he became a bandleader by accident when Basie rejected a batch of his charts for not being "Basie-like." The band he formed, with drummer Mel Lewis, survives to this day under a new name — which will get you extra credit if you know it.
- 7.** Originally from Newark, this arranger served on Glenn Miller's arranging staff and charted some of the band's biggest hits, including "Sunrise Serenade" and "Song of the Volga Boatman." He later formed an experimental big band with another famous arranger — whose name will get you extra credit.
- 8.** Starting as a tenor sax player, his early arrangements for the Stan Kenton orchestra, like "Stompin' at the Savoy," are credited with almost making that behemoth swing. His charts are to be found in almost every modern big band library today.

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

2011
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Marcus Strickland photo by Mamoru Kobayakawa

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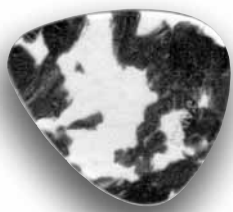
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The Editor's Pick

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

"The Answer to a Jazz Fan's Dream!"

Last year, when *Jersey Jazz* received a third place "Excellence in Journalism Award" from the New Jersey Chapter of the Society of Professional Journalists, we said it was an honor just to be nominated. This year we know better. This year — with a 2010 NJCSPC **First Place** finish in the newsletter category to our credit — we're on Coach Vince Lombardi's team...you know, "Winning isn't everything, it's the only thing," and "Show me a good loser, and I'll show you a loser."

Now that we're "Number 1," we may just retire and rest on our laurels. But first we'll give the real credit where it's due, namely to the more than 20 regular contributing writers and photographers who give generously of their time and talents to fill the magazine with great content each month. And, most importantly, to you, our loyal and discerning readers. After all, no readers, no magazine.

But why toot our own horn? We can leave that to the Professional Journalists, who wrote on their Web site: "The answer to a jazz fan's dream. *Jersey Jazz* is packed with information, reviews, performance schedules, events and interviews. The layout is clean with good typography. An effective black and white publication."

Well said.

And best of all, now for a month off the bandstand for our summer vacation! See you in September.

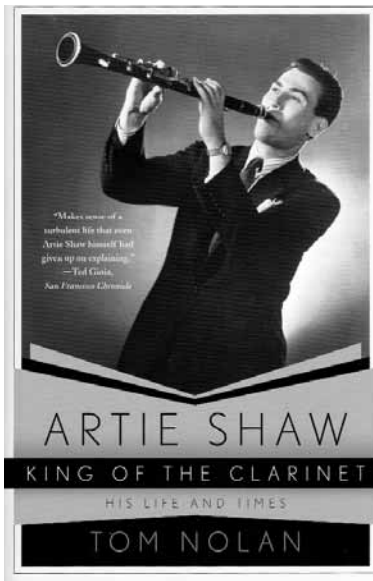
A REMINDER FROM CHICKIE THE JAZZ DOG

Due to the combined two-month summer issue of *Jersey Jazz*, Chickie barks a reminder that the current "Win This Book" contest — to win a copy of Tom Nolan's *Artie Shaw, King of the Clarinet: His Life and Times* — remains open for entries (NJJS members only) until July 27.

To enter, simply E-mail your name and mailing address to: chickiejazzdog@njjs.org with the words "Shaw Book Contest" in the subject line.

You can also mail your entry to the editor at the address on the publication masthead on this page.

Contest deadline is July 27. **JJ**



Comments?

Jersey Jazz welcomes your comments on any article or editorial.

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

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

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

September: July 26 • October: August 26

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

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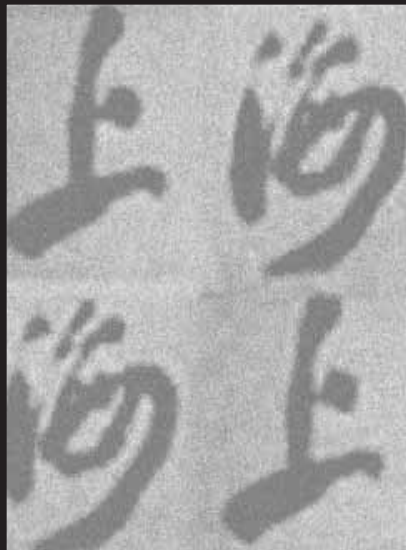
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- sat 6/25:** CLIFTON ANDERSON TRIO
- tues 6/28:** GUITARIST JOHN ZWEIG and FRIENDS
- wed 6/29:** NICKY PARROTT with ROSSANO SPORTIELLO
- fri & sat 7/1 & 7/2:** SPECIAL EVENT: PAQUITO D'RIVERA and CLAUDIO RODITI REUNION QUARTET * Seats by Reservation Only
- wed 7/6:** BUCKY PIZZARELLI
- wed 7/13:** NICKY PARROTT and FRIENDS featuring ROSSANO SPORTIELLO
- wed 7/20:** NICKY PARROTT and FRIENDS featuring WARREN VACHÉ
- fri & sat 7/22 & 23:** JAVON JACKSON QUARTET
- wed 7/27:** NICKY PARROTT and FRIENDS featuring WARREN VACHÉ
- wed 8/3:** WARREN VACHÉ and FRIENDS
- wed 8/10:** NICKY PARROTT and FRIENDS featuring WARREN VACHÉ
- wed 8/17:** NICKY PARROTT and FRIENDS featuring ROSSANO SPORTIELLO
- wed 8/24:** NICKY PARROTT and FRIENDS featuring ROSSANO SPORTIELLO
- wed 8/31:** BUCKY PIZZARELLI

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Big Band in the Sky

By Sanford Josephson

■ Eugene Edward “Snooky” Young, 92, trumpeter, February 3, 1919, Dayton, Ohio – May 11, 2011, Newport Beach, CA. Snooky Young started his career with the Jimmie Lunceford band in 1939. He ended it this year with the Clayton-Hamilton Jazz Orchestra. In between, he played with virtually everyone including Count Basie, Lionel Hampton, Benny Goodman, Thad Jones-Mel Lewis, Benny Carter, Gerald Wilson, Charlie Barnet and Doc Severinsen’s *Tonight Show* band. According to Doug Ramsey, writing in allaboutjazz.com, Young was, “that rare combination, a great lead trumpeter who was also a soloist of exceptional imagination, taste and humor.”

He was also a perfectionist, according to John Clayton, co-leader of the Clayton-Hamilton Jazz Orchestra. “He wanted to play his music on the highest level possible,” Clayton told *Jersey Jazz*, “and that meant always practicing, which he did until he died. Snooky Young practiced every day, whether he had an engagement or not. The second component of his life needs was fun. Snooky wanted to have fun each day and was often the one responsible for supplying the joy we all received from playing music together.”

Clayton shared some of the condolence E-mails he received from other members of the CHJO. Here are three:

Trumpeter Bijon Watson: “I remember us performing at the Newport Beach Jazz Party a few years back, and we played ‘Lil’ Darlin’. I was so mesmerized by his sound, emotion and flavor that I was brought to tears by the beauty of his playing. It was one of those moments that you wish you could bottle up and save forever.”

Baritone saxophonist Lee Callet: “The very first tune at the very first rehearsal I ever did with the CHJO, some 25 years ago, was ‘I Be Serious ’Bout Dem Blues’, and the very first notes I heard were from Snooky; and I just could not believe it. What an amazing electrifying sound! I felt very privileged to be there then and every time I played with him.”

Pianist Tamir Hendelman: “You all remember that solo he took at the Jazz Standard when we visited New York for the first time —



Snooky Young backstage at the Jazz at Lincoln Center’s Rose Theater prior to the WBGO Champions of Jazz Gala, November 3, 2009. Photo by Fran Kaufman.

hair rising on the back of everyone’s necks? To hear Snooky was to witness a force of nature on the bandstand. You couldn’t help but get swept along when those musical Niagara Falls came right at your ear. But the thing I will remember is how humble and funny and down-home Snooky really was. What a gentle giant. . . I’ll always smile thinking about him. There must be some amazing music happening wherever he is right now.”

Young began playing trumpet as a six-year-old, traveling with a family band, which included his parents and four siblings. He was a charter member of the Thad Jones-Mel Lewis Jazz Orchestra, which made its first appearance at the Village Vanguard in 1966. He was probably best known to the general public for his 25-year gig with the *Tonight Show* band, from 1967 until Johnny Carson retired in 1992. He also toured with Doc Severinsen, often playing weekend dates in Las Vegas. Although known mostly as a sideman, his best known album as a leader — actually co-leader with the late alto saxophonist Marshall Royal — was the 1978 Concord release, *Snooky and Marshall’s Album*, which also featured Ross Tompkins on piano,

Freddie Green on guitar, Ray Brown on bass and Louie Bellson on drums. In 2009, he received a National Endowment for the Arts Jazz Masters Award.

Survivors include his wife of 72 years, Dorothy; two daughters, Judy Andrews and Donna Hoo; a son, Danny; seven grandchildren; and six great-grandchildren. A fitting epitaph was offered by drummer Jeff Hamilton, the other co-leader of CHJO. He said simply: “We’ll never sound the same.”

■ Ray Bryant, 79, pianist, composer, December 24, 1931, Philadelphia – June 2, 2011, Flushing, NY. The trumpeter Duane Eubanks remembers a night he decided to check out his uncle, Ray Bryant, at Zinno’s, an Italian restaurant in the West Village that featured jazz. “I had my horn,” Eubanks said, “so he allowed me to sit in. I was very new to the New York jazz scene at that time, and I worked on one of his tunes that he recorded with Miles Davis, ‘Blues Changes’. It’s a blues form with a different chord progression. I remember missing one of the chord changes a couple of times. I got

continued on page 10



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Alaska

June 20-27, 2012

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BIG BAND IN THE SKY

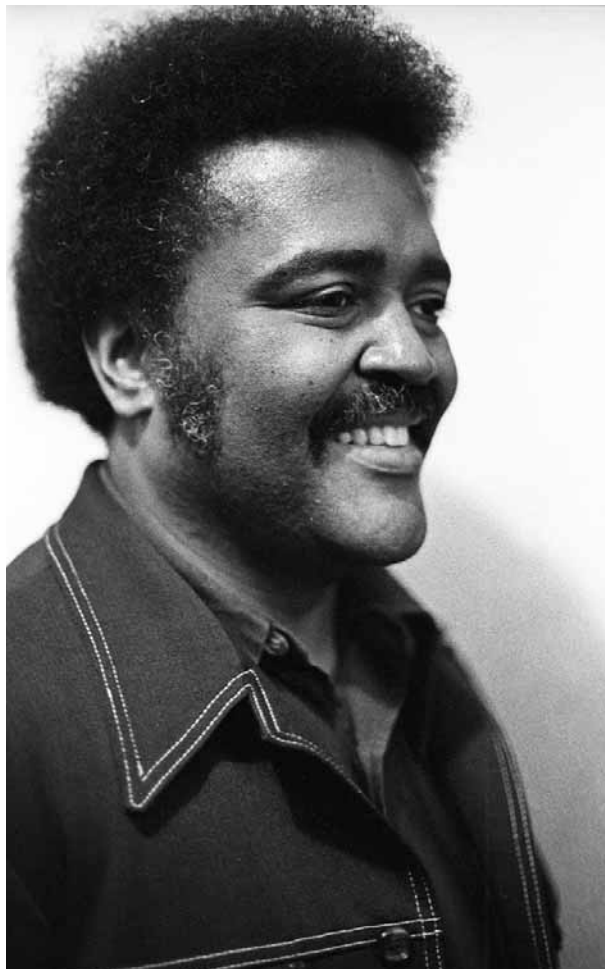
continued from page 8

through the tune, but he didn't hesitate to tell me, 'Man, I was banging that damn G flat out for you.' Initially, I took it the wrong way, but I realized he was giving it to me the same way he got it. I'm sure Sonny Stitt, Coleman Hawkins and Papa Jo Jones didn't take it easy on him either."

In his teens and early 20s, Winard Harper was the house drummer at a club called One Step Down in Washington, DC. "Ray would periodically come in, and we became good friends," he recalled. "He would play solo piano, and we were all amazed at how great his time was." Later, when he moved to New York, Harper would go to see Bryant play in a group that included the drummer Freddie Waits. "He ended up calling me to start playing with him when Freddie got sick. I worked with Ray for almost 15 years, starting in the late '80s. He is going to surely be missed. I tell all the young cats to check him out." Two young pianists who Harper believes have been influenced by Bryant are Jeb Patton and Eric Reed.

In a February 2009 *Jersey Jazz* profile of Bryant, Ed Berger talked about his "immediately identifiable sound... There are many great jazz pianists, but only a few that can make a piano their own. Ellington, Tatum and Monk, for example... Ray Bryant has that same presence, for after only a few notes there is no mistaking the player." Writing in *The New York Times* the day after Bryant died, Nate Chinen described his playing as having "a firm touch and unshakable sense of time, notably in his left hand, which he often used to build a bedrock vamp. Even in a bebop setting, he favored the ringing tonalities of the gospel church. And he was sumptuously at home with the blues, as a style and a sensibility but never as an affectation."

Berger said Bryant used "the entire keyboard, his powerful left hand alternating crashing chords with stride and boogie-woogie figures while his right spins delicate filigrees reminiscent of his first idol, Art Tatum. And Bryant delivers it all with impeccable musicianship and relentless swing. He is so consistent that it is easy to take him for granted."



Ray Bryant backstage at a memorial service for fellow pianist Erroll Garner in New York, January 1977.
Photo by Mitchell Seidel.

For nearly 20 years, Bryant was part of a Japanese tour called, "100 Gold Fingers," featuring 10 jazz pianists. One of his partners on those tours was the pianist Junior Mance, who told *Jersey Jazz* it was

an experience he "will always remember. This was a tour every year that we made with 10 pianists from America, and Ray and I closed every show playing the blues, together on one piano and sometimes on two pianos together. The first time we did this, the producer came up to Ray and me and said, 'From now on, at the end of the show, you two will play and will be known as the Blues Brothers! The audience would go wild on every show! Ray and I loved it, and it was also a great friendship that developed. I will miss him terribly, and, even today, I think about the wonderful years that we spent together. I will forever cherish his friendship.'"

Early in his career, Bryant, along with his brother, bassist Tommy Bryant, played at the Blue Note Club in Philadelphia where he met many prominent jazz musicians including Miles Davis and Charlie Parker. In 1955, he rose to prominence as vocalist Betty Carter's accompanist on a Columbia album called *Meet Betty Carter and Ray Bryant*. In the late '50s and '60s, he enjoyed some commercial success with such hits as "Little Susie," "The Madison Time" and a cover version of Bobbie Gentry's "Ode to Billy Joe".

In the early '70s he established his reputation as a solo player with a recital at the Montreux Jazz Festival, resulting in an album, *Alone at Montreux* on the Collectables label. That recording, according to Berger, created a new demand for solo appearances. He also built a reputation as a composer, best known for the Latin flavored "Cubano Chant," which was recorded by Art Blakey and Jo Jones, among others. His last recording, *In the Back Room*, was released in 2008 by Evening Star Records. It was based on two concerts sponsored by the Institute of Jazz Studies at Rutgers University in Newark. Berger wrote that Bryant "has lost none of his command since last heard, and his musical imagination remains fertile and engaging." His own compositions, Berger added, "stand comfortably in the company of [Fats] Waller, [James P.] Johnson, Cole Porter and W.C. Handy."

Bryant's parents, Eubanks said, "were not fond of the nightlife scene that came with performing jazz music, so Ray and Tommy used to

continued on page 12

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Antoinette Montague

BIG BAND IN THE SKY *continued from page 10*

sneak out of the back room second floor window. They tied bed sheets together to lower the bass out of the window down to the ground. That's a serious lesson — do what you have to do, if you love and really believe in what you're doing. The story was very inspirational to me." Harper recalled that when he was starting out, "I made it a point to work with guys who were my heroes. These guys are definitely leaving. First, Dr. Billy Taylor and now Ray Bryant. It's definitely touching me."

In addition to Duane Eubanks, Bryant is survived by his wife, Claude Bryant; a son, Raphael Bryant, Jr.; a daughter, Gina; three grandchildren; two brothers, Leonard and Lynwood; a sister Vera Eubanks, whose sons include Duane as well as the guitarist Kevin Eubanks and trombonist Robin Eubanks.

■ **Cornell Dupree, 68, guitarist, December 19, 1942, Fort Worth, Texas – May 8, 2011, Fort Worth.** Although he recorded 10 solo albums, Dupree was better known as a sideman. In Terence McArde's May 10th obituary in *The Washington Post*, writer-guitarist Josh Alan Friedman described him as "the ultimate 'unshowoff.'" A general public unfamiliar with Dupree would recognize his guitar lines on such popular recordings as Brook Benton's "Rainy Night in Georgia," Aretha Franklin's "Respect" and King Curtis's "Soul Serenade." It was Curtis, in fact, who discovered Dupree and brought him to New York in 1961 to play with his band, The Kingpins, after seeing him sit in with older rhythm & blues musicians in Texas.

Dupree became an in-demand session player and, in the '70s, toured with the funk band Stuff, which included drummer Steve Gadd, guitarist Eric Gale and keyboardist Richard Tee. He also played with Soul Survivors, a band whose other members included pianist Les McCann, organist Lonnie Smith and bassist Chuck Rainey.

According to Chris Vaughn, writing in the *Fort Worth Star-Telegram*, Dupree's death "made news in music circles the world over. His widow [Erma Kindles Dupree]

was taking calls from music journalists in New York, Boston, Paris, Tokyo and Washington, DC. And singers, musicians and performers were calling her, too." His son, Cornell Dupree III, told Vaughn, "Regular people don't know who he is, but there are not too many musicians who don't know him." Alto saxophonist David Sanborn told *Jersey Jazz*, that Dupree "was an amazingly soulful guy, and he will be missed."

Survivors, in addition to his wife of 53 years and Cornell Dupree III, both of Fort Worth, were a son, James C. Dupree, and daughter, Celestine Allan, both of Dallas; and nine grandchildren. He had emphysema and had been awaiting a lung transplant.

■ **Bruce Ricker, 68, filmmaker, October 10, 1942, Staten Island, NY – May 13, 2011, Cambridge, MA.** Steve Paul, senior writer and arts editor at *The Kansas City Star*, remembers being in a small midtown supper club in Kansas City in 1975 to see what turned out to be a "sprawling rough cut of a film" by Bruce Ricker and fellow filmmakers, John Arnoldy and Eric Menn. "I think we sat for three-and-a-half or four hours," Paul wrote on May 16, "watching the likes of Big Joe Turner, Count Basie and Ernie Williams banter about the joyous and jumping vibe of one of our city's greatest exports. The projector broke down a few times, and there was a lot of wandering around the club and chattering as the film ran its course."

"It took Ricker another four or five years to raise the money and finish his film," Paul continued, "cutting about 30 hours of footage down to a svelte 90 minutes. But when we ultimately got the pared-down version of *The Last of the Blue Devils*, most of us came to appreciate the enormous achievement of Ricker's labor of love."

Ricker, a lawyer-turned filmmaker, is best known for that film, made in 1979, but according to *The New York Times*, Clint Eastwood first

saw it in 1988 while researching *Bird*, his film about Charlie Parker. Eastwood arranged to have the film more widely distributed, and that led to a long-standing collaboration between Ricker and Eastwood, an ardent jazz fan. Eastwood was executive producer or producer for such Ricker television documentaries as *Thelonious Monk: Straight No Chaser*, *Tony Bennett: The Music Never Ends*, *Johnny Mercer: The Dream's On Me*



Filmmaker Bruce Ricker, seated next to camera, interviews Branford Marsalis, seated left, at the Newport Jazz Festival in Rhode Island in August 2009. Photo by Mitchell Seidel.

and *Dave Brubeck: In His Own Sweet Way*. Ricker was a music consultant for the Eastwood-directed films, *Mystic River* and *The Bridges of Madison County* and produced two TV documentaries about Eastwood, *Clint Eastwood: Out of the Shadows* and *Eastwood After Hours: Live at Carnegie Hall*.

