

# Jersey Jazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 40 • Issue 1  
January 2012



Nineteen-year-old Harmony Boys bandleader Timme Rosenkrantz posing at the drums. His violin stands on floor to his left. Four of the sextet doubled on other instruments. This 1930 photo courtesy of Lis I. Godtfredsen, daughter of the youngest sideman, then 15-year-old alto saxophonist Erik Godtfredsen, who went on to become a prominent ophthalmologist.

**2012  
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Russell  
Memorial  
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page 9

Timme Rosenkrantz was a Danish journalist, photographer, author, concert and record producer, broadcaster and entrepreneur with a life-long consuming passion for jazz. Known as the Jazz Baron, he liked to trace his family roots back to the Rosenkrantz in Shakespeare's *Hamlet*. Timme was the first European journalist to report on the jazz scene in Harlem, from 1934 until 1969. He is credited with discovering and being first to record the pianist Erroll Garner. Several LPs from those home-recorded sessions were released by Blue Note and later on many other jazz labels. He also found and recorded the saxophonist Don Byas and the trombonist Tyree Glenn.

Now the first English edition of *Harlem Jazz Adventures — A European Baron's Memoir, 1934-1969*, a translation and adaptation of Rosenkrantz's long out of print 1964 Danish memoir by *Jersey Jazz's* International Editor Fradley Garner, is set for publication in the United States, Canada and the United Kingdom this month by The Scarecrow Press.

# Meet the Jazz Baron

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**Prez Sez**

By Frank Mulvaney President, NJJS

Two seminal events have resulted in my being in the place I am now as I assume the presidency of the New Jersey Jazz Society. The first was 10 years ago when my son asked me to go out and have a few beers with him at a nearby establishment that had live jazz. The place was Crossroads in Garwood, where they'd had a Tuesday night jam for a few years, which I did not know about. What a discovery! I became a regular and it was there that I got to know Stan Myers (a longtime NJJS board member), the jam coordinator/host. Over time I got to know many talented, young and not so young musicians and singers. At the same time my limited knowledge of jazz expanded to include the music of the legends like Tadd Dameron, Joe Henderson, Horace Silver, Oliver Nelson, Thad Jones, Lee Morgan, Herbie Hancock and Sonny Rollins. I had known who Charlie Parker and John Coltrane were but could not name a tune associated with either. It has been a truly wonderful enlightening experience.

The second event was just about five years ago, when I sent an e-mail to Andrea Tyson (then president of the New Jersey Jazz Society) inquiring why there was no coverage of the jazz on college campuses in *Jersey Jazz*. About seven years earlier, my wife and I, having more time as empty nesters, began discovering the wonderful jazz programs at Princeton, William Paterson and

Rutgers. The next thing I knew, I was invited to join the NJJS Board with the opportunity to cover the college jazz scene for *Jersey Jazz* and almost immediately thereafter I was recruited to be the scholarship chairman. My experience in those capacities has been immensely rewarding. I had never written a word about jazz in my life and all my previous writing experience had been just part of my business career. At this point, I have written more than 50 articles for the magazine. Getting to know so many talented students and the college jazz program directors and faculties has been very gratifying.

When I signed on to be Laura Hull's VP two years ago, I did so without the least notion that I might follow her as president. After all, Laura was the second youngest board member and I figured she would serve for at least four years like Andi. But Laura's business responsibilities have very favorably expanded and after two years she no longer has the time to properly carry the presidential load. It was only at the urging of several board members that I agreed to accept the presidency. I am humbled by the honor. I hope I will be able to do half as good a job as Laura and Andi. I have been involved with volunteer organizations for 40 years and have served as an officer on four other boards. I guarantee you that I will never let the organization down.

Stay tuned to [www.njjs.org](http://www.njjs.org)

**NJJS Bulletin Board**

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**NJJS Members Discounts** Hibiscus offers NJJS members a discount of 10% off their check. See ad page 17. The Berrie Center at Ramapo College offers NJJS members 5% off event tickets. See ad page 13.

**FREE Film Series**...None in December, will resume in January. Some Wednesday nights at 7 PM at Library of the Chathams. See calendar next page for details. Best of all? Free, free, free...invite your friends.

**FREE Jazz Socials**...resume in January. Join us for music and mingling. Free for members, \$10 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!

The condition of the NJ Jazz Society is sound thanks to the leadership of our past presidents and our dedicated officers and directors. We are one of the largest organizations of our kind in the country and our membership is near 900 — greater than at any time in the last 10 years. Our financial situation is solid and our books are in impeccable order thanks to the amazingly professional job that our Treasurer, Mike Katz, has done for the last three years, issuing detailed monthly income statements and balance sheets. We have an award-winning magazine that is our greatest recruiting tool and I can't say enough about the incredible job that Tony Mottola and Linda Lobdell, the magazine co-editors, have done making it by far the most impressive and professional publication among the scores of jazz organization publications that I have seen.

As president I promise to pursue the following objectives with all the energy I can muster:

- Ensure that all the things that we do so well continue into the future;

- Orchestrate conditions conducive to membership growth with emphasis on developing the next generations of jazz fans;
- Increase revenue, allowing for greater allocation of funds towards scholarships and in-school programs;
- Develop strategic alliances with and foster mutual support among the different organizations and educational institutions within the New Jersey jazz community.

My first significant act as president was to recruit a scholarship chairman from outside the board. His name is James Pansulla, a recently retired English teacher, who is a big jazz fan and is working with Jazz House Kids in an afterschool music program.

With your support we can make a small contribution towards, not just preserving and promoting the art form we so love, but improving its standing in the greater American culture.

- All details for the **Pee Wee Russell Memorial Stomp (March 4)** have been

attended to. I hope you purchase your tickets before they sell out. The lineup is fabulous and includes two hot bands of young musicians playing in the tradition as if the year were 1930. See ad page 9.

- Progress on our **Jazzfest (June 16)** is proceeding at full speed and five of the seven bands have already been confirmed including the Harlem Renaissance Orchestra and the roving traditional band that was such a big hit last year — Emily Asher's Garden Party. Special features will be tributes to Stephane Grappelli and "The Three Louies"— that is Prima, Armstrong and Jordan. The event will again be weatherproof and air-conditioned at the beautiful College of St. Elizabeth with significant outdoor components — weather permitting. This will be the best Jazzfest ever and almost guaranteed to be a sellout. You will also want to mark your calendar for May 6, when we will be sponsoring a performance by Vince Giordano's fabulous Nighthawks at the magnificent Mayo Performing Arts Center in Morristown. The price is right. JJ

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NJJS is proud to welcome Raritan Valley Community College, Berrie Center, Carrie Jackson, Centenary College, Jazzdagen, Ellen Rothseid, Jane Stuart, Holli Ross, John Patterson's Full Count Big Band, "Jazzguy," SOPAC, John Nobile's Summerswing Orchestra and Jazzfest at Sea as recent/new advertisers. Please see their ads in this and other issues. Advertisers help to support our work and mission while keeping their names in the minds of our readers. Please support them as well!

**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! JJ

for updates and details.

<p><b>Wednesday Jan 11</b> CO-PRODUCED CONCERT <i>Anniversary of Benny Goodman's Carnegie Hall concert.</i> Ocean County College see page 48</p>	<p><b>Sunday Jan 15</b> JAZZ SOCIAL <i>Jim Fryer</i> Shanghai Jazz 24 Main St, Madison 3 – 5:30 PM</p>	<p><b>Saturday Jan 21</b> Co-PRODUCED CONCERT <i>Benny Goodman tribute</i> Somerset County Vo-Tech hall 14 Vogt Dr, Bridgewater see ad page 23</p>	<p><b>Sunday March 4</b> PEE WEE RUSSELL MEMORIAL STOMP Birchwood Manor Whippany noon – 5 PM see ad page 9</p>	<p><b>Sunday May 6</b> CO-PRODUCED CONCERT <i>Vince Giordano &amp; His Nighthawks</i> Mayo Performing Arts Center Morristown</p>
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# NJJS Calendar





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## Jazz Trivia

(answers on page 46)

By O. Howie Ponder II

### GARDEN STATE HIDEBEATERS

In October we featured pianists born in New Jersey. Continuing in that vein, this month we feature drummers born in our fair state.



1. He was born in East Orange and played in the first ranks of jazz in the 1930s. He is most famous for his tenure with Cab Calloway's orchestra 1939-42 and later with Louis Armstrong 1949-52. He and Gene Krupa ran a drum school in Manhattan from 1954-73.
2. When we think of Duke Ellington's music, it is this drummer from Long Branch who comes to mind, as he played with Duke from 1920 to 1951.
3. An NJJS favorite, this Trentonian had broad professional experience before acquiring advanced degrees and a teaching career at The College of New Jersey. A favorite of Kenny Davern's, the two played together until separated by his death in 2006.
4. If you watched Johnny Carson's late night show and listened to Doc Severinsen's band you couldn't miss this Jersey City-born drummer. Hint: his name was painted on his double bass drums.
5. Another from Jersey City, this NJJS-favorite drummer played with Benny Goodman's "bebop" band in 1949 and with Woody Herman before joining the CBS studios and founding a large teaching practice. He co-led a swinging big band with Dick Meldonian that provided a great deal of entertainment on Monday nights in Emerson.
6. This young Trenton-born drummer got his first taste of the big time with Bunny Berigan's last band. He later played with the big bands of Les Brown and Tex Beneke, among others. A stint in New Orleans with Pete Fountain extended his influence to Crescent City drummers.
7. This Morristown-born drummer led a band that played an important role in the creation of the New Jersey Jazz Society and, with Jack Stine, created the first Pee Wee Russell Memorial Stomp in 1970.

*Howie also welcomes suggestions for future questions — or comments from readers. Contact him at [jazztrivia@njjs.org](mailto:jazztrivia@njjs.org).*

## Matching Gifts to NJJS

Corporate matching gifts really add up! Please check with your employer to see if the company offers matches of dues and donations to NJJS. We are an eligible 501(c)(3) institution. Funds sustain our scholarships and musical programs. For more information, contact NJJS Treasurer Mike Katz at [makatz@att.net](mailto:makatz@att.net) or 908-273-7827.

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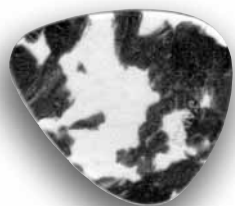


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## The Editor's Pick

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

### HARLEM JAZZ ADVENTURES: A European Baron's Memoir, 1934-1969

By Timme Rosenkrantz | Edited and Translated by Fradley Garner | Scarecrow Press, 2012 | 320 pages

**T**imme Rosenkrantz is instantly likeable in this engaging memoir. No wonder he seemed able to befriend everyone he met as he explored the Harlem jazz world of the 1930s — a bygone era that comes vividly to life in Fradley Garner's English translation and adaptation of Rosenkrantz's Danish memoir. Here in graceful and flowing prose, frequently spiced with Timme's dry wit, you'll find the dance halls, rent parties, jazz clubs, after-hours joints, and meet the greatest musicians of jazz's golden age — along with bartenders, bouncers, club owners, and the colorful gangsters on St. Nicholas Avenue.

Rosenkrantz was a young Danish baron, the venturesome son of a distinguished family, when he arrived in America in 1934 and became the first European journalist to report the Harlem music scene when jazz was king. Over the years he made 20 trips to his musical Mecca, and he recounted his colorful American adventures in the 1964 Danish book *dus med Jazzen: mine Jazz memoier*.

Rosenkrantz and his longtime companion, journalist and singer Inez Cavanaugh, had tried unsuccessfully to have their own free-wheeling English translation of the memoir published, and the baron gave Fradley, an American ex-pat journalist and translator, a few pages of transcript when they became friends in Copenhagen late in Timme's life. After Rosenkrantz died in 1969, his niece, Bente Rosenkrantz Arendrup, gave Garner a copy of the full 152 pages and urged him to go on with it. He began his work in earnest in 2000, and spent 10 years on the project, combining material from the translation and the 1964 Danish edition as well as Timme's two fat scrapbooks.

Like most memoirists Timme at times is loathe to let the facts get in the way of a good story, and Garner's meticulously fact-checked translation attempts to set the sometimes contradictory record straight in informative endnotes at the conclusion of most of the book's 36 chapters. But whether tall or true, all of Timme's tales — a mix of neatly crafted short stories and sharply focused portraits — are a delight to read.

The first English edition also includes an introduction by journalist Dan Morgenstern, who was a friend of Rosenkrantz's, as well as a 44-page discography of home and concert recordings produced by the baron. Compiled by sound engineer Jørgen Thomsen, the discography includes many tantalizing entries, for example: "DUKE ELLINGTON piano solo, July 6, 1946 *Duke Ellington at 6 a.m.*, unissued." Thirty-three black and white photographs, many snapped by Rosenkrantz with a Kodak box camera, also help to evoke this golden age of jazz music.

**WIN THIS BOOK** *Jersey Jazz* has a copy of *Harlem Jazz Adventures* to give to one lucky NJJS member. To enter the drawing, simply e-mail your name and mailing address to [chickiejazzdog@njjs.org](mailto:chickiejazzdog@njjs.org) with the words "Harlem Jazz" in the subject line, or mail your information to the editor at the address in the right hand column on this page. Entries must be received by January 27, 2012. You must be an NJJS member to enter this contest.



#### Comments?

*Jersey Jazz* welcomes your comments on any article or editorial.

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

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

**January: November 26 • February: December 26**

**NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.**

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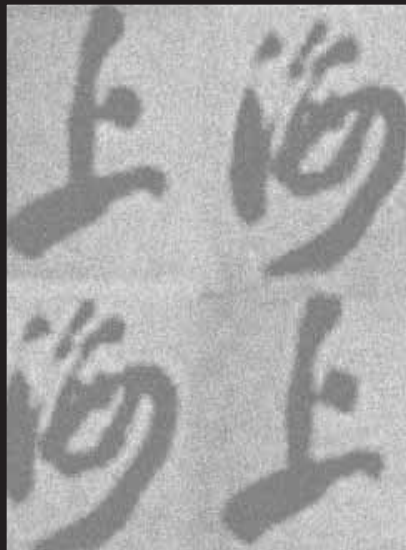
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## Big Band in the Sky

By Sanford Josephson

■ Paul Motian, 80, *drummer, March 25, 1931, Philadelphia — November 22, 2011, New York City.*

Motian, who grew up in Providence, RI, moved to New York in the mid-1950s, but his 1955 association with pianist Bill Evans set his career in motion. That, according to Jeff Tamarkin, writing in *jazztimes.com* (November 22, 2011), was when “his legend began forming. He stayed with Evans for nearly a decade, working with the great jazz bassists, Scott LaFaro, Chuck Israels and Gary Peacock, and appearing on most of Evans’s groundbreaking recordings of the era, including *New Jazz Conceptions*, *Sunday at the Village Vanguard* and *Waltz for Debby*. According to a 2005 article in *allaboutjazz.com*, Motian “developed a way of playing that mirrored the pianist’s phrasing and approach, often abandoning aspects of the drummer’s traditional time-keeping role. He went on to prove that he was one of the finest trio drummers in jazz history.” Ben Ratliff, writing in *The New York Times* three days after Motian’s death, said the way the bass and drums interacted with Evans’ piano as equals, “continues to serve as an important source of modern piano-trio jazz.”

After leaving Evans in 1963, Motian played with groups led by pianists Paul Bley and Keith Jarrett. In an interview with *The Times’s* Ratliff, Bley recalled that he and Motian “shared the same philosophy, musically. He knew that what he was doing in the past was not his answer. What he lived for was growth and change.” In an email to *jazztimes.com’s* Tamarkin, Jarrett described Motian as “one of a kind: a musicians’ drummer who thought about the music, not just the rhythm, and cast his own sound on everything he played. But he could play anything and with anybody. He was committed to his work and didn’t stop learning as he grew older.”

In 1972, Motian began leading his own bands, recording his debut album, *Conception Vessel*, on the ECM label. He continued to record on the ECM label and, in 1981, was joined on an album called *Psalm* by two musicians who would become his future partners, tenor saxophonist Joe Lovano and guitarist Bill Frisell. Frisell told *Jersey Jazz* there are “no words for what I am feeling now. Paul Motian was a *musician*. He taught me, brought me up, pointed the way, showed me things I never could have imagined, led me to places of extraordinary beauty. Indescribable. Paul never let up for one second. Raising it up, always. No compromise. I am blessed to have known him.” Lovano recalled to *jazztimes.com’s* Tamarkin that, “I was 28, and Paul had just turned 50 when we started. It was a springboard into everything, being around the crowd of master musicians that he came up with: Miles, Philly Joe Jones, Coltrane, Mingus, Max Roach. Listening to his recordings growing up guided me as a young player and to actually play with him over the last 30 years has been amazing. . . . From the time we started to play together in 1981, he and Bill Frisell and I were a family.”

In the early ’90s, Motian formed the Electric Bebop Band, which had two saxophones and two guitars, but no piano. Reviewing the band for *Entertainment Weekly* in December 1993, Josef Woodward wrote:



Paul Motian in his New York City apartment, February 1986. Photo by Mitchell Seidel.