As a student at City College of New York, Ricker, according to *The Times*, “haunted New York jazz clubs, hearing the likes of John Coltrane and Thelonious Monk.” He had moved to Kansas City in 1970 to work on a graduate law degree at the University of Missouri-Kansas City where he eventually taught urban law. He also worked briefly as an assistant city prosecutor.

Contacted after Ricker’s death, Eastwood told Mark Feeny of *The Boston Globe* that Ricker, “was extremely well read and loved a lot of art forms. He made things happen. He was very tenacious. He’d go out and get people interested in a documentary. He was great at interviewing people, getting them to open up. He was more interested in the art of jazz than he was in making a living. Here was a guy who really just loved the subject matter, not only jazz, but popular music, the movies.”

According to Paul, *The Last of the Blue Devils* is very meaningful to Kansas Citians because it “helps preserve the vitality and significance of this city’s jazz scene of the 1920s, ’30s and ’40s. It was loose and lively, respectful and eminently down-to-earth.”

Ricker, who died after a long bout with pneumonia, is survived by his wife Kate Gill (daughter of *The New Yorker* writer Brendan Gill), their daughter, Emma; a son, Jason Ricker, from his first marriage; his mother, Estelle Van Pelt; three brothers, Kenneth, Carl and Robert Ricker; and two grandchildren.

■ **Bob Flanigan, 84, vocalist, August 22, 1926, Greencastle, IN – May 15, 2011, Las Vegas.** In recent years, Butler University in Indianapolis has been best known for its success in the NCAA men’s basketball tournament. But Butler is also famous as the birthplace of Hal’s Harmonizers, a barber-shop quartet formed in 1948 by four

students, Ross and Don Barbour, Marvin Pruitt and Bob Flanigan, who was Don Barbour’s cousin. Pruitt was replaced by Hal Kratzsch, and the group eventually adopted a more jazz-oriented repertoire and changed its name to The Four Freshmen.

In September 1948, The Four Freshmen went on the road and drew the attention of such jazz musicians as Dizzy Gillespie and Woody Herman. But the big break came in 1950 when bandleader Stan Kenton heard them in Dayton, Ohio. He arranged for an audition with Capitol Records, which resulted in a recording contract and such hits as “It’s a Blue World,” “Mood Indigo” and “Day by Day.” The Four Freshmen was named Best Vocal Group of the Year in *Down Beat Magazine’s* Readers’ Poll in 1953-1956 and in 1958, 2000 and 2001.

Flanigan, a tenor, was the group’s original lead singer. He performed until 1992 and was the group’s manager for the following five years. In 1982, he told *The New York Times* that all members of the group thought, “in instrumental terms. I think of singing lead as I would play it on trombone, sitting in the Stan Kenton trombone section. When we started, all four of us were Kenton fans, and everybody who has been in the group since then has been a Kenton fan.”

Ross Barbour, the only surviving member of the original group, told Ken Ritter of the Associated Press that, “Flanigan’s voice was indestructible. He could drive all day and all night without stopping between gigs. Our voices were on the edge, and Bob was still in full form.”

Survivors include his second wife, Mary; two children from his first marriage, Stephen Flanigan and Debbie Muria; four children from his second marriage, Scott Flanigan, Julie Maple, Jill Flanigan and Jennifer Turner; a sister, Maxine Thomas; 15 grandchildren; and five great-grandchildren.

■ **Gil Scott-Heron, 62, vocalist, poet, April 1, 1949, Chicago – May 27, New York City.** In a music blog written the day Scott-Heron died, the *Los Angeles Times* described him as a writer of “poetry set to rhythmic jazz music.” His most famous piece of musical poetry, “The Revolution Will Not Be

Televised,” was written in 1968 and first recorded in 1970 on a Flying Dutchman album called *Small Talk at 125th and Lenox*. In 1971, he recorded another version on an RCA album called *Pieces of a Man* with the backing of a full jazz band that included bassist Ron Carter.

In a *New Yorker* profile on Scott-Heron written last year, Carter told the writer, Alec Wilkinson, that Scott-Heron, “wasn’t a great singer, but, with that voice, if he had whispered, it would have been dynamic. It was a voice like you would have for Shakespeare.” According to *The New York Times*, Scott-Heron preferred to call himself a “bluesologist,” influenced by blues, jazz and Harlem renaissance poetics.

In the ’70s and early ’80s Scott-Heron recorded 13 albums for Arista Records. Clive Davis, founder of the label, was asked in the *New Yorker* article why he signed the singer. “I had seen a live performance where he was very striking,” Davis said, “very charismatic, absolutely unique. He was electrifying and, based on his song, ‘The Bottle,’ and ‘The Revolution,’ and seeing him, I signed him. He was very compelling as a speaker — the wit, the turn of phrase — it was all very special.”

By the mid-’80s, Scott-Heron had begun to battle with drug addiction. He was convicted twice of cocaine possession and was imprisoned at Rikers Island for violation of parole. In 2006 at Rikers Island, he met the British hip-hop producer, Richard Russell, and that resulted in a new album, *I’m New Here*, on the XL Recordings label. Wilkinson said it brought him a new, younger audience, describing it as, “a reverent and intimate record, almost more field work than entertainment — a collage partly sung and partly talked and made largely from fragments of Scott-Heron’s poetry, handled here in a voguish manner.”

Scott-Heron has been described by the media as a major influence on and precursor of hip-hop. But he rejected that notion. “I don’t know if I can take the blame for it,” he told *The Daily Swarm*, a music website, last year.

No information about survivors was available. □

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.

Talking Jazz

A Jersey Jazz Interview with Sherrie Maricle

By Schaen Fox

When I first became aware of Sherrie Maricle, the thought of a woman in jazz doing anything beyond singing or playing piano was well out of the ordinary for me. When I saw her, I believe at an early NJJS function, I quickly forgot about her gender and enjoyed a stellar performance. Since then she has built up an impressive list of achievements. Her drumming prowess have not only landed her work with greats from Slam Stewart to Johnny Mandel, notable teaching posts and a position as an original member of the New York Pops, but have also made her a force in weakening the sexist limitations women face in the music business. Perhaps her greatest achievement to date has been her longstanding success with DIVA, her big band. Her busy schedule resulted in our doing this interview earlier this year by phone, online and in person.



JJ: Since this is for *Jersey Jazz*, has anything of note in your career happened in New Jersey?

SM: A very pivotal moment was when I played at a club in New Jersey with Clark Terry's quartet in the late '80s. That was a pretty monumental gig; vividly memorable, terrifying and awesome. Besides playing with Slam Stewart, that was the first time anybody famous and amazing thought I was good enough -to hire me. I copied the check he gave me and had it framed. [Chuckles]

JJ: How did he discover you?

SM: From my association with Slam Stewart, who I had been playing with since the early '80s. He lived in Binghamton, New York which is near the town where I grew up, Endicott, New York. Clark probably came to Binghamton and played a concert and I was the drummer. And I also met the bass player, Major Holley while playing with Slam. When I moved to New York, Major and his friend Pat Curry took me around, and I probably got reintroduced to Clark. He liked me and gave me this great chance and it was wonderful.

JJ: Would you tell us about your association with Slam Stewart?

SM: When I got into the State University at Binghamton, Slam would occasionally do concerts there and my teachers invited me to play with him. I was interested in jazz and knew who he was. Slam liked me and I got to play with him quite often. We used to rehearse at his house, and I remember doing the "Big Noise from Winnetka," and he was standing next to his dining room table, and I was sitting there playing on a placemat and thinking, "Man this guy played with Benny Goodman and Gene Krupa! Good Lord!" It was really fun.

He was a very famous figure where I grew up and was the kindest, most sweet, amazing, gentle, creative, wonderful person; one of the top I ever met in my life, and always really positive. It was amazing for me to be 17 and play with someone like Slam Stewart. You could go to school and study music for a million years and none of it would remotely compare with playing music with a Slam Stewart or Clark Terry. I was wildly fortunately enough to play on Slam's very last CD, which is in fact my very first CD. It's called *The Cats are Swinging*.

continued on page 16



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SHERRIE MARICLE

continued from page 14

John Pizzarelli, Peter Appleyard and a whole gaggle of great wonderful people are on that. Slam passed away when we weren't quite finished, so Major Holley finished it.

I love the bass. [Chuckles] It has always been my favorite instrument after the drums. I loved Ray Brown. He was one of the biggest influences on me. I just adored him. Yeah! Bass players are awesome! When I was a student I went to a workshop in Port Townsend, Washington. Bud Shank was in charge of it and Jeff Hamilton was the drum teacher. Jeff is one of my absolute idols of drumming and percussion. He has amazing technique and incredible taste. He is so creative and so swinging. So he was my teacher there and I think that made me love Ray Brown even more because it was Ray Brown and Jeff Hamilton and Gene Harris on piano there. If I had to identify the biggest influence on me, it was probably that. That group was so amazing to me.

JJ: By the way, did Slam ever tell you how he got his nickname?

SM: He said he got that name when he and Slim Gallard were trying to come up with something "hipper" than "Slim and Leroy."

JJ: OK. How did your family react to your career choice?

SM: I don't think they believed me at first. When I was in 7th grade, a teacher took me to see Buddy Rich and I ran home and told my mother that I was going to play the drums. That is all I have ever wanted to do since that moment. I don't think my mom believed me. "Oh, sure, sweetheart. (Pat, pat, shove, shove) Go away now." Then as she sensed I was serious about it and how involved I was in my high school band program. She started to get worried and begged me to study computers. [Chuckles]

No sane person thinks, "Oh, I'll play the drums for a living." It gets to be you are living to play the drums; you love it so much that you can't even imagine anything else. That is what happened to me. My mom worried that I wouldn't be able to make a living. My first professional gig was when I was 16, with Bob Grover and the Tune Twisters. I had been working a cashier gig all week for minimum wage, and I made, like, \$43. Then I got my first gig and it was four hours of playing. I was having the time of my life and I made \$50. I was so excited and happy I ran out and forgot to get paid. The bandleader

And I played all over, like everybody does. You play for the door, you play for a dollar, and you play with everyone. Every time you just say, "Yes, yes, yes." Once you are able to relax into the scene a bit, then you are able to make more logical choices instead of running yourself ragged.

brought it over the next day. After I started to make money, mom relaxed a little. [Chuckles]

JJ: Did you have much trouble establishing yourself as a working musician when you moved to New York City?

SM: My plan was no plan whatsoever. I told everyone, "I'm just moving to New York." Then at my last semester of school a group came from New York with Bob Brookmeyer and Michael Moore, the bass player. I said to Michael, "Yeah, I'm going to move to New York when I'm done with school." He said, "Oh? Well I teach at NYU; maybe you could consider coming to grad school." I got a little light bulb moment. "Oh. That could be interesting." I never thought about grad school until then. I was going to move and just play.

I auditioned at NYU and got a scholarship to get my Master's degree in jazz performance. They really enjoyed the work I was doing. I started a percussion program there. There wasn't any when I got there. I was in the jazz department, but I loved percussion. Then they asked me to stay and gave me a fellowship to get my doctorate. I had no plan to do that whatsoever. [Chuckles] I got to New York and did not panic about an apartment because the school had great apartments for grad students; right on the corner of 3rd Street and LaGuardia

Place, which let me go to the Blue Note jam session every night. [It] was right up the street.

Through a school connection, I ran a jam session at the Village Gate every Saturday for eight years. I had my trio and we got 50 bucks a piece. I got to meet so many people and play in a famous, wonderful jazz club. It was great. And I played all over, like everybody does. You play for the door, you play for a dollar, and you play with everyone. Every time you just say, "Yes, yes, yes." Once you are able to relax into the scene a bit, then you are able to make more logical choices instead of running yourself ragged. [Chuckles]

JJ: So who did you meet at The Gate?

SM: Harry Connick was in there just hanging out before he was "Harry Connick." There were so many great people who are my peers who may not be conventionally famous, but to me they are. Probably the most notable person was Jaco Pastorius. He was just walking around Bleeker Street and came in and wanted to play. I didn't recognize him at first. It was, "Who is that strange-looking guy trying to play the bass?" He didn't look very good, kind of run down. Then he started and I was like, "Oh!" He stayed on stage and played solo and with some other people. It was great. He was just a virtuosic player.

JJ: Do you have any souvenirs you would like to tell us about?

SM: Like my Kennedy Center Lifetime Achievement Award? That's pretty amazing. As far as cool stuff from famous people, I wouldn't say I have much. I have Slam Stewart's cap. I love that. It would probably be meaningless to anybody else, but I see him in that hat every time I look at it. When he passed away, his wife, Clare, gave it to me, and a necklace that says SLAM. I have loads of mementos of the dearest person in the world to me — Stanley Kay.

JJ: OK, let's talk about your association with Stanley. How did you meet?

SM: I was hired to play for the 75th anniversary of the Shubert Theater in New Haven, in May of 1990. It was a variety show with several artists and Stanley was conducting for Maurice Hines. They had a great book and it was fun to play. Stanley liked it. We kind of struck up a friendship and stayed in touch. In 1992, he called me. He wanted to form DIVA. We had a meeting at The Violet Café and he asked, "Do you know women that play as well as you?" which, to me, was an awesome compliment. "Buddy Rich's manager thinks I play the drums good!" I said, "I do." I was really enthusiastic and excited to be involved with Stanley.

continued on page 18

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SHERRIE MARICLE

continued from page 16

I never wanted to be involved with all-women projects because I was always aggravated by them. It seemed the stereotype was, "Well, I don't really play that well so I'll wear a short skirt and show my cleavage and put on globs of makeup and people will hire me because I look a certain way." That was such a detrimental stereotype of woman instrumentalists. I avoided those situations. I wanted to blend in and have people pay attention to my drumming. I knew Stanley was all about the music so I took this as a really great opportunity to contact these incredible players that I knew who experienced the same "Women in Jazz" issues. I said this is going to be a serious band playing exciting, powerful, great big band music. We had auditions and picked the original 17 people and had the first DIVA rehearsal in June of 1992.

I doubt I will ever meet another human being as amazing as Stanley Kay. He was fun and so extraordinarily creative and wonderful and giving and such a wonderful, wonderful man. I can't say enough positive words about him and how much I love him and miss him. He was great at coming up with concepts for tunes and arrangements. He didn't know how to write music but he would sing everything and the arrangers would transcribe it and create the arrangements. He did our Ella Fitzgerald medley. Stanley conceived and worked through with Tommy Newsom some of our most astounding music. He was never the kind of person who wanted money and be taking everything for himself and not paying people. He was the opposite of that. He was just kind and caring and always wanted to give and make sure everyone was taken care of.

DIVA is going to do a recording of all Stanley's original music [including] one song that he wrote with Jon Hendricks called "Nothin." I'm doing this because I've started a scholarship fund and I'll put

all the money from this CD in the fund to help budding drummers specializing in big band because that was Stanley's true passion. And we have our new Johnny Mandel CD coming out. That was Stanley's idea. Stanley was friends with Johnny from the Buddy Rich days in the '40s. The last thing Stanley got to see us do was [make] that recording at Dizzy's.



Sherrie appeared at NJJS Jazzfest with her small group Five Play in 2007 (shown here) and returned to headline the event with the full DIVA Big Band in 2009. Photo by Tony Mottola.

JJ: Stanley must have had stories about Buddy Rich.

SM: I think Stanley and he were like brothers. They went to baseball games and did fun things together. I know many instances where Buddy helped other musicians who were down and out. There is one story where he put a drummer into the band and paid him a salary because the guy was busted. They had a two or three week engagement somewhere, so Buddy said, "Stick him in the band and put him on bongos." He did seem to have a very nice side.

JJ: You mentioned Tommy Newsom. How did you become connected with him?

SM: Again, through Stanley because Tommy had written so many things for Buddy. Tommy really liked DIVA. He was one of our biggest contributors. Sometimes he would just write a chart and send it even when we didn't ask him for it. "I was thinking of you guys." [Chuckles] He was just, again, a

warmhearted, lovely, peaceful man — so really, really humble.

I wanted to take some arranging lessons from him. I'm furious that I never just made the time but he would send me things. He would analyze Mozart and Bach and send, "Isn't this the most amazing E-flat chord you ever heard?" And he would outline things in the classical repertoire and he was always sharing his insights. He was really generous and underrated for his phenomenal skills. His humor was very, very dry. He was a witty, but understated person and hysterically funny. He was producing a CD for us once and I was trying to get the bass player a pizzicato solo and this bass player would usually do the opposite thing I asked her to do. Of course she starts playing an arco solo that was insanely out there and avant-garde. Tommy was sitting in the control booth and said, "Melissa, that was very interesting, bordering on the bizarre."

JJ: Would you share your thoughts

on the late Billy Taylor?

SM: Wow, what he did for women in jazz when he started the Mary Lou Women in Jazz Festival! Outstanding! He created a wonderful way to honor many people who often slide right under the radar screens of people putting on jazz festivals. Often, I think it is like, "OK, maybe we should have one token woman group." Billy helped eradicate a lot of that. He was such a great supporter of DIVA. He chose DIVA to be on his television special of the 25th anniversary of the Kennedy Center. That was a major TV show and we were the jazz segment with Billy playing and Dee Dee Bridgewater. That said so much about how he viewed music, like Stanley's famous saying: "If you can play, you can play; if you can't play, you can't play." That was all Billy cared about.

What DIVA has done because of the quality of the band and the players has elevated that "Woman in Jazz" scenario, especially in the beginning because

there were so many strong, incredible players all at once. It was very different from, "Oh, there is Ingrid Jensen or Anat Cohen," or whoever it was; always singular people who were extraordinary. Now you had a band with a quality person in every chair and being all women made such an impact. It really changes perceptions. Billy was responsible for a lot of that at the beginning for putting us in places that allowed us to be seen in a big way and get media attention. That is why, when we did the re-shoot of the photograph, "A Great Day in Harlem," we did the reverse of it. We had all women with three men: Stanley, Billy Taylor and Bob Cranshaw, the three that ignored our gender and cared more about our music. Are you familiar with this project, *The Girls in the Band*?

JJ: No.

SM: You can watch the trailer for it on Facebook [or at www.thegirlsintheband.com]. It is the history of women instrumentalists and it goes way back before the Sweethearts and all through contemporary musicians. The education part of this is incredible because so many women are overlooked in every aspect of history. Jazz is just one area. We reshot the photograph in front of the original brownstone. The real cool thing is that Marion McPartland is in it and she was in the original.

JJ: Is there a film or book that you would recommend to give us non-musicians some idea of what a musician's life is like?

SM: I love the book *Swing Shift* by Sherry Tucker. That is about women's big bands through the Swing Era. I was clueless about how many there were working their brains out, especially during World War II.

JJ: I am impressed with DIVA's unusually high international membership. Is that accidental?

SM: Definitely. The reason they are here is that coming to the birthplace of jazz is special to their careers. That I know for sure. When these women decided they wanted to be jazz musicians for a living, they wanted to come here. Whether they came to the United States to go to Berklee or other schools, a majority of them ended up in New York. We became a magnet for great women players from all over, so we had Carol Lina from Austria, Anat Cohen from Israel, Lisa and Nicki Parrott from Australia, Grazia Di Giorgio from Italy and Tomoko Ohno and Noriko Ueda from Japan. We even had a woman from Iceland sub once on piano. I'm proud that New York is the center for jazz, according to all of my international friends.