“Just when you thought bebop had been sanitized and fossilized comes a variation out of left field. Here comes Paul Motian and the Electric Bebop Band’s self-titled album. Drummer-concept man Motian — always thinking on his feet — reclaims the once-kinetic radicalism of the genre, from a mesmerizing ‘Darn That Dream’ to a rubbery, stretched-out ‘Scrapple from the Apple.’”

Motian began playing drums at age 12, taking lessons and playing with local jazz groups in Rhode Island. He enlisted in the Navy in 1950, enrolling in the Navy School of Music. After his discharge in 1954, he settled in New York, gigging with such musicians as Thelonious Monk, Coleman Hawkins and Lennie Tristano before joining Evans. In 2005, he told Russ Musto of *allaboutjazz.com* that his early influences were Kenny Clarke, Max Roach, Art Blakey and Philly Joe Jones. “I remember going to hear Max Roach,” he said, “and he had Clifford Brown in the band and Sonny Rollins; and hearing Art Blakey when they weren’t even called the Messengers. . . . And I guess eventually you evolve and you kind of turn into yourself — you get to be yourself, hopefully. . . . Everything comes from the sound. It’s in the sound. It’s in the sound of my drums. It’s in the sound of whatever I’m hearing.”

In 2004, Motian stopped touring and played almost solely in Manhattan, often at the Village Vanguard. His last appearance at the Vanguard was in September of this year, with tenor saxophonist Greg Osby and pianist Masabumi Kikuchi. Osby described Motian to *Jersey Jazz* as “a very disciplined, proud and principled artist whose primary concern was the maintenance of integrity and purpose in each of his compositions and performances. He emphasized individuality, structure and purpose in his work as well as in others he chose to interpret his music. I learned a great deal from him and will continue to do so.”

Guitarist Dave Stryker first became aware of Motian from the *Bill Evans Live at the Village Vanguard* recordings. “Later,” he told *Jersey Jazz*, “I was able to hear him live with another one of the great groups of all time — Keith Jarrett’s Quartet with Dewey Redman and Charlie Haden. All the music Paul Motian was involved with bore his individualistic painterly stamp. I spent many nights at the Vanguard listening to his trio with Joe Lovano and Bill Frisell. I remember thinking that Paul was like Picasso in that he had found

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New Jersey **Jazz** Society  
PRESENTS

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The New Jersey Jazz Society is qualified as a tax-exempt cultural organization under section 501(c)(3) of the Internal Revenue Code. Contributions to NJJS are tax deductible to the extent allowed by law. Proceeds of the event help support scholarships.

## BIG BAND IN THE SKY

continued from page 8

his ‘inner child’ and allowed it to come out in his playing and be surprised by what it sounded like when he hit that cymbal. We have lost a true original on the music scene.”

Motian died from complications of myelodysplastic syndrome, a blood and bone-marrow disorder. He is survived by his sister, Sarah McGuirl.

■ **Russell Garcia, 95, composer, conductor, arranger, April 12, 1916, Oakland, CA — November 20, 2011, Kerikeri, New Zealand.**

Throughout his career, Garcia collaborated with a long list of jazz giants including Duke Ellington, Stan Kenton and Louis Armstrong. But he will probably be remembered most for his arrangements for four-trombone bands, which he often recorded with vocalists. Garcia’s particular gift, according to Marc Myers, writing in *Jazz Wax*, “was giving trombone sections a voice. Instead of using them as an occasional blare, Russ scored trombones as a dominant choir, teasing out their natural appeal to the human ear.”

In 2007, New York-based vocalist Shaynee Rainbolt recorded an album of Garcia originals, *Charmed Life*, arranged by Garcia for a four-trombone band. Kirk Silsbee, reviewing the CD for *DownBeat*, wrote that, “When Shaynee Rainbolt navigates the shoals of Russell Garcia’s trombone-laden arrangements, a beautiful artistic union forms — that of an emerging voice and an orchestral master.” The album won two Manhattan Association of Cabarets and Clubs (MAC) awards for Best Jazz Recording and Best Song (“I Remember”).

Garcia began his career in the ’30s as a trumpet player and displayed an early skill at arranging for bands. In the mid-1940s, he began teaching at Westlake College of Music in Los Angeles. His first credited arrangement, in 1947, was “It’s Awfully Lovely Out Tonight” for the Harry James big band and orchestra. In the ’50s, he wrote for Buddy DeFranco’s orchestra and Bud Shank’s quintet with strings. His best known album was probably *Ella Fitzgerald and Louis Armstrong: Porgy & Bess* (Verve: 1957). In the ’50s and ’60s, he was under contract at Universal Studios, orchestrating the 1952 Charlie Chaplin film, *Limelight*, as well as the theme and several scores for the TV series, *Laredo*.

In 1966, Garcia and his wife, Gina, sold their home in the Hollywood Hills and traveled around the world on a 41-foot trimaran, a multi-hulled sailboat. “We were members of the Bahai faith,” Gina Garcia explained at the time to the *Los Angeles Times*, “and we were going to be visiting the Bahai communities around the world.” They had planned for the trip to last three years, but they fell in love with New Zealand and decided to stay there.

In 2008, Garcia visited New York to conduct a four-trombone band in a concert at the Highline Ballroom featuring Rainbolt singing selections from *Charmed Life*. In April of this year, he performed three 95th birthday concerts throughout New Zealand with Rainbolt and two other vocalists, Tim Beveridge and Terese Genecco. There was also supposed to be a three-city U.S. tour, but he suffered collapsed vertebrae a week before the tour was to begin. Rainbolt



Russell Garcia at a recording session, Los Angeles, 1956.

Photo © Roy Harte Jazz Archives/CTS IMAGES

and Genecco presented tribute concerts on November 1 at Yoshi’s in Oakland and on November 6 at the Iridium in New York.

On the day he died, Rainbolt posted a tribute on her Facebook page: “Russell Garcia passed away peacefully this morning... He touched our lives in a way we couldn’t possibly imagine before we met him...” Another Facebook tribute was posted by trumpeter Tom Harrell, who described Garcia as “my former teacher and a great composer and arranger.”

In addition to his wife, Gina, Garcia is survived by his daughter, Judy Kulp; four grandchildren; and seven great-grandchildren. A son, David, died in 2007.

■ **Daniela D’Ercole, 32, vocalist, 1979, Puglia, Italy — November 10, 2011, New York City.** D’Ercole, an Italian jazz vocalist, who was planning to build a career in New York, was struck and killed by an SUV while she was crossing Broadway near 106th St. She died at St. Luke’s Hospital.

She began singing at age 7 and became interested in jazz after leaving college a few years ago, influenced by the recordings of Ella Fitzgerald and Billie Holiday. D’Ercole had recently released her first CD, *The Peacocks* (YVP), which featured tenor saxophonist Jed Levy and several Italian jazz musicians. She had been scheduled to appear at Trumpets in Montclair, which was planning to hold a memorial concert for her on December 17. Kristine Massari, owner of Trumpets, was quoted in *dnainfo.com*, an upper Manhattan news website, as saying: “She had a beautiful voice. She was as good as many of the singers that are around today.” On her website, tenor saxophonist/flutist Lew Tabackin called her, “a new bright light on the jazz vocal scene. She is blessed with a lovely sound, taste, feeling and fine musicianship.”

Survivors include her father, Saverio; mother, Lucrezia; brother, Raffaele; and sister, Francesca.



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



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## Longtime NJJS Member Richard Roth Remembered as One of the "Greatest Generation"

Photos by Tony Mottola

On November 13, 2011 a special event at Howell Living History Farm in Lambertville honored "the Greatest Generation" with exhibits, living history displays, and a concert of music of the World War II era by the Full Count Big Band.

Living history educator Stacy Flora Roth coordinated the public program in memory of her late father, Richard N. Roth, a WWII veteran who served as a radio operator and gunner with the 307th Bomb Group in the Southwest Pacific. Family, friends, participants, and the museum staff sponsored the day's activities, which were attended by more than 300 people. Mr. Roth, a native of Newark and later resident of Hillside, Springfield, and Somerset, had a passion for jazz that began in his youth and lasted a lifetime. Richard was a longtime member of the New Jersey Jazz Society who attended many concerts, clubs and festivals over the years.

While the Full Count Big Band filled the Howell Farm barn with swing classics of the '40s, visitors listened, danced, and browsed nearby exhibits. The Army Air Forces Historical Association displayed artifacts,



Barbara Roth, widow of Richard N. Roth, and their daughter Stacy Flora Roth.

member Rob Flory exhibited his collection of radio equipment and manuals, and Ms. Roth assembled an exhibit of photographs and ephemera telling the story of her father's wartime experiences from his training in Atlantic City through his long range bombing missions with the 307th Bomb Group.

Following the public program, the Roth family held a memorial for Richard, who passed away on March 19, 2011. The

*continued on page 14*

uniforms, memorabilia and photographs that illuminated such topics as Air Force Training in Atlantic City, the WAACs and WASPs, oral histories, a Monopoly board game that was a secret kit for aiding POWs to escape, and the Norden bomb sight (with hands-on operation coached by WWII veteran Bob Grenz). Living Historian Iain Burns displayed his collection of US Navy Radar equipment, honoring his

own father's service during the war. Members of the recreated 45th and 28th Infantry Units set out a collection of weapons and accoutrements. Ms. Roth's husband, reenactor John Niemiec, assisted with logistics in the uniform of an MP. Howell Farm staff



Jackie Jones lent her lovely vocals to the music of the Full Count Big Band.



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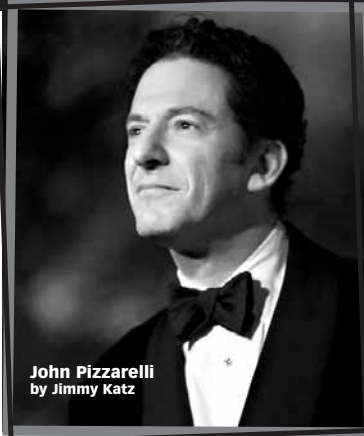
## RUSSIAN MUSIC AND DANCE FESTIVAL!

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Tickets: \$24/21/18; Children under 17: \$15; 5% off regular ticket prices for Seniors, WBGO Radio, New Jersey Jazz Society and WFUV Radio members.



John Pizzarelli  
by Jimmy Katz

### The John Pizzarelli Quartet

#### Saturday, January 21

8 PM | Sharp Theater

Hailed by the Boston Globe for "reinvigorating the Great American Songbook and re-popularizing jazz," John Pizzarelli is the consummate entertainer, bringing to his work the cool jazz flavor of his brilliant guitar playing and singing.

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Jimmy Webb

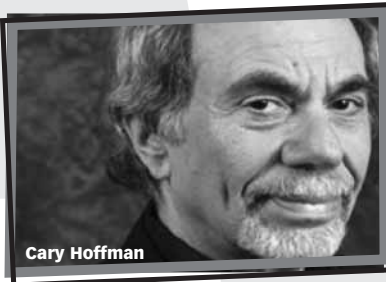
## BY THE TIME I GET TO PHOENIX

### The Legendary Jimmy Webb

Sunday, April 1 | 7 PM | Sharp Theater

Best known for the instant classics he provided for such artists as Glen Campbell ("By The Time I Get to Phoenix," "Wichita Lineman," "Galveston"), Richard Harris ("MacArthur Park," "Didn't We"), The Fifth Dimension, ("Up, Up and Away"), and many more, Jimmy Webb, the Oklahoma-born son of a preacher, is a critically-acclaimed songwriting talent whose music has thrilled audiences over more than 40 years. Webb continues to write new songs that are as carefully crafted and magical as his legendary hits.

Tickets: \$30/27/24; Children under 17: \$20; 5% off regular ticket prices for Seniors, WBGO Radio, New Jersey Jazz Society members and Ramapo Affiliates.



Cary Hoffman

### Frank Sinatra: My Obsession featuring Cary Hoffman

Saturday, May 5 | 8 PM | Sharp Theater

Cary has performed the music of Frank Sinatra for the past eight years in over 35 performing arts centers all over the country, and has become New York's premiere Sinatra interpreter. His compelling blend of vocal performance and stories led to a National PBS Television special, viewed by more than 10 million people. "Dead on." — *the New York Times*.

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## CABARET PERFORMANCE

### Roslyn Kind

Saturday, May 12 | 8 PM | Sharp Theater

A vibrant musical artist, Ms. Kind is familiar to both national and international audiences for her headlining appearances at some of the most prestigious venues including Lincoln Center, and London's Café Royal. In 2006 she made her long awaited and rapturously received Carnegie Hall debut with her frequent musical collaborator and friend, Michael Feinstein.

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**RICHARD ROTH** *continued from page 12*



ceremony opened with the Full Count Big Band playing Jelly Roll Morton's "Dead Man Blues." Eulogies were read and Airmen from McGuire Air Force Base presented a flag to Richard's widow Barbara. John Patterson of Full Count sounded TAPS and a firing squad of seven WWII uniformed reenactors presented a 21-gun salute. The memorial concluded with Richard's favorite tune, "Flying Home," and "He Wears a Pair of Silver Wings."

During her moving eulogy Stacy Flora Roth spoke of her father's love for jazz:

The other passion that consumed him was jazz. In his early teens, his uncle Nessie gave him 78s from the jukebox in his bar when he changed the selections. He was captivated by the sounds on those recordings. It was a love affair that endured for life. As a kid growing up, I remember that the house was filled with that music, especially on weekends, as platter after platter was lovingly placed on the turntable and the liner notes read aloud. It was dad who introduced me to such wonderful musicians as Duke Ellington, Count Basie, Benny Goodman, Stéphane Grappelli, Erroll Garner and many more. He especially enjoyed female vocalists: Sarah Vaughan, Rosemary Clooney, Ella Fitzgerald, Shirley Bassey, Dinah Shore and many others.

These are such happy memories, and I am thankful that I grew up in a house filled with music.

Dad was not a joiner of organizations. He was a mildly introverted, quiet, reserved gentleman who kept to himself. There was only one organization that he belonged to, and that was the New Jersey Jazz Society. Their publication, *Jersey Jazz*, kept Dad abreast of area performers and venues. He and my mother went to many clubs, concerts, and festivals over the years.



**Stacy Flora Roth** is an educator and historian who performs living history presentations at museums, libraries, schools, civic organizations and festivals. She is a popular speaker with the New Jersey Council for the Humanities and is also the author of *Past Into Present: Effective Techniques for First-Person Historical Interpretation* (University of North Carolina Press, 1998).

For more information visit: [www.historyonthehoof.com](http://www.historyonthehoof.com)

**The Howell Living History Farm** is a public park and educational facility of Mercer County Park Commission that provides an example of farming as practiced in New Jersey in the period 1890-1910 at a site where farming began in the 1730s. For more information visit: [www.howellfarm.org](http://www.howellfarm.org)







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## Talking Jazz

### A Jersey Jazz Interview with Jennifer Leitham

By Schaen Fox

*In some ways, Jennifer Leitham reminds me of Pat Martino. Both are from Philadelphia. Both have a high level of mastery of their instruments and extensive interest from the press that often focuses on their extraordinary medical histories more than their artistic achievements. If you look for Jennifer's extensive discography, you will find much of it is under her previous first name — John. We spoke at length this spring, both by phone and in person, about her evolution as a musician, her devotion to her art and her identity struggle.*

**JJ:** What attracted you to music?

**JL:** I don't know. When I was a kid in elementary school, I was always banging on things. I liked to sing and always had songs going through my head, The Beatles and Motown. My friends and

I would get together and act out that music. [Chuckles] I first got this plastic guitar and later a very primitive wooden one. All the strings fell off but the bottom two. [Laughs] I just played those. In junior high I was going through all this gender stuff in my head. I felt I was in the wrong body and place all the time. The only thing that gave me solace was locking myself in my room and playing along with my records for hours and hours. I got fairly proficient at copying melodies or bass lines. Those are the only things I could do with the two strings.

**JJ:** When did your interest in music turn serious?

**JL:** When I was a senior in high school, my gender identity disorder really manifested itself. I didn't want to be with people. I hardly ever went to school. I worked in a car wash in the daytime and at a fast food joint at night. I was saving up money to buy my electric bass. The minute I got that bass, I was in a band. We played the rudimentary garage band and the blues-based British rock stuff. It was pretty good training



*continued on page 18*



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## JENNIFER LEITHAM

*continued from page 16*

because I learned the form of the blues. Eventually I got into more commercial bands, and the music became more complicated. The art rock thing started when all the British classical rock bands were becoming a big deal. At that point, I figured I'd better start to study and I sought out a teacher.

I went to a guitar teacher, a guy named Chuck Anderson, my very first teacher. He helped teach me how to practice and especially how to organize my practice. There was a string bass teacher named Al Stauffer that taught in the same studio as Chuck. I would sit in the waiting room before my lessons and listen to him. I loved the un-mystical, logical way he taught. I decided I wanted to take lessons with him. That meant having a string bass. By that time, I had been playing in fairly successful rock bands, and I had collected some instruments. I had this collector's model Gibson electric bass, a very rare Melody Maker model. Now in prime condition those are worth upwards of \$40,000. I traded it even up for an old Czech string bass that was practically splinters. It didn't have an end pin, and apparently the person playing it would sit it on a rock. It had a big hole in the bottom, and there were cracks all over it. My teacher found a guy that remade it and converted it to left handed almost for nothing! He made it sound really good.

I started taking lessons from Al. He changed my life in so many ways for better. He taught me to read music, play scales, learn improvisation, and just about everything that I use to this day. He gave me direction and taught me not just about music but about life. He basically made all the connections that I would need to get my career growing as a real professional musician, not just as some vagabond rock and roller. He was like family.

**JJ:** You stayed close to him for the rest of his life. Do you remember the last time you saw him?

**JL:** It was at The Academy of Music in Philadelphia. I was playing with Mel Tormé. I started playing with him in 1987, then played full-time in 1990 and by the time Al came to the show, I had made some records with him. And for a musician from Philadelphia to play on the stage of the Academy of Music was a big deal. I had played at Carnegie Hall with Mel and been around the world, but to be on that stage was really thrilling for me. And there was Al. Our show was spectacular that night, not that it ever wasn't, but there was a real energy. Al saw one of his students doing something, and he was real proud, and I couldn't be prouder of him. He came backstage with Jimmy Bruno, the guitar

...for a musician from Philadelphia to play on the stage of the Academy of Music was a big deal. I had played at Carnegie Hall with Mel and been around the world, but to be on that stage was really thrilling for me.

player and a good friend. So after the gig, I'm still in my tuxedo, we went over to Passyunk Diner, [Chuckles] and we hung out just like we used to and just laughed. Hanging out in diners with Al was when you learned the most. We laughed so hard we cried. Everybody had tears rolling down their faces. It was one of the highlights of my life. I miss that guy to this day.

**JJ:** When did you decide music would be your career?

**JL:** It never was a conscious decision. It just swept me up. I just knew that the only thing in life that made me happy was playing music. I was dealing with a lot of other stuff in my gender presentation and just how I felt comfortable moving through the world. It was important to me to be doing something that I really loved. Music seemed to be my therapy. I could block out all the other stuff. It soothed me somehow and kept pulling me in. When you are gender variant, it is not like you want to be gender variant. It is just something that pulls you in. You don't think about it, it is just who you are. The more you fight it, the more miserable you are. Music is like that too. I was just drawn to it.

The rock and roll thing did end. I was in a band that was fairly commercially successful, but it wasn't like the band had any musical individual aspiration. We were copying what was on the radio. It was punch the clock, and "Let's make money." It had become a job. I had been studying to try to get better and better so I could play the harder music. The more I did that, the more Al Stauffer was introducing me to jazz and the idea of personal expression and individuality. That really appealed to me and the more distasteful it became to play in a commercial rock band. I was let go because I was obviously not happy with them.

I started to get really serious about my lessons. I went back to the Arby's Roast Beef [Chuckles] and worked there for a year full time. I didn't play music in public so I could study and re-tool myself. When I was ready to come back out and play for a living, I was playing the string bass and reading music; just a whole different expertise. Al made that all happen. He hooked me up with older players who played big band music. They would get together once a week. A lot of them had played on some pretty famous bands like Nat Pierce/Elliott Lawrence

and Buddy Rich. One was in Pottstown and another in Reading, Pennsylvania, close to where I grew up. Some of those guys had known my mom, and they were really cool. I was a stone rock and roller and within about six months, I started to get the hang of swinging. They were very patient with me. They knew if Al Stauffer saw something in me there must be something worth nurturing.

I'll never forget the gig when I started to grasp how to swing, really play the proper groove. It was a New Year's Eve with the Pottstown big band at a Moose Hall. There were a lot of Basie charts in that band, and I remember I was playing my string bass and reading the charts, and I started to ride the wave, to feel it. It was a revelation, an eerie feeling. I went through this metamorphosis and, all of a sudden, the lights go down and a red light goes on inside the dead moose head. It was bizarre. At the end of the gig, everybody in the band congratulated me. They saw the leap I took.

**JJ:** Let's backtrack; you talked about avoiding school in your senior year. You must have gotten into trouble for that.

**JL:** Oh I did. I almost didn't graduate. There are all these politically correct terms for what people who are gender variant go through, and one is gender dysphoria where you just don't function well because you are just so torn up by the whole thing. If ever in my life I had a real bad period of that, it was my senior year in high school. I couldn't be with people. I didn't go to classes and was getting Fs. Fortunately, I had pretty decent grades up to the end of my junior year. I was close to having enough grade points to graduate. The one class I attended was chorus, and my chorus teacher gave me a full credit for the class. It was supposed to be a part time thing. She went to bat for me and made sure I graduated because I obviously was showing dedication to something. I was dedicated to being a musician even though I didn't quite know it at the time.

**JJ:** Well when did you begin teaching?

**JL:** While I was studying with Al Stauffer. Little by little I was getting called to play from some of the more notable jazz people around Philadelphia: Hank Mobley, Philly Joe Jones, Gloria Lynn, really great players. My reputation rose a little bit as a player. Because of that and my association with Al, I was

*continued on page 20*

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## JENNIFER LEITHAM

*continued from page 18*

asked to teach at Zap's Music in Norristown. At one point, I had about 35 students. I got kind of popular. But I have always taught. I use what I learned from Al and Chuck Anderson and other sources. I've had so many great mentors, Milt Hinton, Ray Brown, Slam Stewart, George Duvivier, Monty Budwig, many other great bassists and musicians on other instruments that I have known. I combine all that I learned from them in my teaching.

**JJ:** You mentioned Ray Brown; do you recall when you first met him?

**JL:** Yeah! Oh goodness, there is a place in Hollywood called Stein Music. It's right across Vine Street from the musician's union building. All the bass players in LA go there because the guy that runs it, Garry Chan, is a bass repair man. It is like a shrine. They've got pictures of the greatest musicians from Los Angeles all over the walls. That is where I met so many great bass players and made so many friends. That is where I first met Ray Brown. Ray was a real neat guy. I loved him so much. He really encompassed all the best things about a self employed professional musician. He didn't have a manager, agent, nothing. He did it all himself. He could negotiate with the best of them. We would play together in the back room. I play left handed and would always get stuck playing whatever bass was in the rack and it was always a right handed bass. He played right handed of course, and even though I asked him for lessons, he wouldn't teach me. [Laughs] I guess either he saw me as competition or the fact that I play left handed was just too weird for him. So we would just play together. We did that several times, just hung out and played a blues or something. It was really neat to feel his spark. I think the recording that I made of "Good King Wenceslas" with Mel Tormé earned me some respect from Ray.

**JJ:** What was his humor like?

**JL:** Oh real dry and real cutting. [Laughs] The last time I saw Ray was in the back room at Steins, just after I had transitioned. I was dressed really silly. You really need to learn how to move about in public when you go through this. You have to learn about fashion and I wasn't quite there yet. I was dressed maybe like a seven year old girl. Ray was looking me up and down and I don't think he had seen me since my transition. He didn't want to make eye contact with me. We played and everything kind of went normal, but when I picked up the bass I said, "You know Ray I've waited all my life to play with you. You're my idol." I was just laying all this syrup on him. [Laughs] "And every

time I play with you I have to play on this friggin' upside down bass." He said, "Well you chose to play that way. It's not my problem." There I was probably as vulnerable as I have ever been and he just went right on with the needle. It was great. It just made everything normal. My friend Keni in Milwaukee caught him about a week before he passed away. He said to her, "The hard part is over. All she's got to do now is just play." [Chuckles] It meant the world to me.

**JJ:** Let's talk about Mel Tormé. How did you become his bass player?

**JL:** I'd been living in Los Angeles for about four years. My stock was rising to the point where some pretty serious players were giving my name out. George Shearing's bass player cut his finger and couldn't make a gig at the Paul Mason Winery in northern California. I was coming home from a gig with Jack Sheldon about three in the morning. The phone was ringing when I came in the door. It was George's manager from Toronto asking me, "Can you book yourself a flight and be in San José in the morning?" I didn't go to bed that night. The next morning I'm at Paul Mason Winery rehearsing with George Shearing.

We put together a show, a nice duo thing. I'm over the moon excited. I'm playing with George Shearing, just me and him. The place we played was down a sloping hill. The concert venue is in front of this big cathedral-like place where they stored sherry. A limousine pulls up at the top of the hill and out pops Mel Tormé. I was floored. I turned to George and asked, "Is that Mel Tormé?" He said, "Yeah, yeah. We are rehearsing with him now." [Laughs]

Mel comes down the hill with his drummer Donny Osborne and we rehearsed. They had put a show together on the road, but not everything was written out. I fortunately, and wisely, had blank staff paper in my bass bag. So I transcribed a lot of what they were doing, which was in actuality putting together a show on the spot. They came up with several arrangements spontaneously that day and the concert was that night. I'll never forget how they put together "Out of This World." As they were performing it, this wave came over me, like my life is never going to be the same. Something big just happened here.

We did the show then this bearded older guy comes up to me and said, "Nice job kid. You passed the audition." It was Carl Jefferson, the owner of Concord Jazz. "We're recording a live album this weekend." [Laughs] So my very first gig with those guys is a CD called *A Vintage Year*. That was my trial by fire with them. I'm really proud of that CD, and it is amazing how much of that they put together on



the spot. They worked so well together. To this day I listen to that recording and there is something mystical about it.

Mel was really nice. He told me, "Hang by the phone. I'm going to be calling you. You are going to be my bass player." I worked for him off and on for the next couple of years, but then in the beginning of 1990 I started playing for him full time.

**JJ:** What did Mel do while traveling on the road?

**JL:** He read voraciously and watched movies. Mel was such a movie buff he could tell you the fifth star in some B movie made in 1938. At that time they had these Super 8 players and he would watch that all the time. When we were traveling on bus tours he would always be showing us movies. It was great. He had video of the Lunceford band and all these great older bands. It was so much fun watching all that stuff. He never smoked or drank. I saw him have a beer once and he thought he was being really bad.

Mel was a child star which was kind of endearing about the guy. He didn't smoke because when he was little he got beat up by a bunch of guys, and they shoved tobacco down his throat. It ruined him having anything to do with tobacco. He would travel with just a piano player and pick up local people or travel with no musicians at all. Mel had to be paid before he would go on stage. He wouldn't do the gig unless he had cash or a cashier's check in his hand. He told a story about having to pull a gun on a club owner that wasn't going to pay him; [Laughs] Wild West kind of thing, to think of a star of his stature having to go through that.

He was such an imp. He wanted a new piano player. So he had me bringing piano players up to his house. Now Mel was absolutely anti-smoking and it was very clear that any piano player had to be a non-smoker and dress well. I brought George Mesterhazy who I knew from Philadelphia and is one of the finest players I have ever played with. I told him, "Before you come up, make sure you comb your hair, wear nice clean clothes and please don't smoke," the whole spiel. George shows up



...when I left Doc Severinsen I made a CD called *The Real Me*. It is all my own music. I tried to educate people about what had happened to me and let them know that the real me is a musician, no matter what.

looking like he got his clothes out of the hamper and smelling of cigarettes. I'm nervous already and I ring the doorbell. Mel answers. He had these two clay urns on either side of his door and my bass hit one and it shattered into a thousand pieces. Mel immediately said, "Oh my God! Oh my God. I can't believe you just did that." He went running after his wife and his wife came out and she said "Oh no. Oh no." I said, "Mel I'm so sorry. Whatever it costs I'll replace it." He said, "You couldn't afford it." He made me feel so bad. A couple of years go by, and I'm constantly apologizing to him. "I'm so sorry about that. I feel so bad." He'd say, "Well, so do we. It was really such an heirloom." So I'm playing this jazz festival in Santa Fe, New Mexico. I'm walking around town on a break and I come across this Mexican pottery yard. There is the exact same clay urn. I asked, "How much does it cost? The guy said, "Three dollars." So the next time I see Mel I said, "I've got your urn." He laughed. He realized I was on to him. [Laughs] That was Mel.

**JJ:** Would you tell us a bit about Mel and the TV show *Night Court*?

**JL:** The executive producer and creator of the show was Rheinhold Weege, a huge Mel Tormé fan. He wrote that one of the judge's character traits was that he was excessively nuts about Mel, and Mel became a recurring character on the show as himself. [One] show was a parody of *It's a Wonderful Life*. Harry Anderson's judge was the Jimmy Stewart character, and Mel was the guardian angel. At the end of the show there are three angels playing musical instruments, myself, Tom Ranier and Greg Field, and we all played "Pick Yourself Up." We were all in angel costumes. That was the first time I wore a dress on television. Harry Anderson may not have been aware of Mel before the show started, but they became really close friends. Harry spoke at Mel's funeral and was very eloquent. I played the music as Mel had asked.

**JJ:** What was his attitude like after his stroke? I guess he was hoping to get back.

**JL:** The first few times I saw him, he was pretty hopeful. The second time he was starting to come back a bit. Rich Little was in his room doing a whole show for him. Mel whispered, "I'll be back." And he looked a little bit like himself, but he deteriorated unfortunately. His wife eventually told me to stop coming because I just reminded him of how he

used to be able to sing, and he longed for that. I'm sure I might have made things difficult for him, but I wanted to see him and tell him how much he meant to me.

**JJ:** How did you meet Jimmy Bruno?

**JL:** Al Stauffer had a studio in South Philadelphia. When I would take lessons there it would always turn into an all day hang. If you had a lesson, you were there for like 16 hours. Musicians would be coming by all the time. We would jam, and that is where Jimmy and I first played together. I think I was 17. He had incredible chops back then. He could just play tempos like nobody. He had great ideas, and his sense of rhythm and subdividing was so advanced. I just loved the way he played, and I tried to get any opportunity to sit in.

I moved to California in 1983; Jimmy had already moved there. I called him immediately. Jimmy was playing with Tommy Tedesco at a little restaurant called Pasta Michi. Tedesco was an amazing guitar player; probably the most recorded musician in history. He was on so many movies, television shows and pop records. He liked the way I played, and that became my launching pad. Famous musicians like Joe Pass and Mundell Lowe came to hang with Tommy. Bass players like Chuck Delmonico, Monty Budwig and Chuck Berghofer came by to check me out. Tommy made sure I got to know them all. In turn, they started to give my name out. That is how I got the George Shearing gig. Tommy was like a father figure to both of us, a great guy.

**JJ:** Would you tell us about your recording *Two for the Road* with Jimmy?

**JL:** I'm very proud of that CD. I always loved the way we played together. We are coming from almost the same place as far as our beginnings go as players. I wanted to do something with him, so it was the only record I've made where I spent all my own money. [Chuckles] I flew him out to Los Angeles and put him up in a hotel and we recorded it on my own label. It is just the two of us. That was in 1999 after Tommy Tedesco passed away. We recorded it in Tommy's living room with Tommy's ashes right there. Jimmy is a magnificent musician and he is so good on that CD. It is recorded really well by Tommy's son, Damon, a wonderful recording engineer.

**JJ:** Is there a movie or anything you feel gives a good idea of what a musician's life is like?

**JL:** I kind of like Gene Lee's book, *Meet Me at Jim and Andy's*. It has a lot of fun little anecdotes. Leonard Feather wrote a book called *Laughter From the Hip* that has all kinds of great musicians jokes in it. It kind of gives you the mindset of a musician.


**JJ:** Would you tell us about Leonard Feather calling you, "The left handed virtuoso of the upright bass."

**JL:** Oh yeah, Learned Father [Chuckles] had a sense of humor. I used to see him a lot in LA when I first moved out there. He was one of my biggest champions early on. He always wrote nice positive things about me, even if I was playing in a band that may not have been so great. [Chuckles] That particular quote came from a review when I was playing with a really wonderful pianist named Joanne Grauer. She played a lot like Bill Evans, that introspective style and amazing chord voicings. The best thing about her was she listened to everything that her bass player played. [Chuckles] You could feel really free to play pretty wild and I was going off in my best Scott LaFaro kind of mode. Leonard wrote that beautiful quote, but that is a left handed compliment. That is his sense of humor. I am sure he was thinking of that when he wrote it.

**JJ:** Is there anything coming up that you wish to tell us about?

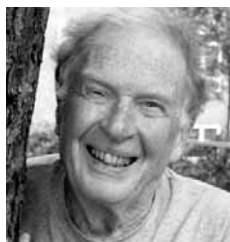
**JL:** I recorded a live concert DVD that is about to be released. It's called *The Real Me Live*. After my transition and when I left Doc Severinsen I made a CD called *The Real Me*. It is all my own music. I tried to educate people about what had happened to me and let them know that the real me is a musician, no matter what. Then I made another called *Left Coast Story* and they are both quite popular. The topper on all of this is there's a feature length documentary called *I Stand Corrected* about me that is going to be released soon.

**JJ:** Thank you for doing this.

**JL:** Well, thanks for asking. Bye. 

You can learn more about Jennifer at her website <http://www.jenniferleitham.com>. You can also join her fan page on Facebook: <https://www.facebook.com/jennifer.leitham>

*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.*



## Noteworthy

**Fradley Garner** International Editor *Jersey Jazz*

**SWING HIGH, SWEET SWINGLE SINGERS ... CDS NOT SO SOON KAPUT ... WHAT DO YOU DO WHEN YOU LOSE LES PAUL? ... DIZZY'S CLUB CLONE OPENING IN DOHA ... GUITAR LEGACY OF 'A NICE JEWISH GIRL FROM NEW JERSEY'**

### REMEMBER WARD

**SWINGLE** and his Swingle Singers? Fifty albums, five Grammy awards and over 4,000 worldwide performances point to that likelihood. Founded 1962 in Paris, the Europe-based Swingles are a vocal group that swings J.S. Bach and other classics, and now also modern songs, mostly *a cappella* and to a jazz pulse. The original French group disbanded in 1973.