I remember in the beginning we were criticized because there weren't any black people in the

band. We were, like, "But, nobody came to audition. That's not our fault." Men play in DIVA sometimes. I don't care about anything except the way that you play music. If a woman can't play well enough to

My dream was to be in Woody Herman's band. Buddy Rich's was always one of my favorite bands, but I obviously had no shot of being in that. [Laughs] I really enjoyed listening to Basie but there was something in Woody Herman's repertoire that really appealed to me. I was always sending audition tapes to get into that band, but I never did.

play lead trumpet, we are getting a guy. There is no way after all that DIVA has achieved that anything is going to come in the way of it being musically excellent.

JJ: And DIVA has backed an impressive list of vocalists.

SM: I'm not a wild fan of all jazz singers and yet, blessedly, DIVA has worked with Joe Williams, Nancy Wilson, Carmen Bradford, Ann Hampton Calloway, Marlena Shaw, Jack Jones and just some really awesome singers. We have been so lucky to have been in collaborative efforts with these geniuses who bring a whole level of a different kind of life experience.

Guests allow us to delve into iconic big band music. We play our original charts. We never want to do anyone else's except in this situation. It was so thrilling to play a great Basie chart with Carmen Bradford, knowing she recorded it with Basie. I actually got goose bumps. This is one of the greatest compliments I ever heard; Carmen turned around, after the first chart, looked at me and said, "DAMN, Sherrie!" She was freaked out that the band was swinging like it was. It was so much fun. That's very similar to the first time Nancy Wilson heard DIVA. She was being honored in this "Women in Jazz" event we were hosting. She was sitting in the front row and we played the first note and her eyes got so big it was funny. She probably didn't expect it either.

JJ: Who came up with the name "DIVA"?

SM: Stanley, thinking of the positive connotations, meaning "outstanding," "virtuoso" and "exceptional." But then in Stanford a promoter looked at us and goes, "Hey, look. It's no man's band." [Chuckles] Stanley got a big kick out of that, so it became the tag line for the group, "DIVA, No Man's Band." Of course, then we changed it, because we did have men in the band.

JJ: Had you thought about having a big band before Stanley approached you with the idea?

SM: No. I'd dreamt of playing in one since I was a young kid. My dream was to be in Woody Herman's band. Buddy Rich's was always one of my favorite bands, but I obviously had no shot of being in that. [Laughs] I really enjoyed listening to Basie but there was something in Woody Herman's repertoire that really appealed to me. I was always sending audition tapes to get into that band, but I never did.

JJ: Musicians sometimes are constantly playing one chart. How do you feel about that?

SM: Every band has their warhorses. One of ours would be the song that Stanley wrote for us called "Three Sisters and a Cousin" a tribute to Woody Herman and his "Four Brothers." I love the chart. It is exciting and fun to play and for at least the last 10 years it is the song we use most for an encore. People expect it and a couple times yell out for it. I consider that such an honor that people know our repertoire and request specific tunes and arrangements. Another one would be our arrangement of "Caravan" by Michael Abenny. Sometimes I get — I can't say "sick of it," but we play it so often I'm always trying to find new ways to make it interesting. That's an amazing arrangement; a big final drum solo thing that people like to hear and I

continued on page 20

SHERRIE MARICLE

continued from page 19

love to play. It is just that I'm always trying to find new and better ways to make it exciting.

JJ: DIVA's membership is so stable it seems almost like a family.

SM: We've been really so fortunate in that we have had such incredibly great human beings in the band that both Stanley and I genuinely like and respect on all levels. Stanley used to say, "The music is all great, and that's obvious, but look at these deep, serious long-running friendships." It's not just an acquaintance you see on the gig. We socialize outside of the band and we help each other with moving, pet sitting, baby sitting, whatever it might be. I'm very happy with that.

I've been in the New York Pops for 20 years, and believe it or not, you can be in an orchestra that big and sometimes you don't even know everybody's name; especially if you are in one section and they are in another. I found that bizarre. [Chuckles] Granted, there are 75 or 80 people on stage at any given time. So there are circumstances where you can get together and make amazing music and not even know who you are playing with.

JJ: What are your thoughts about touring these days?

SM: In the mid '90s we were touring a lot more. The band still goes to Europe once a year, sometimes more, but we used to go three or four times. We would go out on the road for 10 weeks, now maybe a week or 10 days max. That is true for all of my groups. The expense is astronomical now that travel regulations have become so complicated. That makes it so awful when you have to travel with equipment and deal with a big number of people with instruments.

Anyone who has traveled can tell you there is no rhyme or reason or rules to what the airline people tell you. Sometimes, we can tour in Europe or in the United States, and we will have exactly the same equipment and one day it is free, the next day it costs \$500. So you are there with your music trunks for example — and this drives me insane — I'll have some of the drums and music cases, "The music case is five pounds overweight.

So take two music folders out of this luggage and put it in this other piece and you can take it." But we have 20 pieces of luggage and it all boils down to the same weight. It seems so weird.

It is always a nightmare traveling with your band library, anyway, because there is a 50 percent chance it is going to get lost. Then you are really in a mess, when your trombone and saxophone books go to London and the rest go to Germany — which has happened to us. The music and my cymbals went to London and we were in Munich. I said, "I know everyone is used to reading, but chances are you have this stored somewhere in your head. Just do the best you can." And people remembered a lot more than they thought they did.

JJ: You have a thank you to George Steinbrenner on the TNT CD. Didn't you think that would cost you sales up in Boston?

SM: [Laughs] He was really humble about it and didn't want to be thanked. No, I figured if his name was on it the Boston fans might buy them and use as Frisbees to womp on the Yankees.

JJ: Seriously, Stanley had a long association with the Yankees. Did he also make you a fan?

SM: All due to Mr. Kay. I liked baseball, but I didn't have any great loyalty. George Steinbrenner was a huge music fan and loved jazz. He played the drums when he was a kid. He was very sweet. His generosity was quite remarkable. For example, Stanley was in the hospital for six weeks, Steinbrenner came multiple times to visit and paid Stanley's whole bill. Another [time], George was outside the stadium and said "Hi" to a little kid. The kid didn't answer and the boss said, "What's wrong kid? Cat got your tongue?" The parents said, "Oh, Mr. Steinbrenner, he's deaf." George felt so bad he invited the family to the game any time they ever wanted for free. [Chuckles] Not a lot of people knew those special stories. DIVA got to play several special events for the Steinbrenners personally, and we played all the Welcome Home dinners and at the stadium for the "Star Spangled Banner." It was fun to be involved with the family and I know his daughter and his granddaughter Haley Swindal.

JJ: Now, that is interesting. Finally, do you have other interests besides baseball?

SM: I love running. I've run the Steamtown Marathon in Pennsylvania and several half marathons in all five boroughs. I would love to do [them] again, except the training is so time consuming. I love hiking. I hike Bear Mountain and the Catskills and I love movies and murder mysteries.

JJ: OK, we will end on that. Thank you so much for your time.

SM: Yeah, and thank you for your interest. **JJ**

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Here are some of Sherrie's upcoming performances:

- June 7 with Marlene VerPlanck at the Ridgewood Band Shell in Ridgewood, NJ
- June 14 with the New York Pops in Central Park
- August 6 with Five Play at the Deer Head Inn in Delaware Water Gap, PA
- Sherrie is also the Jazz Director for the New York Summer Music Festival from June 26 to July 9.

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



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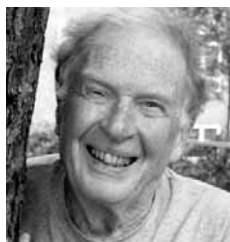
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Noteworthy

Fradley Garner International Editor *Jersey Jazz*

JOHN TCHICAI, 75, HUSTLES ON ... QUINCY JONES, 78, POOLS PLAYERS FROM OTHER CULTURES ... CHICO O'FARRILL CLAN IS 'FIRST FAMILY' OF AFRO-CUBAN JAZZ ... 'COTTON CLUB PARADE' MUSICAL AT NY CITY CENTER ... RELIVE 'POPS' AT 1958 NEWPORT FESTIVAL

NO KID NOW, JOHN TCHICAI is still a pacesetter — not only for Danish rhythmic music, but for the advanced bands of many lands. When the composer-arranger-reedsman (mainly tenor saxophonist) had a big birthday in April, *Politiken*, his homeland's largest cultural daily, gave him a whole page, headlined (in translation), "Avant garde's intrepid lighthouse turns 75." On June 5, Tchicai's sextet, Ascension Unending — In the footsteps of John Coltrane, played at New York's Vision Festival.

"John is a fine cat," **Dan Morgenstern** told this column. "My interview with him in *Down Beat* ages ago became a kind of cause célèbre. It was headlined (by my editor) 'Calm Member of the Avant Garde,' which in the climate of that day was controversial. When I first met John, he was cooking at the Danish Consulate — and some cook he was. It's always hard to believe that younger people grow old, too!" And some stay creative.

"I'M 78 AND I'VE STILL GOT A LOT OF

energy and I want to do what my dreams are, which is to see people come together across the barriers," **Quincy Jones** told Reuters in Rabat. At the Mawazine Festival in the Moroccan capital, the American conductor, record producer, musical arranger and film composer launched a joint venture to promote music in North Africa and the Middle East. A player from the besieged Libyan town of Misrata visited Rabat for the project, which draws on musicians from different cultures. They're recording a new song to raise funds for regional scholarships. Jones said that Arabs have suffered from prejudice much like American blacks. Changing with the times, from big band and bebop in his early career to pop and hip-hop later on, he hopes evolving medical technology will keep him active for more years. Quincy has won 27 Grammy awards.

SPEAKING OF HYBRID GENRES, the O'Farrill clan has a right to call itself "the first family of Afro-Cuban jazz," according to an article in *The New York Times*. The late **Chico O'Farrill**, a trumpeter and composer-arranger, emigrated from Havana to New York

in 1948 and soon found work with, among others, **Benny Goodman, Dizzy Gillespie, Stan Kenton, Charlie Parker, Stan Getz, Count Basie** and **Machito**. Today, his 50-year-old son, pianist **Arturo O'Farrill**, and grandsons **Zack**, 19, a drummer, and **Adam**, 16, a trumpeter, "have worked to reinvigorate the music despite barriers in both Cuba and the United States." On May 14 Arturo led the Afro-Latin Jazz Orchestra in New York, and premiered his new 35-minute

piece, "A Still Small Voice." The work was partly inspired by recent trips to Cuba. Arturo is trying to rebuild bridges with the island.

JAZZ AND MUSICAL THEATER

meet this fall at the newly renovated New York City Center for the first "Cotton Club Parade," a celebration of **Duke Ellington's** years at the renowned Harlem nightclub. Directed by **Warren Carlyle**, the event is built around the Jazz at Lincoln Center Orchestra with musical director **Wynton**



John Tchicai, 75, led his Tchicai's Ascension Unending sextet in June at the Vision Festival, in New York. Photo courtesy of Jan Persson, Copenhagen.

Marsalis. The Cotton Club presented annual revues featuring big band swing and blues, dancers, singers, comedians and novelty acts throughout the 1920s and 1930s. Duke Ellington and his Orchestra began a four-year residency in 1927 and made guest appearances during the 1930s. As in the original revues, the Cotton Club Parade will feature singers, dancers and variety acts. Tickets start at \$25 and go on sale August 15 at City Center for six performances, November 18–22. More at: NYCityCenter.org and jalc.org. **JJ**

WEB HIT-OF-THE-MONTH

WHO'D DRIVE A MOTOR SCOOTER up to Rhode Island to cover the 1958 Newport Jazz Festival for the Newark News? This columnist, with a girlfriend on the pillion seat and a pup tent on the luggage rack. Some great footage of the Louis Armstrong set was filmed live by someone else. www.jazzonthetube.com/page/876.html

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

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Jersey Jazz editors will be at the NJS table at Jazz in the Garden. Stop by and say hello.

For more than 40 years, The Newark Museum has presented all-star lineups of jazz greats during its annual Jazz in the Garden Summer Concert Series. This year promises music lovers another wonderful season in the Museum's award-winning Alice Ransom Dreyfuss Memorial Garden. The program offers its audience an opportunity to enjoy wonderful music in a magnificent and serene museum setting. (In the event of rain, concerts are held in the museum's state-of-the-art Billy Johnson Auditorium.)

June 30 (double bill) Willie Jones III Quartet

With an unparalleled style of rhythmic expression, drummer Willie Jones III is one of the world's leading jazz drummers. In addition to honoring his monumental influences — the late greats Philly Joe Jones, Art Blakey and Billy Higgins — Jones's bold articulation and constantly innovative sense of swing are results of his life-long musical experience.

Cecil Brooks III featuring "Hot Dog"

A contemporary drummer and aggressive, polyrhythmic stylist, Cecil Brooks III has worked in the New York area with such musicians as Greg Osby, Geri Allen and Lonnie Plaxico. He recorded his debut album as a leader for Muse Records in 1989, subsequently releasing *Hangin' with Smooth*, *Neck Peckin' Jammie Our Mister Brooks*, *Live at Sweet Basil* and others, in addition to session work in both a hard bop and bebop setting.

July 7 The Cookers

Taking their group name from a 1965 Blue Note album *The Night of the Cookers: Live at Club La Marchal* (by the late, great trumpeter Freddie Hubbard), this exciting new all-star septet summons up an aggressive mid-'60s spirit on *Warriors*, a potent collection of expansive post-bop originals marked by all the requisite killer instincts and pyrotechnic playing expected of some of the heaviest hitters on the scene today. This world-class union of jazz veterans, colleagues and kindred spirits consists of Billy Harper, Eddie Henderson, George Cables, Cecil McBee, Billy Hart, David Weiss and Craig Handy.

July 14 Helen Sung

Award-winning jazz pianist/composer Helen Sung is pioneering her own path. As an Asian-American artist, she challenges stereotypes with a singular voice informed by her virtuosity in jazz, classical and popular music. An aspiring classical pianist before "a Tommy Flanagan solo changed everything," Sung is a graduate of the Thelonious Monk Institute of Jazz Performance, and has gone on to work with such jazz masters as Clark Terry, Ron Carter, Wayne Shorter and Regina Carter.

continued on next page

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November 13 — BEN MAUGER'S VINTAGE JAZZ BAND
Easton Moose Lodge



The fleet fingered and imaginative pianist Helen Sung appears June 14 at the Newark Museum.

July 21

Dafnis Prieto

A drummer, composer and arranger, his arrival in the U.S. has been compared by the *New York Times* to that of an asteroid hitting New York. Within a short period of time, the revolutionary drumming techniques of this Cuban-born artist has had a powerful impact on both the Latin and jazz music scene both locally and internationally. Having studied at the School of Fine Arts in Santa Clara as a youngster and later at the National School of Music in Havana, he obtained a thorough classical education while broadening his knowledge of Afro-Cuban music, jazz and world music outside of the academy.

July 28

Gregory Porter

With a voice that can caress or confront, embrace or exhort, Gregory Porter exhibits such an incredible degree of vocal mastery that no less a jazz luminary than Wynton Marsalis called him “a fantastic young singer.” No wonder then that his recording debut, *Water*, was nominated for a Grammy award as “Best Jazz Vocal Album.” Born and raised in California, Porter now lives in the Bedford-Stuyvesant area of Brooklyn, New York, but in reality has made the world his musical home. A frequent guest performer with the “Jazz at Lincoln Center Jazz Orchestra,” he also maintains a long-standing residency at Smoke, one of the premier jazz clubs in New York.



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And ALL That Jazz

Seven Days at New Orleans Jazz Fest

By Sandy Ingham

Photos by Steven Sussman

A record-breaking surge of water barreled down on New Orleans, where levee reconstruction after Katrina was still unfinished. Still, it was Jazz Fest time, and like the river itself, the party just kept rolling along. I was there again for my 24th festival, reveling for 11 days — April 29 – May 9 — in the sights and sounds, the cuisine and culture and miraculously the nonstop sunny weather in this indispensable city. Here are some highlights, mostly from the WWOZ Jazz Tent.

Day 1

The Golden Striker Trio comprises Ron Carter on bass, Mulgrew Miller on piano and Russell Malone on guitar, and these masters made elegant chamber jazz of a caliber not heard often since the heyday of the Oscar Peterson trios of more than a half-century ago.

Over Carter's booming foundation, the others built dazzling melodic and harmonic creations, bouncing ideas off one another like kids with a beach ball.

There were moments of great delicacy, as when Miller caressed "My Funny Valentine," or when a gentle waltz evolved into the evocative "Nightingale Sang in Berkeley Square" under Malone's tender ministrations.

But mostly, this set consisted of down-home, bluesy swing, as bass and guitar laid down a solid 4-4 for Mulgrew's increasingly urgent solos. On the closing "Soft Winds," Carter and Malone kept goosing the pace, challenging Miller, who kept right up.

The audience stood and roared. The hour was up, but all concerned wanted more, and got it: a soulful encore on "Bags' Groove."

Earlier, Anat Cohen soared and swooped joyfully on clarinet and soprano sax, leading her impressive quartet.

After her jittery restructuring of "Jitterbug Waltz," Cohen turned a Cuban tango into a musical globetrot, with stops in Spain and her native Israel.

Highlights were the hymnlike Abdullah Ibrahim ballad, "The Wedding," and Cohen's "J Blues," a salute to her pianist, Jason Lindner, that featured a mesmerizing duet between bassist Orlando Fleming and drummer Daniel Friedman.

The day began with a sextet from the Thelonious Monk Jazz Institute, which draws aspiring players from around the world to New Orleans. The young men displayed both their playing and composing talents on several intriguing originals, particularly "Sir Charles," (for Charles Barkley), a bluesy number that bounced over some bumptious drumming by composer Nicholas Falk. "Desert Song," by bassist Hogyu Hwang, painted a serene landscape with constantly shifting keys, featuring passages of finely wrought three-part harmony for the horn section.

Germaine Bazzle, the city's "first lady of song," was in fine spirits and fine voice, singing, scatting and showing off other vocal tricks during 10 of her favorite old tunes. Nothing new, but it was great to witness again her joy in making music.

Mashup is a quintessential organ trio led by New Orleans drummer Terence Higgins, with Grant Green Jr. on guitar and Ike Stubblefield supplying spine-straightening electric jolts on keyboards. Their specialty is riffing on simple blues licks, a satisfying formula, especially when Higgins put down a second-line beat that turned the crowd into a sea of bobbleheads.



Irvin Mayfield



Mulgrew Miller

Day 2

John Boutte is a wonderful singer, but he's not jazz. And yet Jazz Fest slotted him into the Jazz Tent some 10 years ago, and he was an instant hit. Thank goodness, he's been back every year since.

His blend of pop, folk, gospel and r&b is best categorized as “New Orleans music,” much of it self-composed or collaborations with friends. His “Down in the Treme,” theme song for the HBO show “Treme,” is a prime example.

Boutte was in great voice this year, putting his angelic pipes to work on favorites like “Sisters” and “City of New Orleans,” remembering the late James Booker on the heart tugging love ballad “Let Them Talk,” and lullabying the audience into reverent quiet on Leonard Cohen’s “Hallelujah,” a hymn about summing up a life on Judgment Day.

He sent a sympathy card to Japan on “Meaning in the Message,” a prayer for recovery from his once-devastated city to a bereft country.