“Grandpa” **Ward Swingle** moved to London and recruited all new members. They’ve stuck together ever since, replacing singers as others stepped out. If you’re in London January 12–14, by all means catch them live at the London A Cappella Festival at Kings Place, 90 York Way. Otherwise, or even so, do dig the Argentinian “Libertango” and a music video (Film Creatives) at their website. Several American cities are swingled out for visits this year as the septet warms up for its 50th anniversary tour in 2013.

**A NEW YORK JAZZ PUBLICIST** came home from a MIDEM conference in Cannes in 2008, and told me that compact disks were “going down the toilet.” **Jim Eigo** has since reversed gear: “The CD is not going down the toilet. Like vinyl [records] and the big bands, it never went away.” Gartner & Associates, a media research firm, in 2008 urged the labels to get out of CDs and invest in online alternatives. Backed by a new survey in 2011, however, Gartner foresees that for the next five years, record companies will realign their “business models” to make up for declining profits, mainly from CD sales. That’s because the physical format still accounts for the great bulk of their profits. Jim Eigo explains: “What has changed is the way people discover and listen to music and the way they make decisions about what they will purchase. This is all driven by the Internet, new digital devices and technology.” Longterm outlook: Same as print books, I’d say.

“**WHAT DO YOU DO** when you lose Les Paul?” asked Manhattan’s Iridium club owner, **Ron Sturm**, speaking of the late iconic guitarist in an interview with *The New York Times*. “Do you go out of business? How do you adapt to change?” Astute questions, like those posed by CD producers. Sturm’s answer was to coax more pop, rock and blues buffs into his room at Broadway and 51st St.



London-based Swingle Singers nowadays usually perform *a cappella*.

Sturm wants to create a guitar mecca, packing his club’s calendar not just with jazz stars like **Stanley Jordan**, but rockers like ex-Doors guitarist **Robby Krieger**, King Christian plucker **Adrian Belew** and **Marshall Crenshaw**, who wrote “Someday, Someway,” a pop hit. Maybe the young customers’ horizons could be widened to include jazz-rock — or even the mainstream music?

### JAZZ AT LINCOLN CENTER

is out to expand abroad by cloning its Manhattan upscale Dizzy’s Club Coca-Cola in places like Doha, Qatar. April is opening month for the 120-seat Jazz at

Lincoln Center Doha venue, first clone of the nonprofit New York City organization and part of a \$1 billion hotel opening in “the cultural hub of the Middle East.” JALC’s partner in this project is the St. Regis chain of luxury hotels. Like the mother club in Manhattan, its interior walls are curved, the acoustics “superb” and the sightlines unobstructed — though the view is not of Central Park, but the Persian Gulf. **Adrian Ellis**, executive director of JALC, said four more clone clubs will be built into new hotels around the world over the next five years. Now let’s see who will be hired to play in them. **JJ**

### WEB HIT-OF-THE-MONTH

“I may look like a nice Jewish girl from New Jersey, but inside I’m a 50-year-old, heavyset black man with a big thumb, like **Wes Montgomery**.” That’s what guitarist **Emily Remler** told *People* magazine in 1982. Remler, a heroin user, died at 32 of heart failure while touring in Australia. With this in mind, just listen to **Antonio Carlos Jobin**’s “How Insensitive,” a 3-1/2 minute bossa nova tune, and maybe you’ll also think oh man, oh woman, what a waste. But profound thanks for Emily’s seven studio albums and two CD anthologies, and to Jazz on the Tube for this video. [www.jazzonthetube.com/page/73.html](http://www.jazzonthetube.com/page/73.html) — or google guitarist emily remler.

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

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## Jazz Journeys

### JEFF AND JOEL'S HOUSE PARTY

Here is an opportunity to experience a most Unique Event in Connecticut! On February 11 and 12, international banjo aficionado Joel Schiavone and well-known jazz pianist Jeff Barnhart will be hosting a good old-fashioned House Party, at Joel's beautiful 1804 Farmhouse in Guilford. Guests will have a chance to hear 16 of the top traditional jazz musicians up close in a more intimate setting than a festival or a concert hall and wine and dine together during each session.

There will be 3 sessions: Saturday (Feb. 11) from 11AM to 4PM with lunch, Saturday evening from 5 to 10 PM with dinner, and Sunday (Feb. 12) with brunch from 11 to 4. Participants may bring their own wine or drinks and set-ups will be provided. The cost for all 3 sessions including the food is

\$195 and each separate session is \$75. Tickets are limited to 100 per session! So it's essential to sign up early and not miss out.

Who will be there??? The best traditional jazz musicians on the East Coast!!!

Jeff Barnhart on piano and Joel Schiavone on banjo, Vince Giordano (bass and bass sax), Bria Skonberg, (trumpet and vocals), Kevin Dorn (drums), Lew Green (cornet), Fred Vigorito (cornet), Noel Kaletsky (reeds), Joe Midiri (clarinet and sax), Al Bernard (tuba), Craig Grant (trombone), Herb Gardner (trombone), Robin Verdier (piano), Jimmy Mazzy (banjo and vocals), Bob Barta (banjo), and Tommy Palinko (drums).

The idea of a House Party came from Harlem in the 1920s and '30s when it was known as a Rent Party. It was a social occasion where tenants would hire musicians or a band to play and pass the hat to raise money to pay

their rent. The rent party played a major role in the development of jazz and blues music. Jazz pianist Fats Waller was associated with these parties and became the great musician he was through those parties.

The more recent idea of the House Party came when Dixieland and traditional music began to fade in the late 1950s and the early '60s. As it retreated from the clubs and roadhouses, aficionados retreated into their houses, brought 10 – 15 of the best musicians with them and had a House Party for the weekend with good food, lots of hydration, and wonderful music in a small intimate setting — musicians and their audience face to face for hours as the music rolled on.

This House Party gradually grew into a 3-day Festival attracting thousands of fans to an outdoor setting with tents and bands coming from all over

the world. The Traditional Jazz Festival was enthusiastically attended for many years. However, as time goes by and new music comes into vogue, traditional jazz fans of the '50s, '60s and '70s are fewer and fewer. So it's back to the intimate setting of a House Party!

For more information on JEFF AND JOEL'S HOUSE PARTY check out the website at [www.jeffandjoelhouseparty.com/](http://www.jeffandjoelhouseparty.com/). There is a ticket registration form, directions to Joel's house, parking instructions and other pertinent information.

This would be a great Christmas or Valentine's gift for your trad jazz fan! Take the time to do it now. These traditional jazz musicians are extremely creative and fun and trad jazz people are wonderfully congenial. So a good time is guaranteed! Don't miss out on this unique experience!!!



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.

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## Dan's Den

### Just a Little Layman

By Dan Morgenstern

The elegant young man pictured at right is the author of a remarkable memoir. Almost half a century after the Danish paperback *Dus med Jazzen* (Getting Familiar with Jazz) was published in Copenhagen, *Harlem Jazz Adventures — A European Baron's Memoir, 1936-1969* is now available in English.

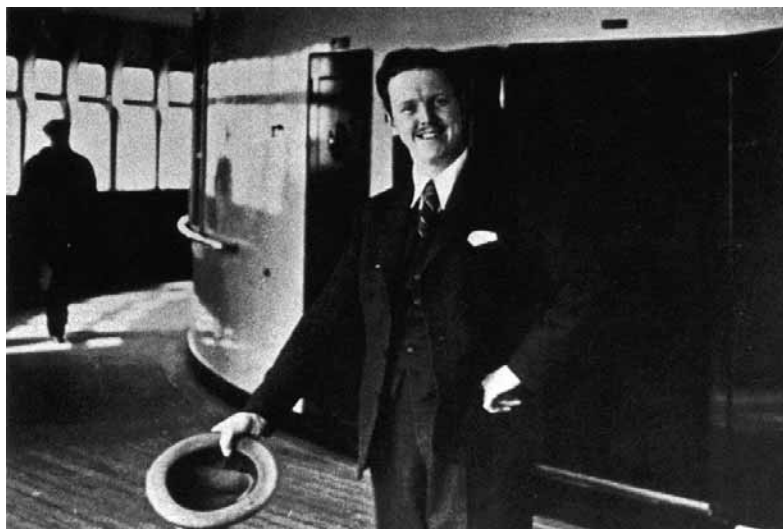
Fradley Garner, a master of both languages who needs no introduction to *Jersey Jazz* readers, has captured the very personal prose “sound” of author Timme Rosenkrantz, a genuine baron descended from the noble family whose name Shakespeare chose for a character in *Hamlet*. (The English in those days spelled it with a “c,” Rosencrantz.)

I did not meet Timme during my sojourn in Denmark — 1938–1947, with an 18-month Sweden interlude — although I had read the tall-tale account of the first of his 20 or so New York visits. *Skade at Amerika Ligge skal saa langt herfra* (Too Bad America Has to Lie So Far from Here), is set in 1934 Manhattan. Strictly tongue-in-cheek, that book does tell of some actual happenings, such as his employment as a gigolo.

This was in Billy Rose’s dance palace, Roseland. The story is recounted at length in *Harlem Jazz Adventures*. Roseland was where Timme first met Benny Goodman, who from then on regarded him with suspicion. He tells in Chapter 8 that Benny pointed Timme out to his drummer, Sammy Weiss, and said, “Can you beat that fraud? I thought he was a real baron from Denmark, and he turns out to be just a gigolo!”

Timme took the gig because he wanted to catch the Benny Goodman Orchestra and he was broke, a not uncommon plight for the visitor. There is nothing about jazz in *Too Bad America*, so as my interest in the music grew, it came as a surprise to learn that jazz was the Dane’s great love.

As a 19-year-old — he was born in 1911 — Timme even formed his own trad band. He was on drums, although he doubled on violin in the sextet. The Harmony Boys, four of them on more than one instrument, played at dances north of Copenhagen in 1929–1930. More than three decades later, the leader recalled with his typically Danish self-deprecating humor that he “played drums with one foot and violin with the other.”



Straw hat in hand, young Baron Timme Rosenkrantz is about to disembark from a Danish steamship at the Port of New York, in February 1934. Photographer unknown.

But this Dane had a special way with people. Timme had a gift for almost instant friendships, and they would last. On the very first night of his first visit to New York, defying warnings, he took the A-train up to Harlem and, after the live show was over, went backstage to meet the famous bandleader Don Redman. And the key to Open Sesame, John Hammond.

Timme went on to collect their autographed photos and take his own snapshots of them with a Brownie box camera. He had a natural gift for photography. His pictures grace the pages of the short-lived magazine, *Jazzrevy* (Jazz Review), that he put out following his return home after a second New York visit. Never mind that it didn’t last long, *Jazzrevy* was one of the best early jazz periodicals. And Timme’s point-and-click photos, augmented by many promos and giveaways, are the essence of *Swing Photo Album 1939*, published in England.

Timme was in New York when the war broke out in Europe and he had no way of getting home. What a break! Fortunate, too, because he had met the woman in his life. Inez Cavanaugh was a young and lovely African-American journalist and aspiring singer. Look at the picture of her singing, in this issue. Inez made her recording debut with a dream band handpicked by her boyfriend.

What a coup that was. Timme talked a top RCA Victor executive into letting him form the band. That A&R man gave him a free hand, and in 1938 the world’s most prestigious record company issued a four-side black label 78 titled “Timme Rosenkrantz and His Barrelhouse Barons.” The record reveals Timme’s ear for fresh talent. Two jazz-stars-to-be made their debuts on it: tenor saxophonist Don Byas and Tyree Glenn, he on both trombone and vibraphone, plus the



W. C. Handy, the music publisher and father of “St. Louis Blues.” Publicity photo.





Albert "Nick" Nicholas.  
Photo by Timme Rosenkrantz.



Inez Cavanaugh



Don Redman's band at the Apollo Theater in Harlem, ca. 1934. Photo by Timme Rosenkrantz.

wonderfully quirky alto saxophonist Rudy Williams.

Rex Stewart was an established name, but the other trumpet, Billy Hicks, was not. Russell Procope had yet to record with John Kirby, as had the fluent pianist with a light touch, Billy Kyle, who'd made some sides as leader, and with the Mills Blue Rhythm Band. Joining Billy in the rhythm section were Rex's close friend Brick Fleagle on guitar, Walter Page on bass and Basic teammate Jo Jones at the drums. Two standards and two originals, both by the eminently talented Danish pianist and composer Leo Mathisen. Note: This session is long overdue for reissue. It would be six years before Timme put together another recording group.

Meanwhile, he and Inez opened the Mel-O-Dee record store around the block from Louis Armstrong's home in Harlem. Pops was there on opening morning, and bought more records than the proprietor had in stock. Chapter 22 tells about this short-lived but great fun business, which collapsed after the American Federation of Musicians declared a ban on recording and the stock ran out. Anyway, Timme never was a businessman; the Mel-O-Dee was one more venture of the heart.

The baron started another magazine, *Swing*, that lasted for one glorious issue. The cover was a replica of a photo contact sheet with



Jack Teagarden with hangover atop the Hotel Plymouth. Photo by Timme Rosenkrantz.

many small funny-face-making portraits of his "jug buddy" Fats Waller. Timme worked for a time as a tune-picker for New York music station WNEW's famed disk jockey, Art Ford. The "Milkman's Matinee" DJ talked management into giving the baron his own jazz show. Though much praised, the program was cut from a half-hour to 15 minutes, and then dropped.

Timme sometimes worked at Milt Gabler's Commodore Record Shop on 42nd Street. Milt fondly dubbed him "Frozenpants." Timme also produced a Town Hall jazz concert, which true to his luck, was torpedoed by a newspaper strike. When his top-billed stars Billie Holiday, Erroll Garner and Mary Lou Williams pulled out, his friend Gene Krupa and trio came to the rescue. Timme recorded the concert which yielded, among other gems, two startling Don Byas-Slam Stewart duets. But it was Milt Gabler who paid off the musicians.

Timme captured a lot more music for posterity. No fewer than 350 tunes were recorded mainly in his plush apartment (that's another chapter), within walking distance of 52nd Street. The living room quickly became a hangout for musicians, and the scene of many informal jams. He and Inez recorded many of these, including the very first Erroll Garner sides, and many with his favorite fiddler, Stuff Smith, on their two professional Presto disc cutters. Late in both their lives, he managed, or tried to manage, the unmanageable Stuff Smith.

Post-war, it was Timme who made good on his promise to bring the Don Redman band to Europe, and entertain American military personnel stationed there. And for this I owe to my friend Timme Rosenkrantz the up-to-then greatest experience of my jazz life. They opened in Copenhagen in the fall of 1946, and somehow I managed to get

*continued on page 28*

**TIMME ROSENKRANTZ** *continued from page 27*

tickets. It was a sign of Timme's loyalty that the band's striking soloists were none other than the stars of his own 1938 recording band, Don Byas and Tyree Glenn. And Inez Cavanaugh was the vocalist.

I didn't meet Timme then, but he would be back again in New York after I, as a 17-year-old, landed in April 1947. We got to know each other after he and another Danish transplant, the Icelander Chris Albertson, shared the Upper West Side digs once occupied by Billie Holiday. That walk-through railroad apartment was the scene of some memorable parties as well as a couple of recording sessions produced by Doug Dobell — another devotee of Timme's, who happened to be London's best-known specialist jazz record dealer. Musicians and collectors flocked to his store at 77 Charing Cross Road.

For several years Timme taped regular broadcasts for Danish Radio, which gave him a sustaining show and stayed loyal to him to the end. He sold a short story to *Esquire* magazine, did some liner notes, and managed somehow to eke out a living. Back home in Copenhagen, in 1968, he and Inez opened Timme's Club, a popular room serving soul food and class music (first Mary Lou Williams, followed by Teddy Wilson) that barely outlasted its founder.

Timme always held his liquor well. In his club his strongest beverage was milk, but his

other love over the decades finally caught up with the ulcer-plagued baron.

The last time I saw Timme was at the 1969 Newport Jazz Festival. His birthday was July 6, so a bunch of us took him to dinner at one of Newport's top seafood restaurants. A birthday present on the table was a bottle of milk with a big red ribbon tied around its neck. I tried my best to dissuade him, but he had his heart set on duck instead of the recommended fish. And wouldn't you know it? The bird arrived burned to a near crisp.

On August 11, after nobody had heard from him for too long, his friend Charlie Graham was admitted to Timme's hotel room and found him lifeless. Tyree Glenn played and Inez sang at the St. Peter's Church service in Manhattan, and there were tributes from Duke Ellington, John Hammond and others. At a second memorial in beautiful old Odd Fellow Palæet in Copenhagen, Ben Webster, Don Byas, Kenny Drew and other friends played, and Inez sang "I'll Never Be the Same."

But let's not end on a sad note. He wouldn't like that. Timme Rosenkrantz was a man who loved to make people laugh, as you will learn when you read his memoir. His own words could be his epitaph: "I am not a musician myself, I am not a critic. I'm just a little layman with an ear for music and a heart that beats for jazz." JJ



Timme with Swedish guests at the Savoy. We see, among others, Buck Clayton, Buddy Tate, Pat Jenkins, Thore Jæderby, and George Vernon. Photographer unknown.



Willie Bryant and His Orchestra, 1934–1935 at the Savoy. The pianist is Teddy Wilson. Publicity photo.

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Newport Jazz Festival 1962. Timme with jazz critic Danny Morgenstern. The hat, a gift from Danny, was later eaten by a horse. Photographer unknown.

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





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## Rhoda Scott Sets Newark Symphony Hall Ablaze

### Legend Leads Organ Jam with All-Star Line-up

Newark Symphony Hall | December 3 | 8 PM – 1 AM

On Saturday, December 3, The Terrace Ballroom at Newark Symphony Hall filled up with the hubbub of close to 1000 patrons eager to experience a good old fashioned jazz organ jam. Many recalled Rhoda Scott's 1960s appearances at Newark's many hopping jazz clubs, before she moved to Paris. The Ballroom felt like a nightclub, arrayed with big round tables and chairs, lively bar activity and hot food available to bring back to your seat. The evening had the feeling of old friends gathering for history-in-the-making.

The program promised five sets of music and we never thought we'd last until 1 AM, but those hours flew. Not one but *two* organists alternated and collaborated in the first set: Patersonian Mel Davis and New Yorker Nate Lucas. Earl Grice took charge at the drums and Mark Bowers played incredibly hot and funky guitar licks. Davis also sang an R&B-flavored "Everything Must Change." Glorious Gloria Anderson emerged from the wings to sing a torchy "But Beautiful." Saxman Don Braden jumped in, apparently unable to sit still backstage waiting for his scheduled third set appearance.

Organmeister Radam Schwartz was in the spotlight for Set II, accompanied by Andrew Atkinson on drums, Marcus Miller, sax, and the glamorous Cynthia Holiday vocalizing an achingly slow "Never Can Say Goodbye."



Rhoda Scott



Gloria Anderson



Cynthia Holiday

An exuberant reception greeted Rhoda Scott's first appearance on-stage for Set III with Victor Jones, drums, Don Braden, sax, and Dwight West singing. She can't *possibly* be 73! "I can feel the love!" she beamed. She spoke of Newark, Orange, East Orange, Morristown, Hackensack, all the places she's played... "I hope jazz will be bigger and

bigger; I'd like to do whatever I can in Newark. And thanks to all the organists for keeping the tradition alive!" She then proceeded to swing us with "Sugar." Followed by an original waltz of hers, recorded with Mel Lewis and Thad Jones. Also a highlight: "Tamiko." Braden's mellow tone and Scott's layered mellow organ mesh wonderfully. It's fun to watch her work this big box of an instrument, sometimes hands-free, her left foot playing a complex bass line all by itself. It was somebody's birthday — we all sang a greeting to Alex. Dwight West pleased the assembled with "I Want to Talk About You." But he really got it going with his original "Newark Blues in G" which among other landmarks named Howard Street where he grew up — and gave the audience a chance to participate in singing the chorus "Newark is My Hometown."



Don Braden and Mel Davis

Below: Stan Myers emceed. He acknowledged organ legend Jimmy McGriff's widow among the crowd.

The City of Newark, represented by Councilpersons Donald Payne Jr. and Mildred Crump, presented Rhoda with a proclamation. "We love her talent and welcome her back to this 'great metropolis.'" Even the Mayor of East Orange claimed her — she's living there now while she studies Jazz History and Research at Rutgers–Newark. She also works with the choir at E.O.'s St. Mark's Church.

By Linda Lobdell

Photos by  
Tony Graves



Don Braden with  
Rhoda Scott

Rhoda told how organ jams are a tradition in Newark. She talked about 1961, Warren Street, Len & Len's Club, when she was just starting out. She played "Ebb Tide" with flutist Joe Thomas and drummer Bill Elliott "...and I can't tell you how many people have asked me tonight to play it.

I'm gonna see if this organ can take it." She plays it with a sci-fi aura intro, developing into a big big thunderous ocean of sound.

Set IV features Reuben Wilson on the organ, a very high-energy young lady drummer, Taylor Moore, and guitarist Bill Wurtzel. They move from

"Chicken Shack" to "Misty" with fancy work by Moore and powerhouse work throughout.

And finally, the jam, with all hands on deck, everybody switching instruments and positions in an explosion of sound. "Every Day I Have the Blues," "Let the Good Times

Roll," "Muddy Water" — whew! Maybe this show signals a return of an annual jazz festival in the city, or at least the return of the organ jams that were the climax of those 1990s festivals. We can only hope! Especially we who missed them the first time around

JJ



The grand finale — jam time: Vocalists Holiday, Anderson and West together with drummer Victor Jones.



## Other Views

By Joe Lang  
Past NJJS President

With a presence on four of the 15 albums covered in this column, our artist of the month must be Harry Allen. There are lots of good sounds to cover, with and without Harry, so on with the parade.

■ One Christmas CD arrived too late to make the column last month. It is a good and different one that has been released by singer/pianist **RONNY WHYTE**, and is cleverly titled **Whyte Christmas (Audiophile – 341)**. What makes the album good are the fine performances by Whyte, bassist Boots Maleson, drummer Vinson Valega, and special guests Harry Allen in tenor sax for six tracks, John Hart on guitar for five tracks, and Daryl Sherman who joins Whyte for the vocal on “That Holiday Feeling,” plus a fine selection of songs. What makes the album different is the mix of seasonal standards like “Sleigh Ride,” “Mistletoe and Holly,” “Christmas Song,” “I’ve Got My Love to Keep Me Warm,” “White Christmas,” “Christmas Waltz” and “I’ll Be Home for Christmas” with lesser known and newer songs such as “Always Christmas in New York,” “Evening in December,” “That Holiday Feeling,” “Winter Warm” and “I Don’t Remember Christmas.” Also included are “Violets for Your Furs,” and a humorous parody of “I Don’t Remember Christmas” titled “I Don’t Remember Purim.” Whyte, who is a master at finding lesser known, even obscure songs, and giving them a vibrant life does exactly that on this occasion. One song in particular to note is “Always Christmas in New York,” a new song with music by Whyte and lyrics by Roger Schore that is sure to be picked by other performers in the future. If you are looking for a Christmas album with a fresh feeling and approach, the nicely sophisticated *Whyte Christmas* is right for you. ([www.ronnywhyte.com](http://www.ronnywhyte.com))

■ **Double Feature – Volume 3 (Tantara - T2CD-1128)** is another in the series that combines a disc of tracks performed by **THE STAN KENTON ORCHESTRA**, and another disc performed by a current aggregation playing rare charts written for the Kenton band, in this case **THE UNIVERSITY OF WISCONSIN EAU CLAIRE JAZZ ENSEMBLE**. The emphasis in this set is on the 1970s Kenton material. The first disc contains 14 tracks taken from six Kenton concert dates recorded between 1971 and 1977. Fittingly, the program starts with the selection that Kenton used to open many of his concerts during this decade, Dee Barton’s stunning arrangement of “Here’s That Rainy Day,” a chart that builds in intensity and volume as it progresses. Kenton was a man who was always searching for new music to explore, and he was particularly taken with the composing and arranging talent of Hank Levy, a gentleman who incorporated many unusual time signatures in his writing. There are three examples of Levy’s writing included here, as well as one by Bob Curnow, who often incorporated rock rhythms in his writing. One arranger who contributed to the Kenton book from the 1950s through the 1970s was Bill Holman. His takes on “Yesterdays” and “Rhapsody in Blue,” as well as his original titled “The Daily Dance” are among the highlights of Disc One. The arrangements and compositions of Barton and Levy, as well as pieces arranged and/or composed by Bill Fritz, Joe Coccia, Willie Maiden and Ken Hanna, all of whom contributed to the 1970s book, are the source for the fine program played by the UW-Eau Claire group, an outstanding college jazz ensemble. The 12 tracks on Disc Two are selections that were never recorded by the Kenton band, although one listen to each of them makes the listener wonder why they eluded inclusion in the band’s active library. Having attended many Kenton concerts in the 1970s, this two-CD set brought back many memories for me, and hearing the performances with the excellent sound that has been a hallmark of the Tantara

releases makes the experience particularly pleasurable. ([www.tantaraproductions.com](http://www.tantaraproductions.com))

■ For almost 65 years, **BOB WILBER** has been recording fine jazz. **Rampage! (Arbors – 19411)** finds him in the company of **THE TUXEDO BIG BAND** from Toulouse, France for their third joint recording. Wilber is a master reed player, most noted for his work on the clarinet and soprano sax, but also adept on alto as he shows on this album. Other notable sides of Wilber’s exceptional talent are his composing and arranging. All 15 selections on *Rampage!* were arranged by Wilber, with 11 of them being Wilber compositions. The four that he did not compose were written by musicians greatly admired by him. They include “Rampage!” by Willie “The Lion” Smith, “How Can You Face Me?” by Fats Waller, “U.M.M.G.” by Billy Strayhorn, and “Ghost of the Blues” by Sidney Bechet. The Tuxedo Big Band, led by reedman Paul Chéron, plays the charts with great coherence and swings like mad. Wilber has solo space on clarinet, as well as soprano and alto saxes. He remains a superlative player. The combination of Bob Wilber and The Tuxedo Big Band proves once again to be irresistible. ([www.arborsrecords.com](http://www.arborsrecords.com))

■ Most people think of James P. Johnson as one of the greatest of the Harlem stride pianists, and they are correct. Give a listen to **The James P. Johnson Songbook (Arbors – 19427)** by **MARTY GROSZ AND THE HOT WINDS**, and you will be reminded that he was also one heck of a fine songwriter, one who wrote among others “Old Fashioned Love,” “If I Could be With You,” “Charleston” and “A Porter’s Love Song to a Chamber Maid.” Guitarist/vocalist Grosz and his crew, Dan Block and Scott Robinson on reeds, Jon-Erik Kellso on trumpet, James Dapogny on piano and celeste, Vince Giordano on a variety of bass instruments, and Arnie Kinsella on drums and temple blocks, give the 14

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Johnson songs loving attention. All of the cats in the band are conversant with, and avid players of, the older jazz styles that were in fashion when these songs were composed. This is not to say that their performances sound at all dated. One of the attributes of good jazz players is their ability to find fresh ways of playing within whatever style they are focusing upon at the moment. Some of the players here, Robinson and Block, often find themselves playing in more modern settings, while the rest of the band members primarily play music of the Swing Era and before. Here they blend together to give us a spirited program that is full of bright soloing and wonderful ensemble playing. I suspect that Johnson would really dig the results of their efforts, and I believe that most of those reading these words would have a similar reaction. (www.arborsrecords.com)

■ **Challis in Wonderland (Arbors – 19435)** is a gracious tribute by **BUCKY PIZZARELLI** to the legendary arranger Bill Challis. In this undertaking, Pizzarelli is joined by his long-time bassist and friend Jerry Bruno, his guitarist son John, the brilliant young jazz violinist Aaron Weinstein, and a string section comprised of Svetlana Tsoneva on violin, Olivia Koppelli on viola and Jesse Levy on cello. The five tracks with the string section were arranged by Dick Lieb. Challis arranged for the orchestras of Jean Goldkette and Paul Whiteman, and was a close associate of the even more legendary cornetist Bix Beiderbecke. In addition to his masterful playing, Beiderbecke was remembered for his few but superb compositions. This set includes four of his piano pieces, "In the Dark," "In a Mist," "Candlelights" and "Flashes," plus the widely popular "Davenport Blues." Not being a trained musician, Beiderbecke relied on Challis to transcribe the songs that he was playing on the piano. Several of the other selections are pieces that were associated with the Beiderbecke recordings like "Sunday," "Sugar" and "I'm Coming Virginia." To honor Challis, Pizzarelli composed the lovely "Challis in Wonderland." The instrumentation varies from track to track, but the spotlight is always on the remarkable guitar artistry of Bucky Pizzarelli, and that is always a good reason to own an album like this. (www.arborsrecords.com)

■ When you are playing solo piano during the lunchtime hours in the lobby of a high rise office building in midtown Manhattan, you had better know a lot of tunes, and have a style that garners attention. Well, **CHUCK FOLDS** has been doing that for the last 17 years, so he must possess the attributes necessary for keeping this steady gig, the kind that most jazz musicians dream of finding. Give a listen to **Chasing a Dream (Arbors – 19429)** and you will hear the kind of eclectic program that the folks hear every weekday at the Park Avenue Plaza. From the opening strains of "It Don't Mean a Thing (If It Ain't Got That Swing)" to the closing notes of "Don't Ever Say Goodbye," Folds holds your attention. While he comes out of the stride school of jazz pianism, he does not allow this foundation to limit his approach to songs. He certainly possesses a most important element for a jazz player, he swings his forever off. Get a copy of this album, put it on when you are eating lunch, and you will have the same kind of pleasurable experience that the denizens of the Park Avenue Plaza have been digging since Chuck Folds arrived on the scene. Of course, you will also find many other times when you will be drawn to this terrific collection. (www.arborsrecords.com)

■ Johnny Burke was most noted for his work as a lyricist with composer Jimmy Van Heusen, so it not surprising that eight of the 12 selections on **Conversations**, a duo tribute to the Johnny Burke songbook by tenor saxophonist **HARRY ALLEN** and pianist **ROSSANO SPORTIELLO**, were penned by Van Heusen. This aptly named album demonstrates the magic that results when two outstanding and simpatico jazz players engage in musical dialogue. Allen

and Sportiello have been playing together frequently, mostly in a quartet format for about two years, and the empathy that has developed between them is immediately evident to anyone who hears this disc. Both are among the best current players on their instruments, and the pairing of the two a match made in musical heaven. Among the four non-Van Heusen songs are two with both words and music by Burke, "I Wish You Needed Me" and "If Love Ain't There." Listening to these musical Conversations is better than listening to most spoken exchanges. (www.harryallenjazz.com)

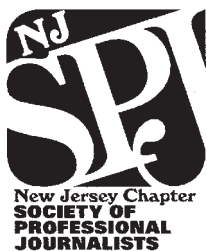
■ Put **HARRY ALLEN** and his working band of Rossano Sportiello on piano, bassist Joel Forbes and Chuck Riggs on drums into a studio, add an occasional splash of Warren Vaché's cornet, and the expected result is the kind of superb jazz heard on **Rhythm on the River (Challenge – 73311)**. The album consists of 13 songs with a river theme, some familiar, ("Riverboat Shuffle," "Cry Me a River," "Lazy River," "River, Stay 'Way from My Door" and "Old Folks at Home") and several more esoteric ("Rhythm on the River," "Roll On, Mississippi, Roll On," "Down By the River," "Walking By the River," "Blue River," "Weary River," "Ready for the River" and "Sleepy River"). No matter the familiarity of the tunes, these cats know how to make them swing. The familiar songs never sounded better, and the less familiar are soon new favorites. Sail or row your way to your favorite CD source, and find some hip *Rhythm on the River*. (www.harryallenjazz.com)

■ The music of Thelonious Monk presents challenges to both musicians and listeners. Monk composed tunes that took unexpected melodic, chordal and harmonic twists and turns, causing any musician daring enough to address them lots of pitfalls. Trumpeter/flugelhornist **JIMMY OWENS** gathered together a stellar group of musical adventurers for **The Monk Project (IPO – 1022)** including Wycliffe Gordon on trombone, Marcus Strickland on tenor sax, Howard Johnson on tuba and baritone sax, Kenny Barron on piano, Kenny Davis on bass and Winard Harper on drums. Another challenge facing the players is to take tunes that Monk has put his own unique and indelible stamp upon, and find approaches to them that are different while maintaining the integrity of the basic compositions. The selections are nine Monk compositions, "Bright Mississippi," "Well You Needn't," "Blue Monk," "Stuffy Turkey," Pannonica," "Let's Cool One," "Brilliant Corners," "Reflections" and "Epistrophe," plus an Ellington song, "It Don't Mean a Thing (If It Ain't Got That Swing)," a tune that Monk recorded. Owens penned most of the arrangements with assistance in a few instances from three of his students. The results are interesting and satisfying. By selecting different tempos than the original Monk approaches, and with a wealth of exceptional soloing from all parties, Owens and his band have created a monument to Monk's music that should satisfy a wide swath of jazz enthusiasts, even those who have deep attachments to the interpretations by Monk of his compositions. I kinda think that Monk would have dug it also! (www.iporecordings.com)

■ When he puts his harmonica to his lips and caresses a soft ballad or lays his mallets on his vibraphone and gives forth with some of the most swinging sounds you can hear, **HENDRIK MEURKENS** is a source of pure musical pleasure. His preferred styles are the sounds of Brazil, and he plays them like a native despite being born and raised in Germany, and residing currently in New York. **Live at the Bird's Eye (Zoho – 201114)** was recorded during two stays at the club in Basel, Switzerland, one in 2008, and the other in 2010. His fellow musicians on both gigs were the Russian-born pianist Misha Tsiganov, and two gentlemen from Brazil, bassist Gustavo Amarante and drummer Adriano Santos. This cohesive quartet brought exciting life to two originals by Meurkens, "Sambatropolis" and "Lingua de Mosquito;" the standard, "Body and Soul;" "Estaté," a popular tune from Italy; and five Brazilian classics, "Amazonas" and "Minha Saudade" by João Donato, "Dindi" and "Você Vai Ver" by Antonio Carlos Jobim, and "Nôa Nôa" by Sergio Mendes. They explore the different rhythms of Brazilian jazz, Bossa, Samba and Choro. Meurkens and Tsiganov are marvelous soloists, while Amarante and Santos provide solid and authentic rhythmic support. The enthusiastic response from the audience at the Bird's Eye should