But mostly, Boutte was upbeat, slapping his tambourine, moving to the music’s rhythm, indeed “jumpin and havin’ fun,” as his hit song’s lyrics advised.

Pianist Ahmad Jamal was the closing act, getting standing ovations before, during and after his 90-minute set from an overflow crowd of more than 2,000 adoring fans.

I’m not one of them. Jamal’s playing is too peripatetic for my taste. He rarely plays more than a few bars of a melody before jumping off into innumerable displays of his immense technique — jagged stabs at the keyboard, skittering single-note runs, cascades of chords, full-arm sweeps down the 88s. It’s all dazzling, but is it sufficiently musical?

I did delight, however, in the drumming of hometown boy Herlin Riley, whose ear-to-ear grin reflected the joy in his playing. Clearly, he and the quartet’s percussionist and bassist had great rapport with Jamal.

Trumpeter-singer Jeremy Davenport is a local favorite, offering American Songbook standards in a Harry Connick-like voice and occasionally exercising his jazz chops, as on a rapid-paced duet with alto player Aaron Fletcher on a Charlie Parker bopper.

Day 3

Terence Blanchard is a Jazz Fest favorite, having played here for some three decades, and showed again a fertile imagination as a composer and a distinctive sound on trumpet, with passages ranging from breezy to blistering.

The set’s centerpiece, “Choices,” begins with the recorded voice of Cornel West, philosophizing on the meanings of life and jazz, and grows from its serene theme to a roaring intensity, then recedes again to tranquility. Both Blanchard and saxophonist Brice Winston constructed solos to match — calm to storm to calm.

Blanchard employed tone-splitting technology to create the illusion of a brass choir on another composition, to stunning effect.

The trumpeter introduced his pianist daughter, Sidney Bechet Blanchard, 14, for a tender duet on the theme from his Grammy-winning suite, “A Tale of God’s Will.”

That was the only set I caught in the WWOZ Jazz Tent all day as I wandered the vast Fair Grounds along with some 100,000

other Fest visitors to sample the many other sounds of Louisiana music.

An hour of duets by pianist Tom McDermott and clarinetist Evan Christopher proved a welcome respite in the picturesque Lagniappe venue, nestled behind the old race track’s grandstand. Their

originals — waltzes, tangos, choros, and a rumba-laced boogie in tribute to the classic New Orleans piano sound — were flawlessly executed gems.

A traditional jazz tribute to gospel great Mahalia Jackson — a New Orleans native whose 100th birthday is this year — drew me to Economy Hall to cap the day.

Dr. Michael White, the clarinetist and jazz historian, gathered four singers with remarkable voices for the tribute, and Barbara Shorts, Mathilde Jones, Danielle E. Wilson and Cynthia Girtley, who also was the pianist, were up to the task, earning ovations from a crowd that included some of Mahalia’s family members.

Day 4

Stefon Harris and Blackout was the featured act in the WWOZ Jazz Tent, but young trumpeter Christian Scott stole the show.

Scott, the young New Orleanian now building a national reputation from his Harlem base, is a hard-bopper, but kicked back on a gorgeous ballad, “Isadora.” Then he introduced its namesake, Isadora Mendez, went to one knee on the stage and proposed to the visibly stunned young lady as the beguiled crowd — including many of Scott’s relatives and friends — cheered and hundreds of cameras clicked. She accepted.

The trumpeter’s real-life experiences inspire his compositions. “Danziger” is a moving musical statement on the post-Katrina tragedy on a bridge by that name — the shooting by police of an unarmed civilian. His closer — a commentary on his own encounter with a gun-wielding traffic cop — was the angry “Ku Klux Police Department.” Scott was deadly accurate in this piece, firing off round after round of smoking phrases.

Vibraphonist Harris supplied more post-bop energy leading his quintet in the closing set. Harris, pianist Marc Cary and bassist Ben Williams were all in top form.

What should have been the day’s highlight was sabotaged by inferior sound quality in the Blues Tent. Five present-day New Orleans piano professors took turns paying homage to the late James Booker, whose feats as a rhythm and blues keyboardist and

continued on page 28



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NEW ORLEANS

continued from page 27

singer in the 1960s through early '80s are often imitated, never duplicated. Listeners could catch only glimpses of Booker's genius in this setting; the piano and band efforts came across as alternately tinny or muddy, the lyrics of a couple of singers were unintelligible. Only Lillian Boutte's rendition of "Let Them Talk" overcame the sound problems.

Tenor player Brice Winston offered somber musical reflection on Katrina, noting the storm had forced him to leave the Big Easy after 16 years and relocate in his native Tucson. Winston brought his mentor, trumpeter Terence Blanchard, out for the finale, a high-wire duet on a supercharged "Autumn Leaves."

Day 5

Making difficult choices is an inescapable part of the Jazz Fest experience, with music from rock to gospel, jazz to blues to Cajun, blasting from 11 different stages simultaneously in the vast Fair Grounds. A friend chose the Mingus Big Band as today's wrapup set; he said it was terrific. I opted for the Gospel Tent, where Irma Thomas, the beloved "soul queen of New Orleans," sang a tribute to Mahalia Jackson on her Centennial.

Thomas's magnificent voice was ideal for this loving remembrance of gospel's greatest performer. Hits from "Whole World in His Hands" to "Didn't It Rain" rang out, the latter recalling, for me, the time that Mahalia sang it at Newport in 1958, and sure enough, the skies opened up.

After "Precious Lord, Take My Hand," an emotional Thomas, whose own deep faith was apparent, needed a moment to compose herself. "I laid my mother to rest in March," she explained to the overflow audience, dabbing at tears. Comforted onstage by family members and accompanists, she resumed singing.

Friday began with former Flying Neutrinos singer Ingrid Lucia fronting an A-list quintet. Lucia's voice hints at Billie Holiday's, but her repertoire is much more

upbeat, as typified by her tribute to Crescent City life, "The Party Don't Ever End."

Lucia, who like most musicians here is skilled in several genres, revived the old Kay Starr hit "Wheel of Fortune" as a slow-drag country ballad, then dug deep into the blues on "I'm With You No Matter What."

Intrigue was in the air for a new quartet — Fleur Debris — led by piano innovator David Torkanowsky and starring Zigaboo Modeliste on drums and George Porter Jr. on bass, the latter two making their Jazz Tent debuts after decades with the late great funk band The Meters.

Modeliste kicked off the set with an ambidextrous solo, demonstrating his jazz chops, followed by Aaron Fletcher's avant garde tenor playing, Porter's booming bass and finally Torkanowsky's multifaceted piano.

Kudos for Fletcher's transfixing solo on John Coltrane's brooding "Equinox" and a shouting blues finale, joined by trumpeter Nicholas Payton.

Blodie's Jazz Jam, hosted by Jazz Tent programmer Gregory "Blodie" Davis, has become a tradition, and this year's was one of the best.

A showcase mostly for young local talents, this one drew more than a dozen participants for an hourlong blowing session on old warhorses like "Amazing Grace" and "Bourbon Street Parade."

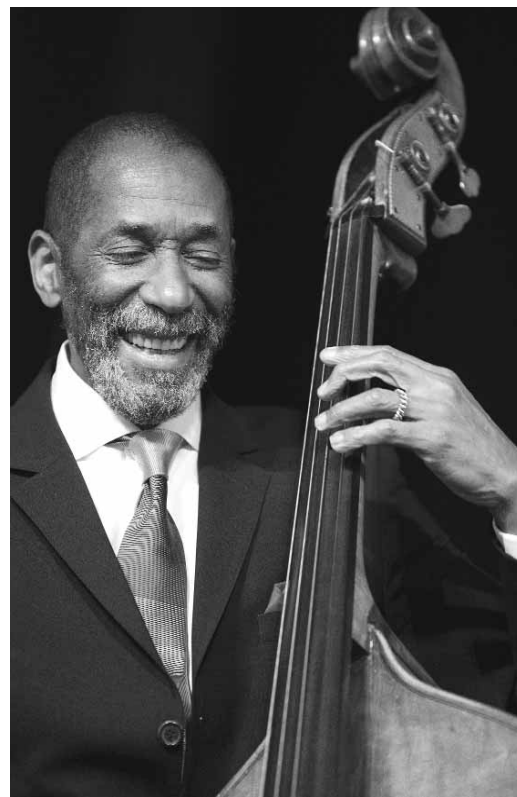
Halfway through the set, Davis, longtime leader of the Dirty Dozen Brass Band, commanded the crowd to get up and dance, and everyone stayed up, some parading around the tent, through a 20-minute "Second Line" on which all onstage had ample time to strut their stuff.

One of those "only in New Orleans" happenings.

Day 6

Baritone Bliss lived up to its name for those who cherish the sometimes gruff, sometimes tender sound of the baritone sax.

Roger Lewis assembled fellow New Orleans bari players Tony Dagradi, Tim Green and Calvin Johnson and bass saxist Dan Oestricher for an hour of music satisfying to both ear and solar plexus.



Ron Carter

As co-founder of the Dirty Dozen, Lewis kept all hands busy on hard-marching charts. Swirling ensemble passages buzzed and growled like a swarm of hip bumblebees.

For contrast, "Sophisticated Ladies" reclined on a velvet cushion of sound.

The Pfister Sisters have been honing their tribute to the Boswell Sisters, the groundbreaking Big Easy-born singing act of the 1920s and '30s, for more than two decades. It's an entertaining hour of well-arranged old songs like "Heebie Jeebies" and "Sleepy Time Down South" that the Boswells borrowed from one of their heroes, Louis Armstrong.

The Pfisters catch the spirit of the festival in their composition, "Down at the Jazz Fest," an amusing ode to those who wait out the long winter up north sustained by the knowledge their annual pilgrimage Down Yonder is approaching.

James Andrews's Crescent City All-Stars sounded good in a midweek record store appearance, but not so in their Blues Tent

gig. Band members are actually mostly New Yorkers, led by the boisterous local trumpeter, and the music was mostly bar-band, heavy on drums and electric bass. Andrews did cover his grandfather Jesse Hill's r&b hit "Ooh Pooh Pa Doo," but little else smacked of New Orleans.

Far more satisfactory were Walter "Wolfman" Washington and the Roadmasters, with Washington's Ray Charles-like voice and compelling guitar licks firing up the Blues Tent crowd.

Opening act in the Jazz Tent was the Juilliard Jazz Ensemble, a quartet of students from the Big Apple music school led by effervescent New Orleans pianist Jonathan Batiste. They've been paying attention in history class, serving up polished and engaging versions of tunes by Ellington, Monk and Jelly Roll Morton.

Day 7

The final day of Jazz Fest is always a bitter-sweet experience: For many fans, it's the last they'll see and hear of New Orleans for a whole year.

Sonny Rollins



This Sunday — Mother's Day — was more on the sweet side, thanks to a splendid lineup in the WWOZ Jazz Tent.

The final performer — Sonny Rollins — received a hero's welcome from the jam-packed crowd. And the legendary saxophonist earned it, blowing nearly nonstop for 90 inspired minutes.

Rollins's penchant for the sunny music of Africa and the Caribbean is well known, and he closed with his hit "St. Thomas." An earlier unidentified melody was even more radiant, with the octogenarian shambling about the stage in a joyous dance, and fist-pumping to accentuate the punchline after a particularly bracing run of brawny notes.

Guitarist Peter Bernstein's mellow comping set off Rollins's hard-edged tenor nicely, and he and percussionist Sammy Figueroa had generous opportunities to solo. Drummer Jerome Jennings shone on a restrained yet jaw-dropping turn on "St. Thomas."

When it was over, the crowd stood and roared for several minutes, and Rollins raised his arms in triumph, a champion indeed.

Earlier, the razor-sharp New Orleans Jazz Orchestra led by Irvin Mayfield delivered its usual bang-up big band extravaganza.

The band took "A Train" for a ride, then resurrected charts from as far back as the 1950s arranged by the late Clyde Kerr Sr., a bandleader here years ago, including his gorgeous ballad "Daybreak." Trumpeter Mayfield then plugged his new combination book and CD, *Love Letter to New Orleans*, and played a moving excerpt — "May They Rest in Peace" — a eulogy for all those who perished in Katrina. Mayfield's father was a victim.

A frantically paced barnstormer included battles between two saxophonists, then two trumpeters, and finally the tenor player Ed Peterson's wild windup.

Pianist and musical dynasty founder Ellis Marsalis is always a



Russell Malone

highlight. In this set, he turned the spotlight on his younger sidemen, including son Jason on vibes and Derek Douget on tenor on several jazz standards. Impressive singer Johnaye Kendrick made her third appearance in the Jazz Tent; it was indeed her "Shining Hour."

A memorial concert for longtime local trumpeter and educator Clyde Kerr Jr. was organized by his "best friend" and Improvisational Artists Quintet collaborator, saxophonist Kidd Jordan.

Jordan opened the hour with a customary avant-garde rant, but then a front line of nine horn players tutored by Kerr over the years took the tribute down a more traditional path. The opening dirge saw each player — the roster included Jordan's sons Marlon and Kent, and local trombone stars Troy Andrews and Big Sam Williams — make his or her own mournful statement.

Then it was jam time — a foot-stomping blues with novel harmonic twists that rose to fever pitch — as did the delighted audience. **J**

Sandy Ingham is Jersey Jazz's roving reporter.

New Jersey Jazz Society
Jazzyfest
continued from page 1

left: Jazz Lobsters with Carrie Jackson. right: Jay Leonhart and Wycliffe Gordon. Photos by Tony Graves.



comment, "That's a keeper." The hall is ideally set up with numerous aisles making it easy to slip in and out of seats without disrupting rowmates. Vocalist Carrie Jackson joined the band for several numbers and couldn't suppress her swing steps during "Straighten Up and Fly Right." Matt Janiszewski's tenor sax soloed and rode the crest of the wave all the way through "Misty" and its big dynamic push. Dublin Ireland native David O'Rourke's arrangement of "When Les Was" contained a very hip guitar feature for himself and Audrey Welber took a muscular solo.

Trotting over to the smaller hall, the Octagon, to take in the second set of bassist Jay Leonhart's trio, we were delighted to find Wycliffe Gordon sitting in with Jay, saxman Harry Allen and guitarist Joe Cohn. He apparently was momentarily AWOL from Emily Asher's Garden Party band, where he was disguised in heavy gray beard and shades as "John Philip" (on Sousaphone — get it?). In fact, these unexpected sitting-ins turn out to be a terrific highlight of the whole day. Jay and Wycliffe have worked together for years, and that was apparent in their gamesmanship as they took turns vocally mimicking each other's instruments during "Lester Leaps In." Jay claimed "When you have Wycliffe and Harry and you don't play 'Mood Indigo' you've made a serious mistake." Their achingly slow, controlled version seemed



Harry Allen, Jay Leonhart, Joe Cohn. Photo by Tony Mottola.



effortlessly beautiful and Cohn's solo, outstanding. They played "Two Funky People," an Al Cohn composition, and Jay sang a funny tune of his own about a flight he once shared with Leonard Bernstein.

Back to the big hall for Ken Peplowski's Quartet. "If I look like I've been on a plane for three hours in this suit, I have. Joel [Forbes on bass] picked me up at the airport [from Chicago] and we stopped at an Italian restaurant on the way here. I'm Polish and I can make better pasta than that!" Pep played sax for the first half of the set, producing an elegantly mournful "Love Walked Out." Pianist Ehud Asherie was featured on "Hallelujah," his fluid work illustrating why a piano is an orchestral instrument, sounding rather like a harp at moments.

Rodgers and Hart's "The Blue Room" was light and airy. Ken P., now on the more familiar clarinet, says this song

Emily Asher's Garden Party outdoors. Photo by Tony Graves.

was an exercise to use only notes in the F scale. A seriously uptempo “All God’s Children Got Rhythm” ended the set.

This year there was a generous half hour between performances and it was a good thing because there were more vendors to patronize, and the cafeteria to seek out. Folks who brought picnics were able to picnic at convenient indoor tables. And the

Garden Party filled in the intervals with great music to entertain the enthralled throngs who gathered round. Trumpeter Bria Skonberg and Emily on trombone are able to keep hula hoops spinning while they play, we learned. It was positively dazzling to stand so close to Bria’s trumpet as she played “Please Don’t Talk About Me When I’m Gone.” Clarinetist Dan Levinson opened “Just A Closer Walk With Thee” as a dirge, then all joined in on the Dixie fun.

Drummer Winard Harper’s Sextet was a hip-looking ensemble, and filled the Octagon with attentive listeners. I missed the first song, but heard that Winard’s solo was unbelievable. When I got there, he talked about the late Dr. Billy Taylor having been a dear friend and big influence. They played a multi-layered, really tight “Abiento” as a tribute to him. The three horn players stood close together at center stage sharing a mic. The shape of the hall allowed for a



above: Ken Peplowski Quartet. Photo by Tony Graves.

right: Ehud Asherie and Ken Peplowski. Photo by Tony Mottola.



close connection among players and audience. Winard’s brother Philip rose from the audience for the billed Harper Brothers Reunion. “My brother doesn’t come here often...have you got your cameras?” He lives and mostly works in Europe. Like Winard, he’s compact and his body can’t keep still when the music’s going. As they played “This I Dig of You,” their tightly-wound movements reflected the shifting rhythms of the arrangement. Winard’s strokes are so fast they can’t be perceived, so somehow it looks more like he’s dancing than playing drums. And the sound is more like a texture than like beats. His joy at doing what he does is evident on his face. Philip sang “Darn That Dream,” then finished the tune with a voice-like trumpet tone.

Before the evening program began, thanks and awards were distributed to Madison Mayor Mary Anna Holden and to Jon Brauer and Anthony Ferrara of Toyota of Morristown, all friends of Jazzfest.

The evening program began with Allan Harris’s easy-swinging “On the Street Where You Live.” He said he went to Catholic School so if he seemed nervous [being on a Catholic campus], that was why. He mused there’s a shortage of male vocalists these days and opined that maybe it’s because it takes men longer to evolve into the

expressive lyrics of the Great American Songbook. He crooned “A Cottage for Sale,” and expressed relief that his young bass player, whom he’d never met before, is as good as he is. “It’s nice to have young cats with us. When I went to school we didn’t have jazz programs.” He quizzes these gents on their birth years — pianist Pascal le Boeuf’s is 1986 and Martin Nevin on bass is 1988! Drummer Bruce Cox is more “seasoned” and his year remained private. Allan sang “Young and Foolish” with bass accompaniment only, then his big, easy voice filled the hall with “Have You Met Miss Jones?”

Harris spotted Winard hanging about the audience and invited him up. With a hug, Bruce Cox temporarily vacated the drum chair. Apparently Harris and Harper have known each other for many years. They both shone on “Green Dolphin Street,” Allan supplying jungle bird sounds and Winard grinning after each drum accent.

We were invited to sing along on “What A Wonderful World,” and once audience member [inadvertently] took the opportunity to steal the show.

Lucky 50/50 winners were awarded during the break.

The Ellington Legacy Band packed a powerful punch with only seven pieces. Like a well-oiled machine, Norman Simmons on piano, and Virginia Mayhew on sax and

Bassist Martin Nevin, drummer Winard Harper, and singer Allan Harris. Photo by Tony Mottola.

continued on page 32



New Jersey Jazz Society
Jazzyfest
continued from page 31

The suspiciously heavily bearded John Philip, Sousaphonist. Photo by Tony Mottola.



Trumpeter Philip Harper. Photo by Tony Graves.