*continued on page 34*

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**OTHER VIEWS** *continued from page 33*

be mirrored by the reaction of most listeners to this fine disc. (www.zohomusic.com)

■ There is a dearth of good male jazz singers on the current scene, and it is a welcome thing indeed when a cat like **ALAN LEATHERMAN** comes along with an album like **Detour Ahead (AJL Music)**. Leatherman's light baritone, keen phrasing and swing feeling are an appealing combination. The first 10 selections draw from the world of popular and jazz standards with great songs like "Blame It on My Youth," "You'd Be So Nice to Come Home To," "Just One of Those Things" and "Lush Life" among the selections. I suspect that Leatherman was familiar with the classic Chet Baker recording of "This Is Always," for he presents it with a similar emotional feeling, but with some gentle swing added to the mix. He masters the tricky King Pleasure vocalese lyrics to "Parker's Mood," and gives "I Ain't Got Nothin' But the Blues" the appropriate bluesy reading. There is a line in the publicity sheets that accompanied the album that is somewhat unsettling. "The last track ("No One Else"), the only non-jazz standard, an Amel Larrieux tune, points towards what's to come for me." It would be a sad loss for those who dig jazz singing if Leatherman throws his jazz towel into the hamper, and never takes it out again, moving on to a career where he solely concentrates on the neo-soul and funk styles that he prefers. He should go with his heart, but hold on to the part of it that moved him to create this album. Hopefully, the jazz gremlin inside of him keeps singing "Never Let Me Go." Actually that would be a good title for his next jazz vocal album. (www.alanleatherman.com)

■ **As Time Goes By (Sinatra Society of Japan – 1050)** by **JO STAFFORD** is welcome indeed. Stafford recorded 21 tracks for Reader's Digest between 1967

and 1970 with arrangements by Paul Weston, Glenn Osser and Billy VerPlanck. Thirteen of them are included on *As Time Goes By*, with the remaining eight to be combined with five tracks by Vic Damone on a future release. Wading through those bulky box sets where these gems were buried would be a tedious task, but the Sinatra Society of Japan has done the work for you. Stafford was easing toward retirement at this point in her career, but her singing was still first rate. The songs are also top tier, and include "I Believe in You," "As Time Goes By," "September in the Rain," "(I Don't Stand) A Ghost of a Chance (With You)," "Stormy Weather" and "The Party's Over." Four of the tracks have vocal accompaniment from The Pied Pipers, the group that Stafford first came to prominence with on the Tommy Dorsey Orchestra. Hearing Stafford again is like a breath of fresh air. I suggest that you breathe deeply, and gather in a copy of some wonderful Jo Stafford sounds. (www.dustygroove.com)

■ **ROSEMARY SQUIRES** is one of the best pop vocalists to work in Great Britain. Her name is relatively obscure on these shores, but one listen to **The Shining Sea (Sinatra Society of Japan – 1051)**, a collection of 14 tracks recorded between 1961 and 1970, will give you a nice taste of the kind of fine vocalizing the British have been enjoying for over 50 years. The songs are all from the Great American Songbook, tunes like "Do It Again," "How Long Has This Been Going On," "I've Got You Under My Skin," "Till There Was You" and "Thou Swell." The best of the British arrangers like Wally Stott and Ken Thorne created the terrific settings for the Squires vocal artistry. You may not have previously known the work of Rosemary Squires, but you will be pleased if you give her a listen. (www.dustygroove.com)

■ The lady originally hails from Long Island, but **LISA CASALINO** has made her home in the Tampa Bay area since 1995, and has established herself as a much in demand jazz singer. **Introducing Lisa Casalino (Casalino Entertainment – 1010)** is a very impressive debut album. Guitarist Nate Najar, who produced the album, gathered a fine band to support Casalino's singing, one that includes Harry Allen on tenor sax, Jon-Erik Kellso on trumpet, Rossano Sportiello on piano, Najar on guitar, Kelly Friesen on bass and Chuck Redd on drums and vibes. With a band like that, and tunes like "S Wonderful," "Easy Street," "Dream Dancing," "I Get Along Without You Very Well," "Manhattan," "Smile," "Broken Hearted Melody," "Between the Devil and the Deep Blue Sea" and "On the Atchison, Topeka and the Santa Fe," any singer would be smiling. The other side of the coin is can she sing? Yes she can! She has a distinctive sultry sound, and a nice way of phrasing. In addition, she and Najar have written three originals that work well in the program. This fine album should launch Lisa Casalino to a new stage in her career. (www.lisacasalino.com)

■ **Lovers After All (Jazzed Media – 1055)** features the vocals of **DEBORAH WINTERS** supported by a terrific group of first-call West Coast jazzmen. Winters has a warm and mellow vocal style that lends itself well to the 11-song program of wonderful standards. She is comfortable with ballads, at medium tempi or swinging out as she does on "I Love Being Here With You." Most of the selections were arranged for a small big band by Peter Welker who plays trumpet in the ensemble, and also produced the album. Three tracks have synthesized strings arranged and played by Peter Levin. The ballad singing by Winters on the three tunes that have a smaller backing group, "For All We Know," "Haunted Heart" and "I'll Close My Eyes," is particularly impressive. Also notable is the haunting trombone solo work by Scott Whitfield on the first two of these tracks. This is the first jazz oriented release by Winters. It should not be her last. (www.JazzedMedia.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 I have shown after each review, or from a variety of other on-line sources.*


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## Maria Schneider Orchestra | Jazz Standard

Friday evening, November 25, 2011 7:30 PM show

By Andrea Tyson NJJS Executive Vice President



**Photos by Fran Kaufman**  
 top to bottom: Maria Schneider  
 trombone: Ryan Keberle  
 drums: Clarence Penn  
 accordion: Victor Prieto

[www.jazzstandard.com](http://www.jazzstandard.com)

Having never been to the Jazz Standard — shame on me — I wasn't sure what to expect, but Elliott and I were pleasantly surprised. I do suggest if you go, get there a little early as there is an indoor line that forms down the stairs and back up into the lobby by the Blue Smoke Restaurant (and a bench too if you need to sit and wait). Once inside the club, the tables were not crunched together and we had dinner which was better than your usual jazz club fare. This is Maria Schneider's eighth year at the Jazz Standard for what has become her traditional Thanksgiving Weekend gig. There are three sets a night and we were at the first on Friday evening. Lots of friends in the audience and Maria and some musicians knew several. Jazz impresario George Wein, one of her mentors, was there so she sat with him for a while.


But the highlight of my evening, of course, was our national treasure of Maria Schneider, a Grammy Award-winning composer and bandleader. I last saw her with the New Jersey City University student orchestra a while back and she knocked our socks off. She is vivacious and very spirited as a conductor, moving all around, waving her arms and hands so the musicians must get all pumped up with her enthusiasm.

Her composition of "Remembrance" brought us through Maria's memory of visiting a samba school in Rio in Brazil. First it was early morning in Rio and we could picture the town just waking up and stretching with the accordion (Victor Prieto), bass (Jay Anderson) and piano (Frank Kimbrough) — with just a hint of a drum in the background. The accordion sounded like a harmonica with a sultry sound similar to Toots

Thielemans. Very sweet. Very French. A great picture was drawn by her music. The beat picks up as the town comes to life and the samba takes over. The theme of the composition was never far away, always reminding us of itself as it was woven through the various strands of musical lines.

She next gave us a taste of her Minnesota childhood looking out her window at the "Night Watchman" of a local plant — this composition started so lonely you could almost see the fellow walking back and forth through the very edgy tenor sax of Rich Perry. This was combined with the sailboats out on the lake where she could see them "Coming About." The audience could picture the lake being peaceful and then when the wind picked up the solo trumpet with lots of vibrato told us how tough it really is to come about on a sailboat during a windy day.

"Sky Blue" was very spiritual with a bird and/or butterfly flitting and then taking off skyward until out of sight, the picture so well drawn on the soprano sax of Steve Wilson. We followed the theme and were transported. That's the music of Maria Schneider. It never disappoints.

The evening was a joy to behold and we felt we certainly do have a lot to be grateful for. Ms. Schneider is a bandleader who is very well respected for good reason. I highly recommend you to try to catch her at some local venue. She's all around the world but I am sure her website would keep you posted if you are interested. 



## Jazz Goes to School The College Jazz Scene

By Frank Mulvaney NJJS President

### William Paterson University, Nov 6: Trombonist/Singer Pete McGuinness and the WPU Jazz Orchestra

The concluding Fall Jazz Room Session was a real treat. Too seldom we get to hear a vocalist in the opening student small ensemble. This time the lovely Connecticut songbird Kate Victor was accompanied by three guys from Texas, Tennessee, Virgin Islands and two Jersey boys. She jumped into "It Could Happen to You" and in just a few bars you could tell this talented young lady had a real jazz sensibility. The great thing about a standard like this is it's easy to assess the quality of musicianship because you know how it's supposed to sound. And from the solos that followed there was no doubt about the talent of the young lions: Kai Richardson (trumpet), Arath Corral (guitar), Charles Dougherty (bass), Will Dougherty (piano) and Anthony Benson (drums) among whom there ensued some very enjoyable trading. You'd have to say that any singer who would tackle Monk's "Ask Me Now" was definitely adventure-some; Kate sure was. Jon Hendricks wrote the challenging lyrics that Kate delivered exquisitely and you could easily imagine her in an intimate NYC jazz club. This beautiful ballad sprinkled with Monkian dissonance featured some wonderful piano and bass playing as well. The third tune of the set was

an impressive original, a moderate swing by bassist Dougherty. At the outset there was interesting harmonic interplay by guitar and trumpet followed by some inventive solos by each. I thought the ensemble playing was exceptional with Anthony's drumming being the key ingredient. Arath provided the concluding tune of the set, called "Lighthouse" which featured another trumpet and guitar duet. The composer himself picked a stunning solo on his rhythmically complex composition. We also had some clever bass input from Charles, a marvelous piano contribution from Will and an awesome drum solo from Anthony. I think nothing of making the 35-mile trip to the Wayne Campus to hear the next generation of jazz musicians who will carry the art form forward. They absolutely deserve support.

With so many talented students in the Jazz Studies Program it would be almost impossible not to field a terrific big band and WPU has one of the finest in the country. Before their guest artist made his appearance, the ensemble, led by the longtime Program Coordinator Dr. David Demsey, presented a tribute to the great arranger Frank Foster with "Who Me." Frank was a mainstay of the Count Basie saxophone section in the 1950s and wrote many charts for the man from Red Bank during the period. This straight-ahead blues

has that unmistakable Basie sound, which it might be said was really the Foster sound. It should be noted that the students were playing from the original penciled manuscript — cool, hey what. This delightful tune so typically has a full ensemble shout

following a brief piano intro. The sax section shines with a whole chorus solo. There's a hot trumpet solo and marvelous trombone and trumpet interplay followed by a ramping up to a hard swing and finally the customary dominant 13th chord (according to my research). Guest artist McGuinness then appeared to play trombone on his very interesting arrangement of "Chase Scene" — a bold blues on which the ensemble served up wonderful layered harmony. Also featured were a hot trumpet solo, an outstanding alto contribution and strong drumming as well as Pete's masterful horn work. I had heard Pete sing on his big band CD and at NJ City University where he taught until his very recent appointment to the WPU faculty and I had hoped to hear a lot more of his singing. Today I got my wish. He reached into the Thad Jones archive and came out with an arrangement of "Bye Bye Blackbird" written specifically for the great Ruth Brown. While Pete has his own unique style, tonally he sounds remarkably like Chet Baker. His tone is also reminiscent of that of Mel Tormé, Kenny Rankin and rock star Sting. Featured solos were heard from the baritone trombonist and the second tenor. To say that Pete is listenable is a major understatement — he's great. Unlike anything I've ever seen, he scat-traded with himself on trombone. Pete's gorgeous jazz waltz arrangement of "What are You Doing the Rest of Your Life" had an intriguing blend of muted bones, flugels, flutes and clarinets. In a particularly beautiful segment Pete sang with just bass and piano accompaniment. Next Pete conducted his own smoking hot chart of "Nasty Blues" featuring a terrific alto solo by Kevin Sanchez (2011 NJJS Scholarship recipient) and dynamic drumming by Evan Hyde. "Oh You Crazy Moon" was done with just the rhythm trio — a pure delight. Pete played an amazing solo on his one and exhibited his awesome scatting skill once more. Coming into the home stretch we had Pete's





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luscious Grammy-nominated arrangement of "Smile." The student ensemble really did it justice and I especially liked the chorus that Pete sang with just the piano prior to the subtle full ensemble finish. This splendid concert ended with Pete's modern big band composition title track from his *First Flight* album. Here again we enjoyed marvelous layers of sound as only an outstanding 18-piece ensemble can deliver.

## Rowan University, Nov 10: Lab Band and Big Band Fall Concert

It never ceases to amaze me what Lab Band Director Denis DiBlasio comes up with year after year. This year's edition of the Lab Band has 17 pieces including two tubas, a bassoon, two flutes and clarinet in addition to three saxes, four brass and non-standard rhythm section without piano. What a great choice of an opener: Danny Elfman's "The Simpsons" TV theme. This clever arrangement by Professor DiBlasio opens with a drum solo by Gavin McCauley (2011 NJJS scholarship recipient). The tubas (Tim Trout and Matt Ercolani), bassoon (Alex Dart) and bari sax (Ron Chattopadhyay) create wonderful bottom sound texture while the two strong flutists (Kristin Brannan and Christina Raczka) are responsible for the primary sound characteristic on this tune and most of the whole rest of the set.

Guitarist John Demko had an excellent solo in the early going on "Wabash III," an up-tempo John Scofield tune, arranged by Nick Fernandez. Mr. Fernandez is a prolific arranger and recent Rowan alum, who wrote all the charts for the set with just three exceptions. Jeovani Ortiz chipped in with a fine alto contribution and we also heard some interesting bass notes from bari sax and bassoon as two piccolos cut through the sound. Freddie Hubbard's pleasurable "Little Sunflower" followed, featuring an Andrea Chieffo opening harp solo. This clever arrangement required only hand drumming and flutes and muted brass combined for a fascinating effect. Alex Bizzaro (guitar) had some cool comments before the piece concluded with a beautiful harp vamp. A swinging version of Billy Taylor's "I Wish I Knew How It Feels to Be Free" followed. This catchy tune has a marvelous gospel feel, which was augmented by a fine bari sax solo as Gavin did a great job driving the bus.

Mr. Fernandez provided an original moderate tempo composition with a bit of a Middle-Eastern flavor which he called "Detour." Here trumpeter Andrew Ennis interjected hot muted licks over a hypnotic rhythm. Ed Vizzano's wonderful arrangement of "Angel Eyes" really showed off the well-rehearsed ensemble with beautiful harmonic chords. The flutes, clarinet and bassoon managed the first eight or so bars without any help and then Ed Faust added a gorgeous flugel solo. "Hide and Seek" is a modern tune by the young phenom Joshua Redman. It's a little quirky and had a harp and tuba vamping intro, if you could believe that. I think you would say the rhythm was funky as tenorist Joe Straczynski soloed magnificently and the sax section growled in the lower register. Into the home stretch we proceeded with a DiBlasio original, "Margret I Need This Yesterday," honoring his administrative assistant and reflecting his marvelous sense of humor. A typewriter was used as a percussion instrument (what else?) and we had a great ensemble harmonic blend and a hot trombone solo from Max Heitman, while the tubas provided a solid bottom. The set concluded with a pleasant little up-tempo swinger from Mr. Fernandez called "Noah's Band."


As is customary at Rowan concerts, the traditional big band does the second set. Tonight the band, directed by George Rabbi, opened with a splendid Don Sebesky chart entitled "Full Count." It's a glorious up-tempo swing that roared right out of the chute and the ensemble found the groove right from the first bar. The piece featured fine trumpet, alto and bari solos and an outstanding piano contribution from Chris Simonini (2010 NJJS scholarship recipient). Sammy Nestico's "It's Oh So Nice" followed with that unmistakable Basie swinging blues sound. The ensemble was really hitting on all cylinders, driving it home. Giving Duke equal time, we had the familiar "In a Mellow Tone" as the excellent trumpet section carried the load. Before the band played it, Maestro Rabbi demonstrated with his trumpet how the tune was based on "Rose Room," an earlier composition.

We then had an interesting offering from Professor DiBlasio called "Jackson Square." It had a bit of a funky march rhythm and featured a cool bari sax and trombone vamp. It seemed designed for a bunch of solos and we had good ones from trumpeters Matt Hartman, Andrew Ennis and Tim Aucello plus trombonist Tyler Stone. From Andrew Neu we had an exquisite arrangement of Cole Porter's "It's Alright With Me." This rollicking chart was just what the doctor ordered for this big band junkie. The ensemble was sensational on this up-tempo swing, which was augmented by the solos of Josh Freysinger (tenor) and trumpeter Ennis. The end came much too quickly as I was having such a good time.

An unexpected treat preceded the scheduled concert and I'm glad I was early. A Dixieland Octet was formed for the first time this semester and they played marvelous traditional jazz eliciting very appreciative applause. I hope to hear more from this group in future visits to the Rowan campus.


I would love to hear from someone who was motivated to go out to a college concert because of my coverage of the activity I love. E-mail: [mulvaneyfrank@gmail.com](mailto:mulvaneyfrank@gmail.com).








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## Marcovicci Magic

By Robert L. Daniels



Photo by Heather Sullivan

The bad news is that the Oak Room at the Algonquin Hotel will close from four to six months for renovations. The good news is that Andrea Marcovicci will be holding court through December 30 with a musical travel journey. Celebrating her 25th anniversary in the hallowed venue, the regal chanteuse, who has offered evenings of Noel Coward, Cole Porter and Rodgers and Hart, is currently presenting a romantic spin to Paris, Rio and Glocca

Morra. Reminding her listeners that “moonlight and love songs” are never out of date she sings the defining torcher “As Time Goes By” with a passionate thrust “that no one can deny!”

And if you want “an airline ticket to romantic places,” no cabaret artist has ever mined the heartbreak of “These Foolish Things” as Marcovicci does. She sings all the verses with “the smile of Garbo,” and “the songs that Crosby sings!” The torch never burned brighter.

There is a Fred Astaire medley with a jaunty “No Strings” to that “Foggy Day” in London town, and Henry Mancini’s “Two for the Road” puts you in the driver’s seat. And when is the last time you saw “the pyramids along the Nile?” Ably accompanied by Shelly Markham on piano, Andrea Marcovicci will take you there and you don’t even need a passport.



### “WHITE CHRISTMAS”

Inspired by the 1942 Crosby-Astaire film “Holiday Inn” and more closely based on the 1954 film “White Christmas” with Crosby and Danny Kaye, the stage version is the holiday attraction at the Paper Mill Playhouse. A joyous seasonal romp, the tuner is bountiful with Irving Berlin tunes and great dance sequences and on the Millburn stage the production is better far than its Broadway run a few seasons ago.

James Chow and Tony Yazbeck play two ex GI song and dance men who travel to Vermont in reluctant pursuit of two chorines (Jill Paige and Meredith Patterson). It happens that the New England Inn they encounter is run by their former commanding officer. As choreographed by Randy Skinner the dance numbers are explosive. “Blue Skies” and “I Love a Piano” are highlights featuring a toe tapping ensemble that simply leap with joy.

The Berlin tunes are familiar friends: “The Best Things Happen While You’re Dancing,” “How Deep is the Ocean,” and “I’ve Got My Love to Keep Me Warm.” What’s not to like? And “Love, You Didn’t Do Right By Me,” sung by Ms. Paige is a much too seldom heard Berlin torch song that brought back memories of the great Rosemary Clooney.

An added bonus was seeing Lorna Luft as a meddling housekeeper and desk clerk. She belts out “Let Me Sing and I’m Happy,” a 1929 Al Jolson number, and she stops the show. A youngster asks her “where did you learn to sing like that?” Luft replies “You don’t learn that. You are born with it!”

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

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**MARILYN MAYE —  
The Best of Times:  
The Music of Jerry Herman**

Feinstein's at Loews Regency | NYC | November 1 – 12

In celebration of the 80th birthday of Broadway composer and lyricist Jerry Herman, there are several activities taking place in New York City.

Herman is the last of those who write Broadway musicals that are in the tradition. His hit shows include *Milk and Honey*, *Hello, Dolly!*, *Mame* and *La Cage aux Folles*. It would be hard to imagine any performer who more personifies the spirit of the leading ladies of the first three of these shows than the dynamic octogenarian Marilyn Maye who brought the songs of Jerry Herman to Feinstein's at Loews Regency. As she stated while talking about Herman, "I was three years old when he was born!"

At the age of 83, Maye is still one of the most energetic performers that you will find anywhere. It is hard to imagine many others of her age who would be doing high kicks in the middle of her act. After performing for over an hour, she still seems as fresh as she was when she arrived on stage.

More importantly, Maye knows how to deliver the material with an air of believability no matter the subject matter or tempo of the song. Wonderfully supporting her in this undertaking were Tedd Firth or Billy Stritch, who was present on the night that I attended, on piano, Tom Hubbard on bass and Jim Eklof on drums.



Her opening medley of "Big Time" from the brilliant score for *Mack & Mabel*, a show that flopped when it ran briefly on Broadway, but contained a score that has become revered by musical theater enthusiasts, and "Open a New Window" from *Mame* voiced the optimism that has been a hallmark of Herman's work. She then turned to a song from *The Grand Tour*, "You I

Like," that served as a statement of appreciation to her audience.

Maye has performed the lead roles in productions of both *Hello, Dolly!* and *Mame*, and devoted segments to both shows.

The eclecticism of the *Hello, Dolly!* score came through in the selection of songs from the show that Maye included as she turned her attention to this landmark musical. "Hello, Dolly!" has become a standard that is always presented with ebullience, and Maye stuck to that tradition. She allowed "Before the Parade Passes By" to build in intensity as it progressed. "Ribbons Down My Back" was lovingly assayed, and Maye performed with great comic timing "Elegance." This segment ended with a heartfelt reading of the big ballad from the show, "It Only Takes a Moment."

The *Mame* interlude was briefer, containing only "My Best Beau," "Mame" and this show's centerpiece ballad, "If He Walked into My Life." The lovely "And I Was Beautiful" from *Dear World* was interpolated just before the last of these songs.

Next the two most memorable ballads from *Mack & Mabel*, "Time Heals Everything" and "He Won't Send Roses," bracketed "Shalom" and the title song from *Milk and Honey*.

The closing selections were carefully chosen by Maye to bring the show to a satisfying philosophical and emotional conclusion. In life there are down moments like those expressed in "I Don't Want to Know," and "So Long Dearie," but we can look forward to the kinds of pleasant resolution that express the hope of "I Promise You a Happy Ending," and ultimately the optimism that permeates "The Best of Times Is Now" and "It's Today."

Maye effectively took us on this emotional journey in a way that brought smiles to our faces, and joy to our hearts. The smiles were for the good time that we had just experienced, and the joy for the creative genius of Jerry Herman and the interpretive insight of Marilyn Maye. J

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## NORMAN GRANZ: The Man Who Used Jazz for Justice

By Tad Hershorn | University of California Press, Berkeley | 2011, 470 pages, \$34.95

By Joe Lang Past NJJS President

Norman Granz was a significant figure in jazz history, and in the social history of the United States in the 20th Century. He was a man of vision, and a man of many contradictions. In *Norman Granz: The Man Who Used Jazz for Justice*, Tad Hershorn presents a detailed and balanced view of Granz.

Norman Granz was born in Los Angeles on August 6, 1918 to Russian immigrant parents. He was raised in the Boyle Heights section of the city, a melting pot of people with diverse racial and ethnic backgrounds.

At Theodore Roosevelt High School he became a close friend of Archie Green who shared a similar parental background, and Green passed on to Granz the leftist views that were an integral part of the Green family political perspective. This was to remain a significant influence on Granz throughout his life.

Another turning point in Granz's evolution occurred when he was 21, and heard the Coleman Hawkins recording of "Body and Soul." It was the moment when jazz became an important factor in his life. He was soon hanging out at jazz clubs and after-hours jam sessions while attending UCLA. Soon he was overseeing jam sessions that were open to all musicians and fans regardless of race. Eventually he produced a record session with Nat Cole, Lester Young and bassist Red Callender.

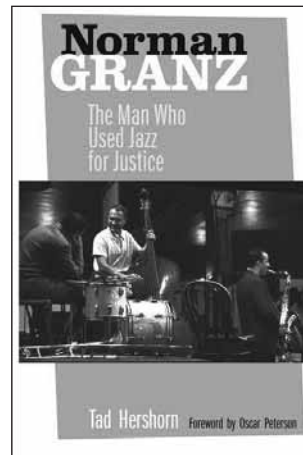
His jazz activities were cut short by a draft notice from the United States Army in August 1942. His military career was a brief one. He had been recommended for officer training, but his fraternizing with black soldiers at a time when the military services were still segregated was frowned upon by those who made the ultimate decisions, and he was denied a slot in the training program without any reason given. He took advantage of a provision of the Uniform Code of Military Justice that enabled a potential candidate for officer training who had been denied that opportunity for no stated cause to petition for separation from military service. Granz did so, and was given

the discharge that he so much desired.

He was soon back in Los Angeles possessing a credibility within the black community given to few white men. Granz resumed his jam session activities, using them as opportunities to further the cause of racial integration, a cause that was now as powerful a force in his life as was the promoting of jazz. In fact, he saw that jazz could become a vehicle to promote his social agenda. He was also aware that this could be a source of income, and a way to promote good music. He believed that taking the music out of the clubs into a concert environment was a logical next step in promoting the music, and by insisting that the participants and seating be integrated, he would also be serving his social agenda.

Eventually, a combination of social unrest in the Mexican community of Los Angeles resulting from a legal case known as the Sleepy Lagoon case and the Zoot Suit riots, and the desire of Granz to move his concerts to a larger and more prestigious venue paved the way for what was to be the first Jazz at the Philharmonic (JATP) concert. He used the concert to raise funds for the defense of the accused in the Sleepy Lagoon case. It was to be a landmark event in jazz history.

JATP became the primary vehicle for the move toward presenting jazz in a concert format. By insisting that a non-segregation clause be included in any contract that he signed for a venue where his program was to be presented, Granz started to effect changes in practice and attitude about racial equality that, while often grudgingly granted, did pave the way for much of the progress that was made in the area of civil rights. It was a slow and difficult road for him to travel, and he was far ahead of most of the country in advocating for what he strongly believed.



Several other significant results came about through the way in which Granz approached JATP. He gave exposure to many swing-oriented musicians, most of them black, who were being overlooked by many critics who were taken with the emergence of bebop. In addition, his inclusion of players like Charlie Parker and Dizzy Gillespie in his

programs, exposed many listeners to the new sounds that were the source of much controversy among many who favored more mainstream styles. He also made it a point to pay his musicians well, and to provide them with many amenities that other promoters would never have offered. Through his guile and determination, he was able to secure accommodations and dining facilities for non-white musicians that would have been denied them without his intercession.

He was not merely satisfied with his own success in promoting equality of opportunity for jazz musicians and their fans, but made many efforts to convince others, promoters and bandleaders, to adopt his policies by including the kind of non-segregation clauses in their contracts that he insisted upon in any contract that he signed.

As JATP became popular, he expanded his activities into the area of producing recordings, initially of his concerts, and then of studio sessions. He did this by establishing a subsidiary label, Clef, under the Mercury label where he assumed the responsibility for the label's jazz, folk and race product lines. One of the provisions that he insisted upon in this arrangement was that he retained ownership of any masters related to his concert recordings.

He finally stepped out on his own with his Clef label, eventually adding the Norgran imprint and purchasing the Down Home label of Lu Watters, a prime mover in the West Coast traditional jazz revival

movement. This ultimately led to his incorporating all of his recording activities under the Verve label, one of the most significant and successful of the independent jazz labels.

Verve initially was strictly a jazz label, one that provided recording opportunities for the many musicians who formed the corps of the JATP performers. Among them were Lester Young, Ben Webster, Roy Eldridge, Charlie Parker, Dizzy Gillespie, Oscar Peterson, and, most importantly, Ella Fitzgerald.

As a record producer, he undertook projects like 1950's *The Jazz Scene*, a limited edition album that featured some of the contemporary jazz of the period in a special package that was visually stunning, musically adventuresome, and priced at \$25, a figure far higher than any other single record released at that time. Another unique production was *The Astaire Story*, a multi-LP set released in 1952 that paired Fred

Astaire with Oscar Peterson, Barney Kessel, Ray Brown, Flip Phillips, Charlie Shavers and Alvin Stoller for a 12-session series of recordings that resulted in a 38-track collection that concentrated on songs that Astaire had introduced during his stage and film career. It was also a limited edition, high priced (\$50) release.

While Granz was primarily occupied with promoting his JATP tours, he also became the manager for Peterson and Fitzgerald.

He was responsible for getting the Canadian-born and raised Peterson's American career started, and was instrumental in Peterson's becoming a major figure on the jazz scene. Peterson was a regular participant in the JATP concerts, was one of the major artists on the Verve label, and enjoyed the benefits of having Granz manage his personal appearance schedule and career development.

Granz saw in Fitzgerald an exceptional talent who was hampered by a record label

and manager who failed to develop her full potential artistically and financially. It took a lot of patience and persistence to wean her away from Decca and the Moe Gale Agency, but Granz eventually signed her to his label, and assumed responsibility for managing her career. An important step in this process was convincing Fitzgerald to include in her repertoire more material from the Great American Songbook, songs that became known as standards. The amazing series of songbook recordings that started with her set of recording of Cole Porter songs in 1956, and culminated in an album of selections with lyrics by Johnny Mercer in 1964, stands as a tribute to the artistry of Ella Fitzgerald and the perceptive genius of Granz who envisioned the natural fit between Fitzgerald and this classic material.

As time moves on, tastes change, and JATP became a victim of this reality. Granz ceased touring the program domestically in 1957. He began to promote tours by some non-

*continued on page 42*

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**BOOK REVIEW** *continued from page 41*

jazz performers like Yves Montand and Marlene Dietrich.

In 1959, Granz followed up on a long-standing desire to relocate his base of operations to Europe, and took up residence in Lugano, Switzerland. The following year, he sold Verve records to MGM. As part of the deal, a provision was included in the contract that prevented him from producing any records for seven years, a clause that he regretted, but abided by for the required period and then some.

With the sale of Verve, Granz turned a large part of his attention to another aspect of his many interests, collecting modern art. One result of this change in emphasis was a friendship that he developed with Pablo Picasso, and an artist whom he admired, and whose works were included in his collection. Granz became a major collector who was constantly turning over parts of his collection to acquire new pieces. Along the way, he was to garner substantial profits from his investments in art, although he did not purchase the pieces that he owned for their potential as investments,

rather because they appealed to his aesthetic sensibilities.

During the 1960s, Granz continued to produce live concerts, mostly in Europe, managed Peterson and Fitzgerald, and enjoyed his art collecting.

In 1973, he reentered the world of recording when he started a new label that he named Pablo after his friend Picasso. He used this to vehicle to get many of the older generation of jazz players whom he admired, most of whom had little appeal to the major labels, back into the studio, actively recording again. Among the artists who recorded extensively for the label were Fitzgerald, Peterson, Count Basie, Zoot Sims, Sarah Vaughan, Joe Pass, Benny Carter and Big Joe Turner.

Starting in 1975, Granz began an association with the Montreux Jazz Festival that resulted in many live recordings that were released on Pablo, as well as a series of performance videos.

In 1983, Granz produced a series of JATP concerts in Tokyo that proved to be the last incarnation of JATP.

Pablo was sold to Fantasy in 1987, and Granz also gave up handling the management of Fitzgerald and Peterson. Except for involvement in a few video projects, this proved to be the end of the active relationship between Granz and the world of jazz.

The details that fill out the story of the life and accomplishments of Norman Granz have been meticulously researched by Hershorn, and presented in a highly readable manner.

In doing his research, he was abetted by the personal cooperation of Granz who agreed to several interviews with Hershorn, by telephone and in person. While Granz was not always as forthcoming as Hershorn would have hoped, these interviews did enable Hershorn to fill in some details that would have eluded him without the input from his subject.

In addition to the direct information from Granz, Hershorn interviewed many of the musicians, friends, colleagues and associates who were part of the Granz landscape, including Grete Granz, his wife during the last 27 years of his life. He also had access to many of the Granz private papers, as well as

the many articles that were written about Granz during his lifetime.

What emerges as the book unfolds is a portrait of a man of great accomplishments and contradictions.

On the professional side, he was a major influence on the way that jazz was presented in live performance and on recordings. He was a tireless advocate for jazz musicians, especially those whom he admired. He fought long and hard for breaking down and eliminating whatever racial barriers existed in the world of jazz, and in society in general. He paid musicians fairly, and insured that those whom he hired and presented were given unconditional access to accommodations and dining facilities. He was generally highly regarded by the musicians whom he employed for concerts and recordings. This was particularly true of many black musicians who had some wariness in dealing with non-black promoters, managers and record producers.

It was on a personal level where he engendered much controversy. He was often brusque and condescending to others; many considered him arrogant. He was temperamental. He was highly opinionated, and often intolerant of differing points of view. He did not suffer those whom he considered fools gladly. He was a hard-nosed negotiator who usually got his way. He held grudges, often for long periods or forever. His financial success was looked upon by some as being the result of exploiting musicians, but this was usually an opinion held by those who were on the outside.

Hershorn has done an admirable job of presenting a fair and inclusive picture of a man whom he personally holds in high regard. Granz deserves nothing less than that, for he combined his vision with a sometimes abrasive manner to achieve success, both personal and financial, in a field where success can be elusive. Jazz benefitted from his commitment and foresight, and Norman Granz left a legacy that has few, if any, parallels in jazz. This volume documents why this is true, and does so with an understated eloquence that draws you pleurably from one page to the next, blending facts, anecdotes and perspective into a whole that makes Granz come alive.