Emily Asher's Garden Party indoors, surrounded by fans and vendors. Photo by Tony Graves.

below, left to right, views of Ellington Legacy Band: Virginia Mayhew with drummer Paul Wells; Percussionist Sheila Earley and Edward Eillington III in the foreground; vocalist Nancy Reed. Photos by Tony Mottola.



their crew provided lots of elegant heat. Bassist Tom DeCarlo produced especially lively bass lines. Nancy Reed came out to sing "Squeeze Me" and "In a Mellow Tone," which also featured Jami Dauber's powerful trumpet solo. Sheila Earley dropped in for some conga rhythms. Edward Ellington III's guitar was featured in the last number, and so drew the 36th Annual Jazzfest to a close. **JJ**



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Read all about LAST year's Riverboat Swing cruise!

This review is reprinted from the October 2010 issue of Jersey Jazz.

The 14th Annual Riverboat Jazz Cruise August 22, 2010

By Don Robertson Former editor *Jersey Jazz*
Photos by Dave Martin



On August 22, Chick and Audrey Krug produced their 14th Annual Riverboat Cruise aboard the River Queen, sailing from Brielle, NJ. The cruise takes 100 jazz lovers out into the Manasquan River and through the inland waterway cut into the Metedeconk River. Four hours of almost continuous music by Ed Polcer and an all-star band.

And did I mention the open bar and buffet?

This year Ed's band was composed of himself, Joe and Paul Midiri on reeds and vibes/trombone respectively, Mark Shane on piano, Mike Weatherly on bass and Kevin Dorn on drums with Judy Kurtz (a.k.a. Mrs. Polcer) vocals. Ed, Mark and Mike also vocalized during the afternoon.

It would be nice to say that August 22 dawned bright and shiny; nice, but wrong. It was not the best weather for boating, but with a band this good, who needs scenery? We boarded earlier than the Captain liked in order to avoid a dockside soaking and caught the band still setting up. The "glamorous part" of being a musician according to Ed, but it just looked like a lot of wires and hardware, otherwise.

As we cast off at noon, the band opened with "I Never Knew," then broke into "Deed I Do" in a John Kirby vein. Mike Weatherly showed off his vocal chops on Hoagy Carmichael's "New Orleans," a location, incidentally, that Ed and Judy now call home for part of the year. Judy Kurtz did a medley of "You Do Something to Me" and "My Funny Valentine" before things were turned over to the Midiris for a rousing "Strike Up the Band." Next up was "Thanks a Million" with "Alice Blue Gown" an unlikely follower, done in 4/4 time. Next was



Mark Shane to put the words to "Buddy Bolden's Blues" and Paul Midiri exchanged the vibe mallets for his trombone on this. The band finished the set with "S'Wonderful" before the stampede below (a little Navy lingo, there) for the buffet.

The second set had some surprises in store, opening with Ed Polcer soloing on vibes on "Smiles" and Mike Weatherly improvising a vocal chorus around "There are vibes..." All in good humor. After Judy Kurtz sang "They Can't Take That Away From Me" she introduced everyone—including the band—to a rare Rodgers & Hart tune "I'll Tell the Man on the Street." Next up was the old chestnut "Cakewalkin' Babies From Home" sung by Mike Weatherly. Mark Shane, with audience participation, sang "Nothin' on the Hog Ain't Good," a new one to these ears. "My Heart" was next up—not the old Louis Armstrong classic, but a new song composed by Charles Huck, an NJJS member who was there for its premier. Charley studies piano with Fred Fischer and Fred's sister, Liz, wrote the lyrics to his tune. The set was given a spirited climax with "California Here I Come."

The cruise is always scheduled around the fourth Sunday in August, and Elliott Tyson's birthday falls in there, somewhere.



Andi Tyson has perhaps started a tradition herself of celebrating the birthday with a cake large enough to feed everyone on the boat—and then some. The destruction of the cake filled up the set break.

The last set began with "All Alone" and "Moonglow" featuring the Midiris. Judy sang "Lullaby of Broadway" a memento of the show "42nd Street" in which she had a part on Broadway. Then, medley time: "What a Wonderful World," "I'm Getting Sentimental Over You" with Paul Midiri's trombone reprising the Tommy Dorsey solo. "Every Time We Say Goodbye" was sung by Judy. The band played "The Song is Ended..." which had a special meaning to Ed, because it was the closer for every set the band played at Eddie Condon's which Ed managed for 10 years. If you do the math, that's six sets per night for six nights per week for 10 years. Comes out to 18,720 times! Judy and Ed combined voices for "It Had To Be You" and "How About You?" By this time the band was rested enough to close the afternoon with a spirited "Limehouse Blues" and the boat pulled into

the dock at 4 PM just at the last notes sounded.

Next year it starts all over again on August 21, 2011 for the 15th Annual cruise. Don't say I didn't tell you! JJ





Jazz Goes to School The College Jazz Scene

By Frank Mulvaney

Montclair State University, April 17: Ed Palermo and the Music of Frank Zappa

I've come to realize that jazz is such an enormous subject that I can only hope to know maybe 2%, if I live long enough. My education continued at this very interesting MSU big band concert with guest artist alto saxophonist Ed Palermo performing the music of Frank Zappa. Mr. Zappa, the guitarist leader of Mothers of Invention, was a huge rock star of the '60s and '70s whose music was about as eclectic as you can get, including a major dose of jazz. Reading a succinct bio will take your breath away and have you wondering if the guy ever slept. He produced 62 albums before succumbing to cancer at 53 in 1993. For 15 years Mr. Palermo has been the leader of an 18-piece big band specializing in Zappa's music (3 CDs) and we would hear a marvelous cluster of his arrangements of Zappa compositions. Leading off we had "Peaches En Regalia," a complex though light-hearted tune with a strong rock groove and fascinating percussive elements, on which the ensemble generated very satisfying blend and balance. Lead alto Nora Kiefer did a great job with her solo and the trumpet section was impressive as the tune goes through some unconventional quick-change tempos. Zappa named "The Grand Wazoo" for his 20-piece big band (circa 1972). It's a pleasant shuffle with a clever opening featuring violin, rock guitar and organ. Later on, violinist Flora Yousefi was most impressive by herself. Mr. Palermo then picked up his horn and delivered a very pleasurable solo with just the rhythm section. With a title like "Take Your Clothes Off When You Dance" and a Latin beat you might expect a catchy, witty tune and it was. Tenorist Janet Kim and trombonist Jon Roth were standouts in solo roles. The final selection of the first set was a medley of three tunes with the amusing titles: "Sofa,"



"Brahms' Brown Shoes" and "Your Spleen Perhaps." Ed's amazing virtuosity was obvious on his opening solo before the ensemble kicked in with very listenable ballad harmonies followed by a quirky Oriental interjection. The second and third pieces seemed to merge seamlessly with more fine solo playing from Janet and Jon and we got some more wonderful improving from Ed before the raucous and funky conclusion.

The second set initially featured a quintet of Ed, Jon, guitarist Eric Gross, drummer Matt Olsson and Jazz Studies Director Jeff Kunkel at the piano. Their first selection was a very enjoyable straight-ahead version of "There Will Never Be Another You." The improv soloing was just delightful. Ed was amazing, Jon was cool and is clearly an exceptional young musician and Jeff showed why he is considered such an outstanding jazz pianist. We were then treated to a beautiful melodic slow bossa, "People Say," that Jeff wrote for his loving wife. Ed's playing was magnificent and what you'd expect from one of the top jazz musicians on the scene. The rest of the 19-piece ensemble returned and jumped right into "Ping Pong." The whole band did some serious swinging on this one augmented by a splendid long trumpet solo from Andrew Digrius. Rapping up the concert was a marvelous three-tune medley: "She's So Heavy" (Lennon/McCartney), "Waka Jawaka," and "We Are Not Alone." The first piece had a slow heavy beat featuring harpsichord sound from the synthesizer and starred Jon on his plungered trombone. The second piece was an appealing tune with a driving rhythm becoming a hard swing, allowing tenorist Irvin Comanda an

impressive turn in the spotlight. The band really found the groove with clean trumpet shouts and drummer Olsson acquitted himself admirably. The last piece was an exciting parting gift, which had trombones and flutes vamping away.

I'm going to enjoy making frequent trips to MSU as the Jazz Studies program continues its impressive progress beyond its first three years.

New Jersey City University, Apr 18: John Pizzarelli and NJCU Ensembles

"Whoa Nelly" as famous sportscaster Jim Simpson used to say. This was a real humdinger of a concert. I would say it was one of the most pleasurable evenings that I've ever spent in a concert hall. Opening the program was the 18-piece NJCU Jazz Ensemble directed by Dr. Ed Joffe. The band simply roared out of the chute with the Thad Jones swinger "Mean What You Say," a delightful harmonic gem on which all the sectional voicings blended superbly. Marcel Bellinger's splendid flugel solo was a key ingredient and tenorist Kris Cardella handled his assignment exceptionally well. Vibraphonist Mike Mainieri's composition "Bullet Train," arranged by faculty member Alan Farnham, followed. This was a very enjoyable funky Latin piece that featured a bunch of marvelous solos starting with Darrell Smith on vibes, Danny Hall on trombone, German Gonzalez on guitar and clever drum work from Jon DiFiore. Next we had a six-member vocal ensemble, which included Kristen Dziuba, who received a NJ Jazz Society scholarship earlier this year. They performed the New York Voices version of "Sing, Sing, Sing." The vocal harmony was magnificent and so close to the award-winning recording (which I own) it was eerie. The Jason Teborek piano trio with Pete McCullough (bass) and Jon DiFiore did an incredible job

with Dave Brubeck's "In Your Own Sweet Way" as the audience went nuts. The parade of talent seemed endless as the Afro-Cuban Ensemble led by Pablo Rodriguez came on stage. Their version of "Angoa" (Felix Reina/Carlos Reyes) was a spicy treat featuring some wonderful wordless vocals (Kristen and Mirtha Rico), an excellent flute solo from Charlie Castilblanco and some torrid trombone playing by Pablo. The jam-packed set was capped by the big band burner "Sax No End" (Francois Boland), which started with the fabulous sax section on its feet hitting the ball out of the park. The unique feature of the arrangement was double drum sets as Jon really showed his stuff.

The entire second set was the fabulous singer/guitarist John Pizzarelli's show with backing throughout by the full NJCU Jazz Ensemble. The powerhouse band let loose on a full chorus of the opening tune: "Witchcraft," before settling down for John's Sinatra-inspired interpretation — very cool. A trio of songs associated with the Chairman of the Board followed: "You Make Me feel So Young," "Ring a Ding Ding" and "In the Wee Small Hours" with John scatting along with his guitar as he is famous for. By now he had the audience in the palm of his hand and the band was cookin. John is a marvelous personality on stage with timely, witty comments characteristic of those who are not just musicians and singers but real entertainers as well. He really connects with the audience. We then entered the Duke Ellington portion of the program. The band was really swinging on "Love Scene" with some more of that great guitar scatting. Pianist Jason Teborek was very impressive on "Mellow Tone" and received an approving nod from John. The great Don Sebesky provided a terrific mashup arrangement of "East St. Louis Toodle-Oo" and "Don't Get Around Much Anymore" that at one point had five clarinets. John then gave the band a break and did an amazing unaccompanied guitar solo of "Squeeze Me." The band did some great controlled playing on "In My Solitude" that featured a sensational duet with trombonist Danny Hall and altoist John DeSanto. It was time for some levity and we got a major dose as John mimicked his big hit "I Like Jersey Best" in about 20 famous voices like Billie Holiday and Bob Dylan and in a variety of musical styles — what a hoot. To conclude this big concert John did some dynamite guitar playing on "C Jam Blues" which provided an opportunity for tenorist Dustyn Richardson to shine in the spotlight along with trombonist Hall who ripped off a scorching improvisation. Naturally, Mr. Pizzarelli received a sustained standing ovation for a magnificent performance that will long be remembered.



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**TUE, JUL 19, 8 PM
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Marilyn Maye, vocals / Bucky Pizzarelli, guitar / Houston Person, tenor sax / Ken Peplowski, clarinet / Aaron Weinstein, violin / Bill Charlap, piano / Jay Leonhart, bass / Dennis Mackrel, drums

**WED, JUL 20, 8 PM
THE KEY PLAYERS**

Kenny Barron, piano / Bill Mays, piano / Bruce Barth, piano / Bill Charlap, piano / Peter Washington, bass / Willie Jones III, drums

**THU, JUL 21, 8 PM
SUMMER SERENADE:
THE MUSIC OF BENNY CARTER**

Mary Stallings, vocals / Phil Woods, alto sax / Jon Gordon, alto sax / Harry Allen, tenor sax / Jimmy Greene, tenor sax / Gary Smulyan, baritone sax / Bill Charlap, piano / Peter Washington, bass / Kenny Washington, drums

**TUE, JUL 26, 8 PM
TRUE BLUE: THE BLUE NOTE
RECORDS LEGACY**

Randy Brecker, trumpet / Steve Wilson, alto sax / Eric Alexander, tenor sax / Dave Stryker, guitar / Renee Rosnes, piano / Bill Charlap, piano / Peter Washington, bass / Lewis Nash, drums

**WED, JUL 27, 8 PM
IN HIS OWN SWEET WAY:
CELEBRATING DAVE BRUBECK**

Dick Oatts, alto sax / Scott Wendholt, trumpet / Chris Brubeck, bass trombone / Bill Charlap, piano / Harvie S, bass / Terry Clarke, drums

**THU, JUL 28, 8 PM
ALWAYS: IRVING BERLIN**

Sandy Stewart, vocals / Sachal Vasandani, vocals / Jeremy Pelt, trumpet / Grant Stewart, tenor sax / Joe Locke, vibes / Bill Charlap, piano / Renee Rosnes, piano / Sean Smith, bass / Lewis Nash, drums

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Other Views

By Joe Lang
Past NJJS President

There are always new CDs coming my way to review, and here is the best of the current ones.

■ **FRANK TATE** was the bassist for vocalist/pianist Bobby Short for the last nine years of Short's stay at the Café Carlyle, one that ended with Short's passing at the age of 80. **Thanks for the Memory (Arbors – 19421)** is Tate's tribute to a man whom he valued as a friend and inspiration. Tate called upon drummer Joe Ascione, five singer/pianists, Barbara Carroll, Daryl Sherman, Charles Cochran, Ronny Whyte and Chris Gillespie, plus Rebecca Kilgore with piano support from Mike Renzi, to join him and his bass in conjuring up memories of the days when performers in the Short mold were ubiquitous on the New York nightlife scene. Of course, Short was a singular performer, as are each of those who participated in this project, so there is great variety to their individual approaches to this genre of performing. Carroll is better known as a jazz pianist than as a vocalist, but her very personal vocalizing is sublime on "Looking at You" and "That Face." She adds "Never Let Me Go" as an instrumental that puts her sophisticated jazz style on display. Kilgore is the only of the participating singers who has not spent a goodly portion of her career in the Big Apple. She did do a lengthy stint in Portland, Oregon, her home base, singing with accompaniment by Dave Frishberg, and has concentrated her career on singing selections from the Great American Songbook like the three selections that she does in this collection, "At Long Last Love," "You're Sensational" and "Moments Like This." Daryl Sherman has often been compared with Blossom Dearie, another legendary singer/pianist, but despite the similarity in their vocal timbres, Sherman has her own unique performing style. For this set, she lends her wonderful jazz flavoring to the pairing of "Harlem Butterfly" and "Drop Me Off in Harlem" as well as "Picture Me Without You" and "Sand in My Shoes." Charles Cochran, who established his career in his native Manhattan, currently lives in Florida, but his occasional appearances back in New York always attract packed and enthusiastic audiences. Listen to the way he combines "Dancing on a Dime" with "Dream Dancing" and then addresses "Let's Misbehave" and "Sometimes When You're Lonely," and you will recognize that he makes each song sound like it was written for him to perform. Ronny

Whyte has been a consistent presence on the New York scene since he arrived here about 50 years ago, and quickly established himself as one of the most imaginative and knowledgeable of the singer/pianists. It is rare to see him perform when you do not hear a forgotten gem that he has resurrected, and made his listeners wonder why it had remained hidden for so long. This time out, he does three superb songs that are far from overdone, "Hooray for Love," "I Love You, Samantha" and "I Walk a Little Faster." I must admit that Chris Gillespie is a new performer to me, but he has the right credentials, as has anyone who has held down the piano/vocal chair at the Carlyle's Bemelman's Bar, a room that also has embraced the talents of Carroll and Whyte. Of all these performers, the sound of Gillespie's voice is most reminiscent of Short's as you can hear when he sings "Losing My Mind" and "You'd Be So Nice to Come Home To." The title of this disc is *Thanks for the Memory*, and it is fitting that Tate, Renzi and Ascione play that song with reverence and feeling to close the album, one that is among the most satisfying that I have heard in quite some time. (www.arborsrecords.com)

■ For this listener, the sound of a tight and swinging big band is among life's greatest pleasures. Dig **You're It (Jazzed Media – 1053)** by **THE H2 BIG BAND**, and you will hear a taste of the kind of music that causes me to feel this way. This recording has all of the elements that I find appealing, great charts by co-leader/pianist Dave Hanson, outstanding players including special guest trumpeter Bobby Shew, superb section work, especially the monster trumpets that include Shew and co-leader Al Hood, marvelous soloists, and the kind of enthusiasm that irrepressively draws your attention and will not let it go. Most of the selections are original compositions by Hanson, although he does include charts on "Singin' in the Rain," "Big Spender," "Blue in Green" and "Joy Spring." Particularly notable are "You're It," a reworking of "You're My Everything" that features an exciting trumpet exchange between Shew and Hood, and a delightful take on "Joy Spring" that features the trumpet section. Special kudos must go to Graham Carter and his Jazzed Media label for continuing to make available some of the most exciting big band sounds being released on disc. *You're It* is a keeper for sure! (www.JazzedMedia.com)

■ **Mad About Thad (Jazzheads – 1185)** is an engrossing visit to the compositions of the legendary Thad Jones provided by **NY JAZZ INITIATIVE**, a group of New York-based musicians dedicated to jazz education and performance aimed at keeping this art form vibrant. The players include Rob Derke, Ralph Lalama and Steve Wilson

on saxophones, David Smith on trumpet and flugelhorn, Sam Burtis on trombone and tuba, Mark Meyers on trombone for one track, Art Hirihara or David Bryant on piano, Carlo De Rosa on bass and Eric McPherson on drums. They blow on eight Jones compositions, each of which has a distinctive nature. One of the things that marked much of the Jones oeuvre was an impish sense of humor, and that comes through in these arrangements by Derke, Justin Flynn and Toby Wine. There is wonderful ensemble playing, but the solos are what make this album special. These are all wonderfully imaginative players, and they are given ample space to stretch out. Listening to the music of Thad Jones is always a treat, and *Mad About Thad* is a feast of fun for those who love fine jazz writing played with gusto by creative musicians. (www.jazzheads.com)

■ Duke Pearson fronted a big band in the late 1960s that incorporated some of the funkiness of the era's music into his big band arrangements, with exciting results. **SWINGADELIC'S** leader Dave Post was inspired by one of the Pearson big band albums in his formative listening years. He decided that adapting some of the Pearson material for Swingadelic was a natural. Post and his colleagues dug into the Pearson catalog, both his big band pieces and his work in smaller groups, to select 10 Pearson-related tunes for the 11-piece Swingadelic lineup. The arranging chores fell mainly upon the shoulders of the band's tenor sax player Paul Carlon, with trombonists Rob Susman and Rob Edwards, as well as alto saxophonist Audrey Welber each contributing one chart. The result is **The Other Duke (Zoho – 201107)**. As you can always expect from Swingadelic, the music is well played and hard driving. Those of you who saw the band at Jazzfest a few years ago will remember that they tore the place up, and this album should bring back a few memories of their exciting performance at Jazzfest. (www.zohomusic.com)

■ Being a sentimental ballad partisan, as well as an admirer of the cornet artistry of **WARREN VACHÉ**, upon receiving **Ballads and Other Cautionary Tales (Arbors – 19340)** it was in CD player within a no time. The very first track, "Ballad for Very Tired and Very Sad Lotus Eaters," a beautiful, ethereal composition by Billy Strayhorn grabbed me instantly, and I remained attentive and moved by each following track. Vaché used pianists Tardo Hammer, a frequent collaborator, and the masterful Richard Wyands, each playing on six tracks, bassist Neal Miner and drummer Leroy Williams as his teammates, with trombonist John Allred present on "Solitude," and tenor saxophonist Houston Person joining in on "Fools Rush In," "Everything Happens to Me" and "I Remember You." Hearing Vaché and

Person together is to hear two of the supreme ballad interpreters in jazz wonderfully complementing each other. The other tracks are "I See Your Face Before Me," "I Have Dreamed," "Autumn Serenade," "I'll Only Miss Her When I Think of Her," "I'll Never Be the Same," "Stairway to the Stars" and a Duke Ellington composition, "Don't You Know I Care," that deserves to be more widely performed. Vaché seems to get better each time out, and it is difficult to find any new superlatives to describe his playing. Hammer and Wyands, although very different players, both have the kind of sensitivity that ballads demand. Miner and Williams are also wise additions to this set, rock solid timekeepers with great musical instincts. This album deserves to be in the collection of all who consider themselves discriminating listeners. (www.arborsrecords.com)

■ **Ticklin' (Amber Lake – 005)** is a new solo piano album by **MARK SHANE**, and his considerable chops are matched by taste of the same magnitude, both in his playing and in his selection of tunes. This disc finds Shane exploring a nice mix of standards like "I Guess I'll Have to Change My Plans," "If I Had You," "I've Got the World on a

String," "Body and Soul," "Please Be Kind," "Mean to Me," "After You've Gone," "Serenade in Blue," "Oh You Crazy Moon" and "I'll Never Be the Same," with some lesser known pieces that are typical of the good tunes that Shane has a penchant for uncovering, including "A Sad Night in Harlem," "Dream Lullaby," "Cryin' for the Carolines," "Carnival in Caroline," "Blues in My Heart" and James P. Johnson's "Fascination." Shane has a consistent buoyancy to his playing that propels each song forward with an effervescence that is instantly engaging. You always feel that he is having a ball whenever he gets his hands on the keys, and that spirit is infectious. *Ticklin'* should tickle your fancy as it did mine. (shaneopianojazz.com)

■ If one were to list the most influential musicians in the history of jazz, among the names certain to make almost every list is that of **BILL EVANS**. Despite a lengthy involvement with substance abuse, Evans continued to perform at a high level of artistic achievement until his sadly premature death at the age of 51 in 1980. **The Sesjun Radio Shows (T2 Entertainment – 1055)** is a two-disc set that documents his performances during three radio concerts from the Netherlands. The first was a

duo performance with bassist Eddie Gomez in December 1973. The second session is a trio date from February 1975 with Gomez and drummer Eliot Zigmund. Both of these sessions are contained on the first disc. A date from December 1979, one that includes special guest "Toots" Thielemans on five of the nine tracks, comprises the second disc. Evans had favorite songs that he would play often, but always found something new to say when playing them. The first concert opens with one of those pieces, "Up with the Lark," a Jerome Kern melody that seems to linger too often out of earshot. Listen to the two versions of "TTT (Twelve Tone Tune)" on Disc 1. The first take is a duo with Gomez, and on the second, from a little over a year later, finds Zigmund added to the mix. These provide a fine example of the way in which Evans could take the same song for different, but equally interesting journeys. The addition of Thielemans for the last five tracks takes Evans out of the comfort zone of his preferred trio setting, but the results are stimulating and satisfying. It is always a treat to have newly released material from Bill Evans, and this set is a wonderful addition to the Evans catalog. (www.naxos.com)

continued on page 40

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OTHER VIEWS *continued from page 39*

■ Trumpeter Joe Burgstaller and pianist Hector Martignon are the co-leaders of **BURGSTALLER MARTIGNON 4**, a quartet of jazz musicians who have devoted themselves to creating jazz interpretations of classical pieces. Their second album, **Bach's Secret Files and Other Crossover Fantasies (Summit – 565)**, finds them delving into the works of Bach, Satie, Ravel, Mendelssohn, Puccini and Debussy. The group is comprised of Burgstaller, Martignon, bassist Hans Glawischnig and drummer/vibraphonist/percussionist John Ferrari. Brenda Feliciano adds her voice to "Ebarme Dich" from Bach's "St. Matthew's Passion," the cello of Michael Kannen supplements the quartet on Mendelssohn's "Lieder Ohne Worte, No.1" and Latin percussionist Samuel Torres contributes his talents to six of the 11 tracks. Unlike many attempts at crossover projects, this one works quite effectively. The players have the musical sensitivity and technical ability to play the classical pieces, and to improvise on them while retaining the essence of the underlying compositions. Several of the selections are given a Latin feeling that add an interesting and appealing twist to the proceedings. This is a beautifully conceived and executed collection of music that should appeal to the two audiences that it addresses, as well as anyone with discerning musical taste. (www.summitrecords.com)

■ Violinist **STEPHANE GRAPPELLI'S Grappelli Plays Jerome Kern (Just a Memory – 9166)**, originally released in the late 1980s, has been reissued, and it is a welcome revival of a lovely album. Kern was a master melodist, and Grappelli was among the most melodic of jazz players, so this pairing is a natural. Grappelli is joined by guitarists Marc Fossett and Martin Taylor, bassist Jack Sewing and three different drummers, plus a luscious string section, to

play 11 Kern evergreens. The musicians are employed in various combinations, and the eight selections with strings are conducted by Ettore Stratta. The tunes are "Smoke Gets in Your Eyes," "The Way You Look Tonight," "Can't Help Lovin' Dat Man," "A Fine Romance," "Yesterdays," "Ol' Man River," "All the Things You Are," "Pick Yourself Up," "Why Do I Love You," "I Won't Dance" and "Long Ago and Far Away." The interplay between Grappelli and the guitars is superb, and the strings add a lush setting for their adventures. There is always a joy in Grappelli's playing that invests itself on the musicians surrounding him, and those hearing the results. It is good to have this old friend back in the market. (www.justin-time.com)

■ The sounds of bossa nova are among the most infectious in the world of jazz and pop music. Spanish vocalist **CARMEN CUESTA** was inspired by this music when she heard the recordings of Stan Getz and Astrid Gilberto. She was active in theater in her native Spain before meeting and marrying American guitarist Chuck Loeb. Upon moving to New York, she became active as a background singer, and also worked as a vocalist in clubs with her husband. They put together a series of Antonio Carlos Jobim tribute concerts a few years ago leading to the recording of **Mi Bossa Nova (Tweetyrecords)**. The disc contains 11 selections, seven of them composed by Jobim. Cuesta has a voice perfectly suited to the easy rhythms and sounds of this music, and the arrangements provide a fine setting for her sensual vocalizing. This disc is definitely easy on the ears, and a perfect one for your summer socializing. (www.carmencuesta.com) **JJ**

Remember that these albums are not available through NJJS. You should be able to obtain most of them at any major record store. They are also available on-line from the websites that I have shown after each review, or from a variety of other on-line sources.



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Grover Kemble and Za Zu Zaz Reunion

May 27 at Minstrel Coffeehouse/part of the Folk Project, Morristown Unitarian Fellowship, 21 Normandy Heights Road, Morristown

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

In a room that's not too big, not too small, every seat was filled May 27 for a rare reunion of *Za Zu Zaz*, a group that existed for about six years starting in the late 1970s. In spite of that relatively brief existence, this band became legendary, playing in local nooks and crannies as well as opening for the likes of Count Basie.

Swing classics form a core of their repertoire, but their range is much wider in both original compositions and covers of classic pop and jazz and more. That's why they were invited to show their wares in a space that hosts 200+ mostly acoustic Folk Project concerts each year. So many people have memories of seeing them, not-sure-where and not-sure-when, but they had a way of sticking with us, and were ahead of their time. They eased out just before the swing "revival" officially swept in.

This band includes Grover Kemble and Machan "Margaret" Taylor on guitar and vocals, Dave Miller on bass and vocals (lush three-part harmonies are a trademark), and for this reunion, sitting in for John Gatti on keyboards and Tim Solook on drums, were our friend pianist Jerry Vezza and drummer Jay Dittamo. Each has an impressive resume of solo work and significant collaborations.

Kemble's endearing personality and the comfortable wise-cracking of old friends set the tone as they launch with "Jersey Bounce" (Kemble lives in Morris County.)

Kemble, in white Cuban shirt, white slacks, two-toned shoes and stinky brim white hat, declares, "We need to shake off some rust. We did this song 33 years ago. It's a Cab Calloway tune: "I Wanna Rock." Its "za zu



Grover Kemble, Machan Taylor, David Miller

zaz" lyric suggests where the inspiration for the band's moniker. We're hooked.

"This is a real reunion. When I first got the call, I called everybody, and everybody was like 'Fun!' 'Outrageous!' 'I love you, man!' but then when it came time to rehearse all the old tunes, it was like 'is that *really* an E7 minus 13 minus 9...???"

Machan, lithe and stunning in a black dress, is a gifted songwriter. She introduces "our smashing world hit record:" "Everywhere I Go" — a bossa nova song of devotion with an oceanic vibe. In "Outside In" Machan's multi-octave vocal riffs soar. Grover says "Machan is letting it all hang out."

He's jealous of Machan's echo effect on the prior song and boasts he has something better than that. "Now, this is a *folk* club ("It *used* to be!" — rowdy shouts from the crowd)... I want to enrage Mike Agranoff (Minstrel bookingmeister) so I brought a

toy...it's called the Saturator! It has a button on it that says DISTORTION. And the button on the right of that says "MORE." As he strums the opening riff of "In A Gadda Da Vida," he claims it "increases your testosterone level, no need for pills."

"Here's a Beatles song that we've messed up pretty good" — a winning swing arrangement of "The Things We Said Today."

Grover: "This is one of my favorite songs that Machan wrote when we were going together" — he chokes back only half-feigned sobs — and she slides into a cha cha rhythm for "Daydreaming." Hand-played drums, a soulful Jerry Vezza solo on the Yamaha keyboard, and Kemble plays a heartfelt guitar solo.

"This is a folk club! We've gotta do a little singalong. But you Folk Project people have to help because the Zaz people are slow on singalong. Machan quips, "This is turning

continued on page 42



Jerry Vezza and Grover Kemble

A song “written before the women’s movement,” “Home Cookin’” is loads of fun, and a Machan Taylor composition “Every Day I Love You More” features lush atmospheric chords in a pop-jazzy cha cha rhythm.

“We used to play a lot of strange places, like in 1978, I barely remember it, a disco and punk place — we didn’t fit in. It was called Guido’s or Julio’s.” Grover also recalls a scary biker bar in Maine. “We had a lot of fans, a cult following. The owners said ‘What IS this stuff, man?’ — but you guys would come!”

“Twenty Years Ago” is a Kemble song written for a prior reunion more than a decade ago. Kemble sings it wistfully — his clowning is more than matched by his depth of feeling — a sweet, genuine bit of work.

Kemble steps down from the stage and works his way through the crowd for “It Don’t Mean a Thing (If It Ain’t Got That Swing).”

An encore is called for. Machan jokes, “We can use the practice,” and they wish us so long with “This Could Be the Start of Something Big.” Grover says, “We’ll do this again some time. It gave us a big lift.” We hope!



ZA ZU ZAZ *continued from page 41*

into ‘A Mighty Wind.’” He tests us with a lyric: “I’m gonna lay down my burdens...” “Down by the riverside,” we correctly croon. This song’s about a wife and a mother-in-law being on vacation and he’s gonna roll back the rugs and invite some cats over to go wild — the hard-driving “Swingin’ Til the Girls Come Home.”

“This is one of *my* tunes,” says Grover. “I am putting on a capo on in a folk club. This is not allowed in a jazz club!” They take a moment to practice the lick and then treat us to the Latin-flavored “Love is Just a Game Some People Play.”

The second set brings more treats. “Jumpin’ at the Woodside” has Grover singing “I wanna blow, I wanna blow” and staggering as he grips his heart Jimmy Durante-style. Someone has requested the gorgeous Lambert Hendricks and Ross number, “Centerpiece.”

Grover explains he’s retired from 25 years of being recreational director at Greystone Park, the now-closed Morris County psychiatric hospital. “It has an effect on one. I’m not doing much of anything. Looking at scrapbooks from my glory days.”

For future shows, check folkproject.org



Fran Kaufman photo

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

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

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Caught in the Act
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Kat Gang

Wednesday Evenings

Lapis Luna

Thursday Evenings

Rose Club at The Plaza, New York

The Rose Club at The Plaza is the kind of room that was once common on the New York City scene, a venue off of the lobby where visitors or locals could drop in for drinks and eats in a elegant setting, and be entertained by a combo or solo artist performing popular standards with a jazzy feeling. That tradition has been revived at The Plaza with vocalist Kat Gang and her trio on Wednesday evenings, and Lapis Luna, a trio with a vocalist on Thursday evenings.

Kat Gang is a young lady who takes familiar songs on jazzy excursions that are exciting and coherent. To assist her, she relies on the swinging trio of Adam Platt on keyboards, Julian Smith on bass and Tim Bulkley on drums. This combination of talents provides those gathered in the Rose Club with a terrific listening experience.

The supple voice of Kat Gang is one that she employs to great effect, whether singing lyrics or scatting, something that she does well, which is an exception to the tedium that most singers bring to that facet of jazz singing. Her repertoire consists of established standards, but her approach to them is consistently adventurous. This was evident throughout the two sets that I caught one evening in May. When I heard her open with a sprightly "Cheek to Cheek," I realized that a lot of fun was to lie ahead during the evening. While most the selections were from the Great American Songbook, she made an occasional nod.

South of the Border with "Sway," a song originally from Mexico that Dean Martin put onto the pop charts in 1954, and a few Brazilian selections, "My Little Boat (O Barquinho) and "One Note Samba." Kat Gang sings an occasional ballad like "In the Wee Small Hours," but her emphasis is on rhythm tunes such as "They Can't Take That Away from Me," "Like Someone in Love," "My Baby Just Cares for Me" and "Why Don't You Do Right."

It all makes for a lively and highly listenable experience, and should make the Rose Club a Wednesday night magnet for folks who dig spending some time in a place where hip sounds complement the chic surroundings.

Lapis Luna has been around for about 10 years. The basic group is comprised of guitarist John Merrill, bassist Chris Pistorino and drummer Brian Floody with Shawn Aileen Clark providing a stylish vocal presence. Their repertoire is mainly classic pop and jazz standards. The trio opens each set with tunes like "Cute," Cottontail" and "Star Eyes." Merrill is at the center of attention, and he has a fluid and accessible style that is perfectly suited to the intimate surroundings provided by the Rose Club. Pistorino and Floody provide rock solid rhythm, with

Pistorino taking an occasional solo, and Floody giving a lot of support from his stripped down drum set.

When Clark enters the picture, she becomes the focus of the group, but gives the musicians ample space to stretch out. She has a warm voice with a nice sense of phrasing. During the extended first set, she performed 17 selections, including familiar tunes like "I Never Knew," "Just in Time," "You Brought a New Kind of Love to Me,"

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“Long Ago and Far Away,” “Old Devil Moon” and “On the Street Where You Live.” Also part of her program were tunes that you do not hear as often such as “Someone Like You,” “He Loves and She Loves,” “No Moon at All” and “I Told Ya I Love Ya, Now Get Out.” The pacing was just right.

Lapis Luna provides a warm musical presence at the Rose Club, strong enough to reach those who want to listen, and mellow enough to linger in the background for those more interested in conversation. They are the perfect complement to an appealing room where the food is first rate, and the drinks are generous.

Kat Gang and Lapis Luna are at the Rose Club for open ended runs, the music continues from 9 PM – 12 AM, and there is no cover charge or minimum. These two groups offer different but equally satisfying listening experiences. Either night, you can escape from the hustle and bustle of the Big Apple to relax in comfortable surroundings to enjoy some quality sounds.

The Music of Bud Powell & Earl Hines: The Marcus Roberts Nonet

Jazz at Lincoln Center | Frederick P. Rose Hall, New York, April 29-30, 2011

Earl “Fatha” Hines and Bud Powell were two of the giants of jazz piano. Hines brought jazz piano to a new level with his fiery improvisations, most notably with Louis Armstrong on their seminal recordings in the 1920s. He continued to grow as a musician throughout his career, one that spanned seven decades. Powell was the man credited with bringing the innovations of Charlie Parker and Dizzy Gillespie to the piano. His dazzling technique and improvisations continue to serve as an inspiration for jazz pianists young and old.

These two players are an important part of the continuum that is jazz. Hines took jazz piano to new levels of creative freedom, and, figuratively speaking, begat Powell, and Powell in turn opened up the ears of those who followed to the possibilities that they brought to fruition. Underlying all of these developments were those who came before, the ragtime and stride pianists who had a direct influence on both Hines and Powell,



The Marcus Roberts Nonet. Photo by Frank Stewart/JALC.

as well as Thelonious Monk, a contemporary of Powell, and another significant player in the development of jazz piano.

Marcus Roberts has the technical tools to play any style of jazz, and the knowledge of the evolution of the music to make it legitimate. In addition, he has the imagination to apply his own sensitivity to any music that he plays. It was not surprising that the music that his nonet played in their concert devoted to compositions of Hines and Powell gave a nod to the original versions of the tunes, but took the music on adventures that were often surprising, and always fulfilling.

The group assembled by Roberts was wonderfully suited to the task at hand. In addition to Roberts on piano, the lineup included Marcus Printup and Alphonso Horne on trumpets, Ron Westray on trombone, Ted Nash on clarinet and flute, Stephen Riley and Ricardo Pascal on tenor saxophones, Rodney Jordan on bass and Jason Marsalis on drums. Horne and Pascal were students of Roberts in the jazz program at Florida State University, the alma mater of Roberts. Printup and Nash are regular members of the Jazz at Lincoln Center Orchestra, a band that Westray once served as lead trombonist. Jordan and Marsalis are members of the Marcus

Roberts Trio. Riley is an active participant in the New York scene.

The concert was programmed to give equal attention to both Hines and Powell, with the first set and the beginning of the second set finding the band alternating between the works of the two tributees.

On the Hines side of the ledger, there were six selections, five written by Hines plus the Joe Oliver/Louis Armstrong composition “Weather Bird,” one of the most noted of the Hines/Armstrong recordings. “Cavernism” was given a light swing treatment with featured solos by Printup, Riley and Nash. “Blues in Thirds” had a laid back bluesy feeling with Nash taking a solo turn on clarinet that was thrilling. “Ridin’ on a Riff” was performed as an ensemble piece that had a larger big band feeling. “Muggles,” a tune that Hines co-wrote with Armstrong, featured an exciting bass solo by Jordan. The trumpets were given the spotlight on “Weather Bird.” The final Hines selection was his most famous composition, “Rosetta,” and Roberts provided a whimsical romp of an arrangement that was one of the highlights of the evening.

There were five Powell compositions presented. They also addressed Powell’s recordings of George Shearing’s

continued on page 46

CAUGHT IN THE ACT

continued from page 45

“Conception” and the Johnny Burke/Jimmy Van Heusen standard “Polka Dots and Moonbeams,” as interpreted by Powell. “Conception” gave us a good sense of the Powell bebop approach that contrasted with the more swing-based Hines. “Tempus Fugit” was taken for a frenetic ride by the trio, with Marsalis contributing an explosive solo. “Bouncin’ with Bud” featured a trumpet duel that gave Printup and Horne opportunity to push each other to enjoyable heights. Riley put his unique sound, light yet a bit coarse, on display for “Cleopatra’s Dream.” Westray transcribed Powell’s recording of “Polka Dots and Moonbeams” and arranged it for the nonet, an arrangement full of dissonance, effectively so. Marsalis was the centerpiece of attention on the announced closer, a Latin flavored “Un Poco Loco.”

The roar of acceptance by the audience brought the band back for an encore where they assayed another Powell classic, “Parisian Thoroughfare,” a fine conclusion to an evening of exceptional music played by a superb ensemble.

The combination of Hines, Powell and Roberts proved to be a winning one. The genius of the ongoing series of concerts sponsored and presented by Jazz at Lincoln Center is its commitment to keeping alive the history and traditions of the music while affording the participants to open up this material to interpretations that preclude it from becoming solely a static recreation of the past.

Songs of the Jazz Age Bill Charlap and Friends

Jazz at Lincoln Center | Allen Room, New York
May 6-7, 2010

A wonderful time was had by all, both performers and audience, when pianist/host Bill Charlap gathered the all-star group of Harry Allen on tenor sax, Ken Peplowski on clarinet and tenor sax, Steve Wilson on alto sax and flute, Jeremy Pelt on trumpet, Randy Napoleon on guitar, Peter Washington on bass, Kenny Washington on drums and Claire Martin on vocals for a

celebration of *Songs of the Jazz Age* in the Allen Room of Jazz at Lincoln Center.

The time period referred to in the title of the concert was the 1920s when the economy was booming, the illegal booze was flowing and jazz was the music for many of the hedonistic revelers of the day. It was a rich time for popular music, the era when the kind of songs that comprise what has become generally known as the Great American Songbook (GAS) were just taking firm hold on the public consciousness. It was then that names like the Gershwins, Cole Porter, Rodgers and Hart, Vincent Youmans, Walter Donaldson and Hoagy Carmichael were coming to the fore, following in the footsteps of Irving Berlin and Jerome Kern, the founding fathers of this music who were continuing to contribute greatly to the GAS catalog.

A peppy Benny Carter arrangement of “Crazy Rhythm” opened the concert. This selection gave each of the band members an opportunity for a brief solo, and got things off to an upbeat start.

Claire Martin then came forward to lightly swing “It Had to Be You” backed by Wilson and the rhythm section, and followed it with a jazzy take on “Blue Skies” with Allen stepping in for Wilson. This selection was highlighted by a Charlap solo that had hints of Thelonious Monk sprinkled throughout. Martin then sang a wonderfully torchy version of “More Than You Know” with Napoleon delicately providing the sole accompaniment at the start before Charlap, and eventually the Washingtons joined the proceedings.

Peplowski arranged a boppish take on “Avalon” for himself on clarinet, Allen, Pelt and the rhythm cats. “St. Louis Blues,” the only song of the evening not actually written in the ’20s, but frequently performed during that decade, was arranged for the full band by Wilson, and his chart featured a lot of dissonance that worked nicely.

Hoagy Carmichael and Bix Beiderbecke were close friends and musical associates. Carmichael’s “Stardust,” a tune that Carmichael occasionally cited as being inspired by Beiderbecke’s playing, was beautifully handled by Pelt and the trio of Charlap and the Washingtons. The trio then explored Beiderbecke’s most noted composition, the lovely “In a Mist.”

Martin returned to sing a touching “What’ll I Do” backed by Wilson’s flute and the trio, followed by Napoleon and Charlap serving as the accompanists for a nifty “Tea for Two” that included the rarely heard verse. She then joined the full band for a spirited Allen arrangement of “I Never Knew,” one that gave most of the players some stretch out time.


continued on page 48

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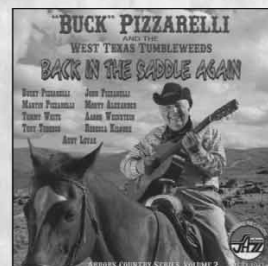


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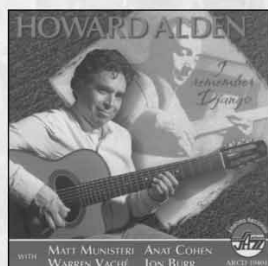
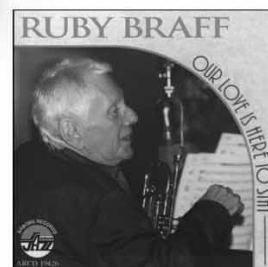
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CAUGHT IN THE ACT

continued from page 46

As a finale, all hands were on deck for the Gershwin classic “S Wonderful,” a song title that aptly described the music of the evening.

Charlap did a superb job in assembling the band, and varying the makeup of the group, giving each song a distinctive flavor. Martin proved to be a wise choice as the evening’s vocalist. She has a strong voice that is adaptable to a variety of styles, and possesses fine jazz chops. Putting it all together was Charlap who was a gracious and informative host, as well as showing once again why he is considered among the elite of jazz pianists.

Leon Redbone

Iridium Jazz Club, New York, May 14-15, 2011

Leon Redbone is a unique and wonderfully entertaining performer. He is a man who loves old songs and old jokes, and who makes them seem fresh with his quirky musical sensitivity and sense of humor. For his May 15 set at the Iridium, he was accompanied by Paul Asaro on piano and Vince Giordano on string bass, tuba and bass saxophone, perfect complements to Redbone’s decidedly retro approach to entertaining.

Redbone has an instantly recognizable deep voice, and plays guitar with great dexterity and a winning playfulness. He also lets flow a continuous thread of humorous commentary between songs that includes an occasional joke of the well-worn variety, but ones that still evoke hearty laughter from the audience.

Of prime importance to his performance is the song selection that includes some blues, some pop standards, a smattering of novelty songs, a bit of country, and a jazzy approach that makes them sound somehow new despite their age. His blending of blues, jazz, folk and humor underlie his approach to each selection, no matter the origins of the songs.

The bluesy opener, “Sweet Mama, Papa’s Getting’ Mad” provided a taste of the strong blues influence in his work, an influence that came to the fore repeatedly, especially on tunes like “Mister Jelly Roll,” “Goodbye Charlie Blues” and “Big Time Woman.”

“Polly Wolly Doodle” is a traditional song that has been a regular part of the Redbone repertoire from his earliest performing, and he always makes it feel like a welcome old friend, as he did with the similarly novel “Diddy Wa Diddy.”

A strong influence on Redbone is Fats Waller. He sang two Waller staples, “Ain’t Misbehavin’” and “The Sheik of Araby,” and his cohorts chimed in with Waller’s “Handful of Keys” as their sole instrumental-only selection.

“Lauren Hooker’s vocal stylizing, with its clarion tone, crisp phrasing and blues-accented undercurrent, is undeniably impressive...lyric writing...flat out masterful.”
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Other “good old good old ones,” as Louis Armstrong liked to refer to those timeless standards, included “My Blue Heaven,” “Shine on Harvest Moon” and “I Ain’t Got Nobody,” the last of which found Redbone adding some harmonica sounds to the mix. The encore selection was definitely one that fit this category, “Oh Susannah, Dust Off That Old Pianna,” a tune that was also often performed by Waller.

An evening with Leon Redbone is one that combines nostalgia with ceaseless fun, and is the perfect antidote to the madness that surrounds us on a daily basis. If you see that he is appearing anywhere convenient to you, take advantage of the opportunity, and be there.

The Park Avenue Chamber Orchestra with Ted Rosenthal: Jazzy Classics

All Saints Church, New York, May 14 – 15, 2011

My primary reason for attending this concert by the Park Avenue Chamber Orchestra was to hear the World Première of Ted Rosenthal’s “Jazz Fantasy for Piano and Orchestra.” The entire concert proved to be a delightful experience for this jazz fan who enjoys, but knows little about, classical music.

Also being a musical theater enthusiast, the opening selection, “Overture to Candide,” composed by Leonard Bernstein, contained music with which I was familiar. The orchestra played it beautifully, and set the tone for a most enjoyable concert.

I will not attempt to analyze their performance of Beethoven’s “Symphony No. 8 in F major, Op. 93,” but must convey my enthusiasm for hearing this piece for the first time. In contrast to the opening selection, the Beethoven symphony had smaller brass, woodwind and percussion sections to accompany the full string section. The program notes provided a fine guide to the music, and I sat enthralled by the power and beauty of the performance.

Ted Rosenthal’s composition called for his jazz trio of piano, bass and drums set within the full orchestra. In his program notes, Rosenthal gave detailed information about the composition, how it was conceived, the development and relationship of the major themes, the integration of improvisational opportunities for the piano to within the context of the piece, and descriptions of each of the three movements. I absorbed this information as best as I could prior to the performance, but must admit that I found myself enjoying what I was hearing without making mental notes of how the execution matched the descriptions. Music is an emotional rather than technical experience for me. Trying to concentrate too hard on details removes, at least for me, the emotional impact of what is being played. Suffice to say that the elements all came together for me into a moving and fulfilling musical experience.

Improvisations, the memorable ones are a form of instant composition that relate to the underlying piece in a logical and empathetic manner. Rosenthal is a creative improviser whose improvisations are always interesting and coherent. Hearing them within the context of his through composed work, you can compare his set compositions with the improvised passages, and hear that he is a master composer on both levels.

It is not surprising when pieces that attempt to bridge the worlds of jazz and classical music often stray off into the areas of pretension or boredom. Rosenthal definitely avoided these pitfalls, and has created a work that appeared to satisfy both the jazz and classical enthusiasts in the audience. To quote part of the lyric of George and Ira Gershwin’s “I Got Rhythm,” I feel compelled to inquire “who could ask for anything more?”

Concluding the concert, Rosenthal and the orchestra presented an exhilarating reading of George Gershwin’s “Rhapsody in Blue,” one of the first pieces that fused elements of jazz and classical music. It has been a staple of both worlds since its introduction by Gershwin and the Paul Whiteman Orchestra in 1924. This performance reminded each listener of the timeless quality that is present in what Gershwin created with this piece.

Music Director David Bernard deserves congratulations for conceiving of this program and making it happen, and Rosenthal also deserves kudos for what he created for this concert. Hopefully, there will be future collaborations between Rosenthal and the orchestra, and many future performances of what Rosenthal premiered on this occasion.

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On Broadway: Anything Still Goes

By Robert L. Daniels

This season, Broadway marquee appears to be bearing the names of Elvis, Jerry Lee Lewis, Bono, the Beatles, the Shirelles and the Four Seasons. Let not your heart be troubled! A stroll down 43rd Street will find the name of Cole Porter and a block or so away, there glows the name of Frank Loesser. Encouraging sights indeed! Those names assure theatergoers that they will still be able to leave a theater humming a melody.

Upon exiting the Stephen Sondheim Theater [currently presenting *Anything Goes*], the Porter tunes swimming in your brain might include “Blow, Gabriel, Blow,” “I Get a Kick Out of You,” “You’re the Top,” “Easy To Love,” “It’s De-Lovely” and the title tune. A veritable song fest.

The musical premiered in 1934 starring Ethel Merman, who encored her role as the brassy night club doyenne in a 1936 Bing Crosby film and repeated her turn again with *Ol’ Blue Eyes* for a 1954 telecast. Patti Lu Pone starred in a 1987 Lincoln Center revival. On Garden State boards, toe-tapping Ann Miller appeared in a Paper Mill Playhouse production in 1974, followed by Chita Rivera in 2000. Sutton Foster, the current star, is perhaps is the most glamorous Reno Sweeney ever. She can belt with Broadway gusto and her dancing is distinctively divine.

The silly book was a collaborative effort by P.G. Wodehouse, Guy Bolton, Howard Lindsay and Russel Crouse, and later tweaked by Timothy Crouse and John Weidman. Sure it’s all dated nonsense, but it echoes a glorious moment in the development of musical theater, and those songs will endure long after the likes of “Hound Dog” have faded into obscurity.

Broadway veteran Joel Grey plays the hapless gangster, Moonface Martin. He is a master of comic timing and his rendering of “Be Like a Bluebird” is an amusing winged flight performed with savvy vaudeville spirit. Also on hand is John McMartin as a stuffy millionaire and the divine Jessica Walter as the ingenue’s mother (remember the stalking murderess of “Play Misty for Me?”). The young lovers are amiably etched by Laura Osnes and Colin Donnell. Adam Godley has nabbed a most worthy Tony nomination for his role as a pompous British Lord who fractures new found lingo with comic zest.

It’s all “de-lovely” to say the least.



Cole Porter’s *Anything Goes* plays at the Stephen Sondheim Theatre (Formerly Henry Miller Theatre) through September 7.

A PULITZER TUNER

Only seven musicals since 1917 have been honored with the prestigious Pulitzer Prize. And George Gershwin himself was passed over when *Of Thee I Sing* was selected in the drama category. Laurels were heaped on Frank Loesser in 1961 for *How to Succeed in Business Without Really Trying*. The musical won the New York Drama Critics Award, the Tony and the Pulitzer.

The playfully jaunty musical is back in town at the Al Hirschfeld Theater. The revival remains a delightful spoof of big industry and its tycoons. The Loesser tunes have retained their bite,

humor and lilt. As the ambitious window washer who finagles his way up the ladder to become Chairman of the Board of the World Wide Wickets Company, Daniel Radcliffe (film’s Harry Potter) displays boyish charm and a keen dose of deviltry, ’tho he lacks the impish charm that was once the trademark of Robert Morse who created the role a half century ago,

Also John Larroquette falls short of the stuffy, hypocritical fool that the late Rudy Vallee so keenly once defined. But the Loesser tunes, “I Believe in You,” “Company Way” and “Been a Long Day” remain a refreshing and spitted tonic.

“RHYME, WOMEN AND SONG”

KT Sullivan, cabaret’s golden girl, did her annual turn at the Algonquin Oak Room with a salute to the creative ladies who fashioned words and music for the Great American Songbook. The list is an impressive one, led by Dorothy Fields, Peggy Lee, Betty Comden and Kay Swift. With a voice that is silvery and lustrous, Sullivan seduced her listeners with such ardent observations as “It Amazes Me” (Carolyn Leigh and Cy Coleman), “The Way You Look Tonight” (Fields and Jerome Kern), and the bawdy “Kitchen Man,” penned by Andy Razaf and Edna B. Pinkard.

One of the evening’s great delights was a tribute to composer Kay Swift by musical director Jon Weber.

I had the great pleasure of interviewing Swift, who had been a copyist and close friend of George Gershwin. A celebrated composer in her own right, she is best remembered for “Can’t We Be Friends?” which Sullivan sang with an insightful throb in her throat. Swift is also known for the jaunty tune, “Fine and Dandy.” The latter became a vaudeville staple and Swift mused to this writer, “Thank God for the jugglers and acrobats!”

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

Newark Songbirds Flock Together ...and Tweet for a Cause

The Newark Public Library was the host and the beneficiary of a fundraising concert on May 18 in the Centennial Hall at the Main Branch on Washington Street, Newark. Photographer Tony Graves captured the beauty of the show.



Yvette Glover



Carrie Jackson



Madame Pat Tandy



Lady CiCi



Jackie Jones



Antoinette Montague



Pam Purvis



Cynthia Holiday

May Jazz Social Miles and Miles of Giles

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

We will be hearing more about lovely Sue Giles, based both on the strength of her singing, and because she's developing a musical about Ella Fitzgerald. There was much to discover about both this afternoon at Shanghai Jazz.

Ms. Giles's voice is mellow and grounded, and her delivery honest as Ms. Fitzgerald's, with whom she fell in love as a young girl, listening on her transistor radio. She sings Ella's trademark "Shiny Stockings" in words and scat, accompanied by pianist Spencer Caton (from Princeton University's Concert Jazz Ensemble). Sue has studied Ella as a vocalist, and strives to understand what it was about her life that enabled her to do what she did, and about her voice that moves us so strongly.

Her musical's working title is "The Girl Who Swung the Savoy." Sue zeroes in on the events that brought Ella from teenaged dance contestant to jazz singer for the ages.

She holds that Ella gained a family through her association with Chick Webb's band — having been estranged from her own family and burdened with self-esteem and relationship issues. She maintains that Ella's deep personal humility, forged by tough beginnings, is reflected in her singing. Likewise her personal spark, vision, desire and playful demeanor come through in the voice.

"Rubato," Sue instructs Caton, and her rendition of "These Foolish Things" is spare, natural, vulnerable.



She sets the stage for us. It's 1935. The Charleston craze, before the Crash and the Great Depression, segues into swing's syncopated rhythms, irresistibly drawing folks to the dance floor. It is a time when, if you had a nickel, you went to a dance. Ella is living and working in Harlem. She is 15 years old and she wants to be a swing dancer. At this point, the music's percolating in Harlem ballrooms, particularly at the Savoy. Sue helps us imagine the atmosphere of that place, each player, each arranger, uniquely creating the flavor, and the dancers adding another level of creativity and fervor.

Bandleader/drummer Chick Webb was severely disabled. He was under 5 feet tall with a club foot. Yet he was immensely powerful onstage — no band was as fierce as his.

After Ella gains notice for a vocal performance at the Apollo Theatre's talent night, Chick hires her as a singer. Chick becomes a father to Ella — he became her legal guardian so she wouldn't be in the improper position of being a young single girl traveling with a band. Sue's singing "A Tisket A Tasket" — written by Ella and Al Feldman — conjures up that moment for us.

It's in his band that Ella also gets an intense musical education. Chick teaches her rhythm and shows her how to communicate with the horns. In this regard, she is quite unique. Ms. Giles says Louis Armstrong sang like a trumpet but he also *played* a trumpet,

so she's fascinated with how Ella took to Chick's mentoring at such a young age with no prior training. She was the right singer for that band, she says. Sue's scatted improvisation explodes in "Perdido."

Sue was a theatre major at Fredonia State University and always had a great ear. The musical is a perfect vehicle for her to marry her interests. She tells us she's got a synopsis of the musical completed, and is now consulting with producers and working on the challenges of funding

what ought to include a large cast and live music. She's hoping she won't have to compromise too much in order to make it affordable to stage.

An uptempo "Caravan" with an injection of "Sweet Georgia Brown" kicks off the second set. Sue adds spice with hand-held shakers.

She talks about admiring lyricists who paint pictures with words that take you somewhere. What's exciting about swing is that it's a *feeling*. Every band had a different swing. With "It Don't Mean a Thing." Sue talks a bit about Lindy Hop pioneers Frankie Manning and Norma Miller (Frankie died two years ago just before she was able to interview him for her research; Norma is still with us).

Back at the Savoy, Chick Webb's health deteriorated, and he began to lose steam. The last Battle of the Bands he participated in was a challenge from Count Basie with Billie Holiday. Chick Webb died in 1939 and that's where Sue's play will end. Hollywood became involved in swing at that point. It is the eve of Ella's career as the consummate jazz singer. Later Ella came to understand that music was the love of her life. A haunting "Angel Eyes" is sung, dedicated to love of music. ■

Sue Giles has a number of recordings and a DVD of live performances captured in black and white. They are available on her web site at www.sugiles.com, as is her calendar of upcoming appearances.



From the Crow's Nest

By Bill Crow

I've been saying goodbye to too many of my old friends lately. The latest one to go was Joe Morello, whose obit was in the May issue of *Jersey Jazz*.

I met Joe when I joined Marian McPartland's trio at the Hickory House on 52nd Street in February 1954. We got along great as a rhythm team, and became good friends right away. He was a magnet for young drummers, who gathered to meet Joe between sets at the Hickory House, and many of them became his students. Since we were on the bandstand with Marian six nights a week for a couple of years, we learned to play well together, and were well known in New York. We were hired so often by musicians who heard us with Marian's trio that she often joked about deserving a percentage of our outside earnings.

With his spectacular technique, Joe was immediately an object of attention for many jazz writers, and he grew uncomfortable when they compared him to Max Roach, Louis Bellson and Buddy Rich. To deflect such comparisons, Joe invented a fictitious drummer named Marvin Bonessa, who he said could cut them all. He said that Marvin was a recluse who never recorded, and never played in New York. Marian loved the joke, and she and I backed Joe up, agreeing that Bonessa was the greatest. Some of the New York jazz writers wanted to look him up and do interviews, but Joe discouraged them. "He hates publicity," Joe would say. "Just wants to play and be left alone. I don't even know where he lives now...out in the Midwest someplace."

Marian gave Joe a featured spot with her trio, but she knew that she wouldn't be able to keep him at the Hickory House forever on the salary she was able to provide there. Joe got nibbles from Benny Goodman, Tommy Dorsey, Stan Kenton, etc., but the one that intrigued him the most was an offer from Dave Brubeck to join his quartet. Joe had often talked to me about wanting to play with hard swinging players like Phil Woods, Zoot Sims and Clark Terry. When

he asked me what I thought about his accepting Brubeck's offer, I advised: "Don't do it, Joe. You'll go with Dave, become a big star with him, and you'll never get to play with those other guys." Well, Joe didn't take my advice, and it worked out just fine for him.

During recent years I often played with Joe at Shanghai Jazz, in Madison, New Jersey, and at Trumpets, in Montclair. It was always fun to play with him, and to enjoy his sunny disposition. In his last days, he was still always surrounded by drum students. The population of drummers who have studied with him must be huge. That, and his recordings, make a good legacy from a good man.

■ Brian Nalepka sent me a parable of the times:

A public union employee, a Tea Party activist and a CEO are sitting at a table with a plate in the middle holding a dozen cookies. The CEO takes 11 of them, then turns to the Tea Partier and says, "Watch out for that union guy...he wants a piece of your cookie!"

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.

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From the Desk of Chickie the Jazz Dog

Chickie the Jazz Dog is pleased to announce that the winner of May's "Win This Book" contest is NJJS member Gail Schulz of Columbia, NJ who received a copy of *Nica's Dream; The Life and Legend of the Jazz Baroness* by David Kastin.



JAZZ TRIVIA ANSWERS

questions on page 4

1. Jerry Gray
2. Fletcher Henderson
3. Sy Oliver
4. Buck Clayton
5. Bill Challis
6. Thad Jones. The "Thad Jones-Mel Lewis Orchestra" carries on as "The Vanguard Jazz Orchestra" on Monday evenings at the Village Vanguard club in Manhattan.
7. Bill Finegan. He joined with fellow-arranger Eddie Sauter in 1952 to launch the Sauter-Finegan orchestra.
8. Bill Holman



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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

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 Robert Nicosia, West New York, NJ
 Mr. Elven Riley, Madison, NJ

Founding Member



Building an International Jazz Community

About NJJS

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

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

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

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

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

- Generations of Jazz (our Jazz in the Schools Program)
- Jazzfest (summer jazz festival)
- Pee Wee Russell Memorial Stomp e-mail updates
- 'Round Jersey (Regional Jazz Concert Series):
- Ocean County College Bickford Theatre/Morris
- Student scholarships American Jazz Hall of Fame

Member Benefits

What do you get for your dues?

- **Jersey Jazz Journal** — a monthly journal considered one of the best jazz society publications in the country, packed with feature articles, photos, jazz calendars, upcoming events and news about the NJ Jazz Society.
- **FREE Jazz Socials** — See www.njjs.org and *Jersey Jazz* for updates.
- **FREE Film Series** — See www.njjs.org and *Jersey Jazz* for updates.
- **Musical Events** — NJJS sponsors and co-produces a number of jazz events each year, ranging from intimate concerts to large dance parties and picnics. Members receive discounts on ticket prices for the Pee Wee Russell Memorial Stomp and Jazzfest. Plus there's a free concert at the Annual Meeting in December and occasionally other free concerts. Ticket discounts (where possible) apply to 2 adults, plus children under 18 years of age. Singles may purchase two tickets at member prices.
- **The Record Bin** — a collection of CDs, not generally found in music stores, available at reduced prices at most NJJS concerts and events and through mail order. Contact pres@njjs.org for a catalog.

Join NJJS

MEMBERSHIP LEVELS Member benefits are subject to update.

- **Family \$40:** See above for details.
- **NEW!! Family 3-YEAR \$100:** See above for details.
- **Youth \$20:** For people under 25 years of age. Be sure to give the year of your birth on the application where noted.
- **Give-a-Gift \$20:** NEW! Members in good standing may purchase one or more gift memberships at any time for only \$20 each. Please supply the name and address of giftee. Good for new memberships only.
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- **Patron (\$100 – \$249/family)**
- **Benefactor (\$250 – \$499/family)**
- **Angel \$500+/family)**
- **Corporate Membership (\$100)**

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

To receive a membership application, for more information or to join:

Contact Membership Chair Caryl Anne McBride at **973-366-8818** or membership@njjs.org
 OR visit www.njjs.org

OR simply send a check payable to "NJJS" to:
 NJJS, c/o Mike Katz, 382 Springfield Ave., Suite 217, Summit, NJ 07901.

'Round Jersey

Morris Jazz

The Bickford Theater
at the Morris Museum

Morristown, NJ 07960

Tickets/Information: 973-971-3706

The Bickford's Jazz SummerFest continues with six concerts in July and August. Counting the June concerts, that's ten concerts in eleven weeks! Upcoming offerings, mostly on Mondays, cover a broad selection of jazz and swing styles.

Bria Skonberg is a formidable trumpet player, yet surprisingly young. She's been to the Bickford a few times before, and the audiences always leave happy. On July 11 she'll be back to play and sing, this time along with trombonist **Jim Fryer**, clarinetist **Joe Midiri**, pianist **Gordon Webster**, bassist **Kelly Friesen** and drummer **Kevin Dorn**. Bria has, as one presenter (Connecticut College of Music) put it, "a big sound, impressive technique, and a thoughtful way of constructing phrases." She's already been recognized internationally with several prestigious awards, been featured with Jim Cullum's band (and on his radio programs), and has played recently for Jazzfest.

String of Pearls has made a niche for itself capturing the magnetism of other famous vocal trios, such as the Boswell, Andrews and McGuire Sisters, and even the Mills Brothers. But **Sue Halloran**, **Jeanne O'Connor** and **Holli Ross** are fine soloists as well, so their presentations always have a commanding mix of jazz, swing and pop favorites, thus are well received by fans. Catch their return on July 18, and you'll understand why a French reviewer reported that "they responded to many curtain calls from a conquered audience." Michael Bourne of WBGO summed it up: "They sound good. They look good. Pearls of great price, indeed." The Bickford, however, doesn't charge extra for this exceptional group.

The **Full Count Big Band** is well anchored in Basic material, which is not a bad start for a swing band. But their repertoire goes well beyond that, taking them from jazz clubs (Trumpets) to dance sites (Crossroads) to large concert halls (NJ PAC) without overworking the same charts. On its first Bickford visit, the centerpiece of the summer on July 25, Full Count will take advantage of the crisp acoustics and clear sightlines to show why their 18-piece ensemble is one of this state's premier Big Bands. Selections will come from the Great American Songbook, jazz and swing favorites and the tunes that excited fans during World War II. Skilled musicians, varied repertoire, all in a comfortable room.

Stride pianist **Neville Dickie** would not have been constantly invited back over a two decade span if he did not excite audiences with his "devastatingly accurate left hand." Dick Hyman called him "one of the few piano players extant who could do the material justice. Neville immersed himself in and adapted the tunes to his own sterling mode of



Bria Skonberg



String of Pearls



Full Count Big Band



Neville Dickie



Paris Washboard

pianistry, and produced an authentic reinterpretation of stuff that hasn't been heard live for decades." For his umpteenth return visit on August 1, he'll work some boogie-woogie into his stride heavy program, perhaps some rags too, but always played with what *Jazz Action* calls "a left hand which, for sheer speed and total accuracy, will take your breath away."

Paris Washboard will revisit the Bickford the next day, August 2, an unusual Tuesday concert. This enormously popular, absolutely unique European band — about which critics are universally ecstatic — is a headliner at a California festival, but will make this single East Coast stop as a favor to its legion of fans here. **Daniel Barda** (trombone), **Alain Marquet** (clarinet) and **Stéphane Séva** (percussion) will be on hand, of course, but the big news this year is that **Louis Mazetier**, who is not normally able to tour with them, will be at the Kawai grand. British reviewer Geoff Boxell liked one of their 15 CDs so much "my wife asked me how many times I intend to keep hitting the repeat button, as she has already gotten to know the tunes by heart!" Order tickets early for this possible sellout.

The last time clarinetist **Allan Vaché** played a Goodman tribute here, there was a sellout. Given the proximity of this visit by the Orlando-based star to the anniversary of Benny's Palomar Ballroom appearance (which historians agree launched the Swing Era in 1935), his return on August 15 ought to fill all the seats again. "When Allan Vaché plays swing on his clarinet," writes Linda Seida in *All Music Guide*, "the smooth sounds invite comparisons to a young Benny Goodman." Having sidemen of the stature of **Mark Shane** (piano), **Matt Hoffmann** (vibes), **Joel Forbes** (bass) and **Kevin Dorn** (drums) won't keep anyone away either. This is another of those concerts where you ought to order your tickets first, then tell friends about it!

The fall season is already taking shape, with **John Gill** assembling a tribute to West Coast jazz sensation Lu Watters, the **Midiri Barnhart Trio**, pianist **Tomoko Ohno** and friends, plus **Mona's Hot Four** on board thus far, with more coming.

Jazz For Shore

NOTE: New Venue!

Arts & Community Center at
Ocean County College
Toms River, NJ 08753

Tickets/Information: 732-255-0500

"The **Al Harrison Dixieland Band** is one of the true Traditional Jazz bands left that plays original New Orleans style tunes with gusto," says the Cape May Traditional Jazz Society, which has the band appear often. "Al and his guys have a terrific sound blended together, and creative solos that impress all jazz lovers." Compliments flow easily from reviewers. "A great, lively band that preserves the tradition of classic jazz without embalming it," writes Joe Barron of *Montgomery Newspapers*. "The creativity is at full throttle, and so is the sense of fun."

Trumpeter **Al Harrison**, an icon on the Philadelphia jazz scene, will bring his acclaimed band to MidWeek Jazz for the first time on Wednesday, July 27. NJJS members may remember him for his crisp cornet work as part of **Ed Wise's** band at the Pee Wee Russell Memorial Stomp this year. Ed returns the favor, playing bass with Apgar Al at this gig. The band is filled out with other top pros, some of whom, like Ed, lead their own groups as well. "It just doesn't get any better than that," says Bob Apgar, a fellow band leader, calling Al Harrison "one of the best trumpet players anywhere!"

Two top names headline the **Vaché Brothers Band**, which makes its inaugural visit on Wednesday, August 17. "I prefer the larger, rounder and more mellow sound of the cornet," maintains Warren Vaché. "I find it easier to make a cornet sound bright than to make a trumpet sound mellow. In my




Allan and Warren Vaché

opinion, the cornet is a marvelously expressive instrument that has been overlooked in our modern age. It allows me a larger

palette of color with which to paint." No wonder Warren is the standard of comparison when ranking current players of that instrument. Years ago, legendary critic John S. Wilson picked out a younger Warren as "the cornetist who adds rough-toned vitality to the brass section."

That same *New York Times* columnist evaluated the star-studded Jim Cullum band and observed that "the key member of the group was **Allan Vaché**, a clarinetist whose solos were strong and full bodied, sometimes suggesting the overwhelming intensity of Sidney Bechet. This became most apparent when Mr. Vaché gave the ensembles a colorful lift as he soared above the other horns." A more recent review raved that "the man is an absolute phenomenon." Allan is the co-leader of this sterling group, which includes guitarist **Vinnie Corrao**, bassist **Joel Forbes** and drummer **Kevin Dorn**, another Cullum alumnus. The brothers wowed a Bickford audience last year.

While you're ordering your reserved seat tickets for these two events, grab the same seats for a first visit by the 18-piece **Jazz Lobsters** on September 14. They were a key band in the Jazzfest lineup this year. Starting in July, the pricing structure changes a bit, with a discount introduced for seniors. 

'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

■ **watch for announcements of future events**

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.

■ **watch for announcements of future events**

JAZZ FROM THE ARCHIVES

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

on WBGO radio

■ **June 26** – Double Takes: There have been many excellent trumpet pairings in jazz through the years, from which host Vincent Pelote picks three: Roy Eldridge/Dizzy Gillespie, Howard McGhee/Fats Navarro, and Woody Shaw/Freddie Hubbard.

■ **July 3** – Satchmo: Vinny's Picks! In honor of Louis Armstrong's first birth date of July 4, 1900, the one he celebrated, host Vincent Pelote plays his favorites by King Louis!

■ **July 10** – Out Front: The 1960-61 collaborations of trumpeter-composer Booker Little and multi-instrumentalist Eric Dolphy, exceptionally gifted musicians who died too young, presented by Bill Kirchner.

■ **July 17** – Ride With the Early Cab: Young Mr. Calloway was a fabulously inventive singer, and his band was red hot. Hosted by Dan Morgenstern.

■ **July 24** – Spotlight On Batiste: Louisiana native Jonathan Batiste is one of the most original talents of his generation, claims Loren Schoenberg, who interviews the pianist.

■ **July 31** – TBA –April Grier

■ **August 7** – Jazz By George!: Vincent Pelote spotlights recordings made by guitarist George Benson that display his considerable instrumental jazz chops.

■ **August 14**– The World of Don Byron: Bill Kirchner explores the multifaceted music of the clarinetist-arranger-composer.

■ **August 21** – Roy Eldridge at 100: "Little Jazz" was a giant of the trumpet, and quite a singer as well. Dan Morgenstern recalls a great artist and dear friend.

■ **August 28** – Toledo Shuffle: Guitarist Bernard Addison was not only a superb rhythm man, but also played creative solos, such as on a rare record date in 1935. Learn about this forgotten master from host Loren Schoenberg.

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-six-west.com
Jazz Night Out Wednesdays 8 PM

Asbury Park

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

TIM MCLOONE'S SUPPER CLUB

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

Bayonne

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

Bernardsville

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

Bloomfield

PIANOS BAR AND GRILL
36 Broad Street
Bloomfield NJ 07003
(973) 743-7209 Reservations
www.pianosbarandgrill.com
Jazz Thursdays, Piano Bar
Fridays/Saturdays, Cabaret
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973-748-9000 x343

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

Buena Vista

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

Byram

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

Cape May

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

MAD BATTER

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

BOILER ROOM, CONGRESS HALL

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

MERION INN

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

Cherry Hill

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

Clifton

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

Closter

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

Cresskill

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

Deal

AXELROD PAC
Jewish Community Center
732-531-9100 x 142
www.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
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Live piano bar every night

Garwood

CROSSROADS
78 North Ave.
908-232-5666
www.xroads.com
Jam Session Tuesday 8:30 PM

Glen Rock

GLEN ROCK INN
222 Rock Road
201-445-2362
www.glenrockinn.com
Thursday 7 PM

Hackensack

SOLARI'S
61 River St.
201-487-1969
1st Tuesday 8:00 PM
Rick Visone One More Once Big Band
No cover

STONY HILL INN

231 Polifly Rd.
201-342-4085
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Friday and Saturday evenings

Highland Park

PJ'S COFFEE
315 Raritan Avenue
732-828-2323
Sunday 1-5 PM Somers 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.artsmplewood.org

Manville

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

Mendham

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

Metuchen

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

Montclair

CHURCH STREET CAFÉ
12 Church St.

FIRST CONGREGATIONAL CHURCH

40 South Fullerton Ave.
973-744-6560

PALAZZO RESTAURANT

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

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.bularestaurant.com
Fridays 8:00 PM

North Arlington

UVA
602 Ridge Road
Friday 7:00 PM
Adam Brenner

North Branch

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

Nutley

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

Oakland

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

RUGA'S

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

Pine Brook

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

Plainfield

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

Princeton

MCCARTER THEATRE
91 University Place
609-258-2787

MEDITERRA

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

SALT CREEK GRILLE

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

WITHERSPOON GRILL

57 Witherspoon Street
609-924-6011
www.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.saltcreekgrille.com

Sayreville

SHOT IN THE DARK SPORTS BAR & GRILL
404 Washington Road
732-254-9710
Thursday 7:30 PM
John Bianculli

Seabright

THE QUAY
280 Ocean Ave
732-741-7755
Thursday nights
Jazz Lobsters big band

Sewell

TERRA NOVA
590 Delsea Drive
856-589-8883
http://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@sbtnj.net
first Friday every month
\$5 admission includes light refreshments

South Orange

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

Summit

SUMMIT UNITARIAN CHURCH
4 Waldron Ave.
Sunday

Teaneck

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

LOUNGE ZEN

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

PUFFIN CULTURAL FORUM

20 East Oakdene Ave.
201-836-8923

ULTRABAR KITCHEN & COCKTAILS

400 Cedar Lane
201-357-8618

Tom's River

OCEAN COUNTY COLLEGE FINE ARTS CENTER
College Drive
732-255-0550
www.ocean.edu/campus/
fine_arts_center
Some Wednesdays

Totowa

SUSHI LOUNGE
235 Route 46 West
www.sushilounge.com
973-890-0007
Sunday Jazz 6 PM

Trenton

CANDLELIGHT LOUNGE
24 Passaic St
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

Warren

UPOOT RESTAURANT
9 Mount Bethel Road
908-834-8194
www.upootrestaurant.com
Jazz trios Thursday, Friday and
Saturday, 8-11 PM

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.

7/20 from 7:30-9 pm **ANTOINETTE MONTAGUE GROUP** William Paterson University Jazz Week
Shea Center for the Performing Arts;
www.wpunj.edu

The **SANDY SASSO BIG BAND**, 8/10 at Raritan
Bay Waterfront Park, 6:30-8:30, rain/shine.

At Cecil's West Orange, 7/1 **VANESSA RUBIN FEATURING DON BRADEN TRIO**; 7/29 & 30 **FREDDIE HENDRIX & STEVE DAVIS** — Freddie's BD BASH!

SWINGADELIC 7/21 Cinnaminson Municipal
Concert 7-9 PM; 8/4 Downtown Rahway Summer
Concert; 8/25 Sinatra Park 7 – 9 PM Free!

Bethany Baptist Church Newark presents
jazz at regular services in August, at 10:00 AM.
8/7 **RUTH NAOMI FLOYD**;
8/14 **LANCE BRYANT**; 8/21 **AARON GRAVES**;
8/28 **COURTNEY BRYAN**.



c/o New Jersey Jazz Society
 Michael A. Katz
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 Summit NJ 07901

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