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Family Fugue**

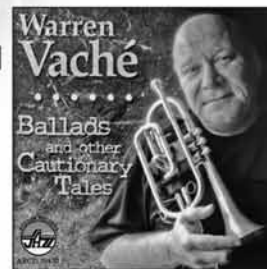
"Family Fugue" is pure Pizzarelli  
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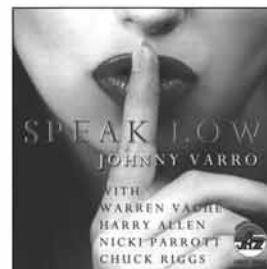
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## November Jazz Social The John DiFiore Quartet

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

Youth will be served, the old saying goes, and four talented young players made a case for their fresh brand of straight ahead and bop jazz at Shanghai Jazz in Madison on November 20.

It may be that the average NJJS member is constitutionally allergic to young musicians (well, except for cute blond females who play Dixieland while spinning hula hoops) and the audience turnout apparently disappointed the Social's organizer, college jazz aficionado Frank Mulvaney. "Hope you didn't have any trouble finding a seat," he deadpanned as he welcomed the audience.

The couple dozen that did make the shape however were not disappointed, and the quartet performed a polished program of standards, jazz tunes and originals, playing with an energy as if the house were packed.

The group was led by drummer/composer John DiFiore, a New Jersey City University grad and current William Paterson masters student. Tenor sax player Jeremy Fratti, a 2010 NJJS scholarship winner, and also an NJCU grad, fronted the group, with WPU's Bill Test on piano and WPU senior Adrian Moring, also a 2010 scholarship student, on bass.

Maybe to reassure the crowd they opened with "Someday My Prince Will Come" a la

Miles in a mellow 3/4 time. Nice, but conventional. Next came something more arresting, a Di Fiore up-tempo bop contrafact titled "Stranded in Times Square." Composed on the chord changes to "Alone Together," it boasted a Parker-esque melody that was catchy enough that I wished they'd played more of it.

"What would a jazz show be without 'Body and Soul'?" the handsome and engaging front man Fratti asked. This was one of the show's highlights, featuring an airy Debussy-like rubato intro from Test. This "Body" was more Coltrane than Hawkins, with Fratti's flowing, at times modal reading, and Di Fiore evoking Elvin Jones's free-flowing, with a quiet, steady beat on the ride cymbal. The piece turned impressionistic once again for a solo by Test before returning to tempo for the close.

Test comes by his Debussy allusions honestly; he is degreed in both jazz and classical piano and played an excerpt of Bach's C Minor Toccata to demonstrate his pianistic duality.

Back to jazz, he burns through "If I Were a Bell" before a tentative performance of a ballad — "Someone to Remember" — a tribute composed in honor of Billy Taylor that he admits is a work-in-progress with a working title. Work to be done, but the tune shows promise.

Fratti is back out front for "Wheeler" — another De Fiore original, it's a lazy beguine. There's

nothing lazy about "Cherokee," the afternoon's blistering closer. Sitting up close you see Fratti's finger's fly and flail at the sax's pads faster than a teenage girl texting rumors to a BFF. Fratti is not your stand and deliver saxman; he gets into it. He leans back when blows, and chops the saxophone up and down, bouncing from side to side. His frenetic energy spurs Test to his best playing of the day, firing off octave lines up and down the keyboard, hands slapping, and playing cascading arpeggios behind Fratti's frantically paced horn.

Even a couple dozen people can make a big noise when so moved. And so we did. Ya shoulda been there.





## NJJS Annual Meeting

Sunday December 4, Shanghai Jazz

By Linda Lobdell

Photos by Tony Mottola | Co-Editors *Jersey Jazz*

Official business always goes down better with great music and fine dining, and thus it was at the Annual Meeting of the New Jersey Jazz Society Board of Directors, with a record number of members in attendance. Warren Vaché played his gorgeous cornet with great feeling, enveloped within the tasteful inventions of Tardo Hammer, piano; Earl Sauls, bass; and Leroy Williams, drums.

We enjoyed a full range of pleasantries, from a lively foxtrot “I Let a Song Go Out of My Heart” to Warren’s amusingly sung “Too Phat Blues”—with its punchline “A waist is a terrible thing to mind”—to the sublime “Memories of You” played by rhythm section only (“unfounded by cornet” says Warren).

Wonderful concert tickets and playable discs were won by various parties. Announcements were made regarding the financial condition of the Society. A few directors are leaving their posts, and a new one has signed on: Frank Sole, longtime NJJS member, musician, music educator, active also with our friends The Folk Project, and

occasional contributor to *Jersey Jazz*, plans to bring his insights and energy to our mission.

NJJS Webmaster Steve Albin was honored with the Nick Bishop Award, in recognition of his work for the last three years or so to completely revamp and constantly maintain the NJJS website, and in developing software custom made for us to track our membership rolls and mailing list.

Outgoing President Laura Hull wished us well with our new President, Frank Mulvaney, who’s stepping up from the Vice Presidential slot. And our dedicated Andrea Tyson has been convinced to assume the Executive Vice President’s role, a newly created title. Vice Presidencies have been created for the heads of the Membership and Publicity Committees, Caryl Anne McBride and Sheila Lenga, respectively. Mike



Frank Mulvaney, Andrea Tyson, Mike Katz, Al Parmet, Frank Sole



Steve Albin received his award from outgoing President Laura Hull.



New Board Member Frank Sole



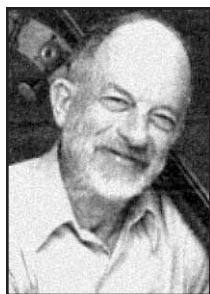
Katz will continue as Treasurer and Al Parmet as Recording Secretary.

The directors adjourned downstairs for a while to hash out other more detailed matters while members enjoyed Set Two of Vaché and crew.

Later, as directors returned to enjoy a well-earned meal prepared to perfection in Shanghai’s kitchen, vocalist Marlene Ver Planck began the evening’s entertainment with Tomoko Ohno on piano and Boots Maleson on bass.

Tasty indeed.





## From the Crow's Nest

By Bill Crow

■ Ron Wasserman quoting Dave Baker:

"During a gig with the George Russell sextet, I was taking a solo and I had my eyes closed. When I was done, I opened my eyes and Thelonious Monk was standing there. He said, 'They were right, you look like me.' A year later I was playing the same club with my eyes closed. I opened them and there he was again, but this time he said, 'But you're uglier.'"

■ In 1974, Bill Zinn's Ragtime String Quartet made their first ragtime recording, and featured Eubie Blake's "Chevy Chase Rag" as the opening number. The recording was successful, and Zinn decided to present Blake, who said he was 92 at the time, with copies of it. He and his son David visited Blake at his home in Brooklyn. Zinn asked how he felt about the revival of his music. Blake replied, "Too little, too late!"

Eubie was thrilled with the string quartet arrangement of his piece, and, as a return gift, presented Zinn with an autographed copy of "I'm Just Wild About Harry," an early hit of his that had been used as Harry Truman's campaign song.

When Zinn remarked on Blake's verve and energy at his age, Eubie said, "I'm never gonna die. The devil gets you when you're vulnerable, when you least expect him. Every night I read the *New York Times* until daybreak, and then I sleep until noon. The grim reaper never comes exposed to the daylight. I'm safe...he'll never catch me unawares!"

■ Years ago, when Jonathan Tunick was touring with *Once Upon A Mattress*, he found himself in Spokane, Washington, a city not far from the Idaho border. After the show, Jon and drummer Leon Oxman and a couple of other musicians from the band were looking for a place to eat, and chanced on a restaurant that featured live music.

There was a drummer and a pianist. The keyboard man sat between a piano and a Hammond organ placed at right angles so he could reach either one, using the organ pedals to play bass notes while he comped on the organ keyboard and soloed on the piano. The drummer played the bass drum and the hi-hat with his feet while playing a guitar.

They expected the worst with this set-up, but were delighted to discover that these were two great jazz players. Jon and his friends got their instruments and sat in with them, and played most of the night. He said they had a great time. The guys could play in any key, and came up with some of the most inventive chord changes he'd ever heard.

When they finally packed it in for the night, Jon remarked to one of them how unusual it was to find good jazz players in such an out-of-the-way place. "Oh we're not from around here," he said. "We're from Montana." **JJ**

*Bill Crow is a freelance musician and writer. His articles and reviews have appeared in Down Beat, The Jazz Review, and Gene Lee's Jazzletter. His books include Jazz Anecdotes, From Birdland to Broadway and Jazz Anecdotes: Second Time Around. The preceding stories are excerpted, with permission, from Bill's column, The Band Room in Allegro, the monthly newsletter of A.F. of M. Local 802.*

## JAZZ TRIVIA ANSWERS

questions on page 4

- |                |                   |                  |                |
|----------------|-------------------|------------------|----------------|
| 1. Cozy Cole   | 3. Tony DeNicola  | 5. Sonny Igooe   | 7. Chuck Slate |
| 2. Sonny Greer | 4. Ed Shaughnessy | 6. Jack Sperling |                |



## From the Desk of Chickie the Jazz Dog

Chickie the Jazz Dog is pleased to announce that the winner of November's "Win This CD" contest is NJJS member Joseph T. Sheppard of Palmyra, Virginia, who received a copy of Doug Munro and La Pompe Attack's *A Very Gypsy Christmas*.



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

## 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.)

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

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

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

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

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

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- 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](http://www.njjs.org) and *Jersey Jazz* for updates.
- **FREE Film Series** — See [www.njjs.org](http://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](mailto:pres@njjs.org) for a catalog.

## Join NJJS

**MEMBERSHIP LEVELS** Member benefits are subject to update.

- **Family \$40:** See above for details.
- **NEW!! Family 3-YEAR \$100:** See above for details.
- **Youth \$20:** For people under 25 years of age. Be sure to give the year of your birth on the application where noted.
- **Give-a-Gift \$20:** NEW! Members in good standing may purchase one or more gift memberships at any time for only \$20 each. Please supply the name and address of giftee. Good for new memberships only.
- **Supporter (\$75 – \$99/family)**
- **Patron (\$100 – \$249/family)**
- **Benefactor (\$250 – \$499/family)**
- **Angel \$500+/family)**
- **Corporate Membership (\$100)**

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

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

Contact Membership Chair Caryl Anne McBride  
at **973-366-8818** or [membership@njjs.org](mailto:membership@njjs.org)  
OR visit [www.njjs.org](http://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

In recent years the Bickford Jazz Showcase has invited **Bucky Pizzarelli** to perform in January, as near to his birthday as they have an open date that works for him as well. This year his return to Morristown is scheduled for Monday, January 30. The iconic jazz guitarist will be 86 by that time, still playing and touring with the enthusiasm of a youngster. "Retire?" he asks. "What would I do?"

The program itself is in his hands, and he has selected **Ed Laub**, his star pupil, to join him on second guitar. His birthday last year was a sellout. There is no reason to think it will be otherwise this time. NJJS fans should immediately notify their jazz loving friends and order their tickets before that becomes a problem. Publicity is going out to the general public — among which he has many fans — as this issue is delivered.

The Saint Valentine's Day Massacre replaces the Great GroundHog Day Jam and thus moves this popular all-star event a bit later in the month, February 13 this year, to be exact. **Herb Gardner** continues to organize the festivities, alternating between his trademark trombone and the Kawai grand piano, wherever he is needed. This year he made an effort to recruit the "band that started it all" at the Watchung Arts Center nearly a decade ago: **Randy Reinhart, Dan Levinson, James Chirillo, Joe Hanchrow** and **Robbie Scott**, with **Abbie Gardner** doing the vocals. It might be a good idea to reserve these tickets well in advance too.

Violinist **Aaron Weinstein**, who has appeared with Bucky here in recent years, will be back on February 27, but with **Jon Weber** playing a supportive piano. The two have honed this duo act at NYC jazz spots, and felt it was time to bring it to the Bickford. You'll want to be among the first in New Jersey to hear them together.

**Jon-Erik Kellso** is assembling his **Bixtet** for the annual Beiderbecke tribute here, this year on March 19. The band roster ought to be complete in time for the next issue, but keep in mind that the Bix Bash is among the most popular of tributes. Each band gives it their own unique treatment though, making it fresh each year. **Rio Clemente** follows quickly on March 26 with a solo evening of his varied piano artistry.



Bucky Pizzarelli

Speaking of variety, there will be plenty of that with three offerings during April, which is Jazz Appreciation Month (JAM!). Guitarist **Marty Grosz** is assembling a group, followed by **Baby Soda**, the popular band from last year's Stomp. The month closes with the noted **Galvanized Jazz Band** coming down from Connecticut, featuring **Fred Vigorito** on cornet. You have a lot of great music in your future!

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

Followers of MidWeek Jazz have had several opportunities to enjoy the **Midiri Brothers** paying tribute to Benny Goodman. Why should they return to the Ocean County College campus for another dose on Wednesday, January 11? Simply because there is so much marvelous Goodman material in their repertoire, and they do it all so well. The anniversary of the

famed Carnegie Hall concert is merely the excuse needed to encourage them to assemble a new and different program.

"The Midiri Brothers small jazz groups and big band arguably represent the classic Benny Goodman sound of the '30s and '40s better than any other musical organization to ever grace my ears," according to the Millennium Music Magazine. "So how did their performance sound? Just like you would expect Goodman to sound if you saw him play live." Clarinetist **Joe Midiri** manages to capture the aura of the King of Swing while still interpreting each piece in his own way and exhibiting his incredible technical mastery of the instrument. Brother **Paul Midiri** is the hot vibes player on the team, reminding listeners why Lionel Hampton was such an important aspect of the Goodman small swing groups.

The brothers also have a talent for attracting impressive sidemen. **Brooks Tegler**, a band leader from the DC area, will be coming up with his period drum set to play in the best Gene Krupa manner. **Dean Schneider** (piano) is their Teddy Wilson, **Pat Mercuri** (guitar) their Charlie Christian and **Ed Wise**, another band leader from Philadelphia, adds his impressive expertise on the string bass. The fan-shaped hall seats the entire audience close to the performers, so swing lovers can have the Carnegie experience without traveling to New York...or back in time.

The audience was surprised — make that amazed — when young **Geoff Gallante** took the stage as a guest of Al Harrison's band and showed off his astounding facility on the cornet. Those who spontaneously stood and vigorously applauded will eagerly return to MidWeek Jazz on February 8 when this fledgling talent revisits with his own trio to play the full evening. Expect a lot of hot jazz and swing material.



The Midiri Brothers

That will be followed on March 7 by **Fête Manouche**, which is **Dan Levinson's** mostly-strings group that plays Django Reinhardt's unique Gypsy Jazz with gusto. They were a huge hit on their first visit, and will be presenting some new material this time. **Emily Asher's Garden Party**, the memorable band from NJJS's 2011 Jazzfest, will make its first appearance here on April 18, with clarinetist **Dan Levinson** and trumpeter **Bria Skonberg** in the front line, supporting Emily's trombone. And it's not too early to order prime seats for **Bucky Pizzarelli's** return on May 30, with **Aaron Weinstein** and **Jerry Bruno** beside him.

## Jazz in Bridgewater

**Somerset County Vo-Tech Auditorium at Ocean County College  
Bridgewater, NJ 08807  
Tickets/Information: (908) 237-1238**

When Jazz in Bridgewater was a regular monthly series, they never failed to celebrate the anniversary of Benny Goodman's Carnegie Hall concert of 1938, and that tradition continues now that all the other months are inactive. The date this time around is Saturday evening, January 21, with last year's low pricing still intact.

**Dan Levinson** is the featured clarinetist with the **James Langton New York Big Band** — the New York part being important because James also has a band back in England. The two have staffed each chair as though fulfilling their fondest wishes, such that it is hard to imagine how to improve upon their choices to any significant degree. The trumpet section has **Brian Pareschi** (a big band leader himself), **Randy Reinhart** and **Bria Skonberg**. Trombonists are **Jim Fryer** and **Harvey Tibbs**. Reed players — saxophones and additional clarinets — are **Will Anderson**, **Pete Anderson** (yes, twins), **Aaron Johnson** and **James Langton** himself. They're backed by a rhythm section that includes **Mark Shane** (piano), **Molly Ryan** (guitar), **Mike Weatherly** (bass) and **Brooks Tegler** (drums). Molly will sing a few numbers, of course.

Their full page ad in this issue details the seating choices and an on-premises dinner/show package that is an absolute steal. The school has a 600-seat hall with Carnegie-like acoustics, conveniently located near the Bridgewater Commons mall, served by Route 22, Route 202/206 and Interstate 287.

*'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.

- **January 18, 2012:** Aaron J. Johnson: Jazz and Radio in the United States
- **February 15, 2012:** *Leonard Brown*: John Coltrane and Black Spirituality
- **March 7, 2012:** Eunmi Shim: Lennie Tristano
- **April 4, 2012:** Radam Schwartz: Organ Jazz

free  
roundtables

#### CONCERTS/PERFORMANCE

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

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

#### SPRING SEMESTER — dates to be announced:

Carrie Jackson: Salute to Sarah Vaughan

The New Generation: Organist Radam Schwartz will lead a group of some of the leading Newark-based young jazz artists. Group to be drawn from some of the current crop of Newark-based young jazz artists, including James Gibbs (trumpet), Curtis Taylor (trumpet), Radam Schwartz (organ/piano), Jamale Davis (bass).

free  
concerts

#### JAZZ FROM THE ARCHIVES

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

- **December 25** – Picks of the Year, Part 1: Host Dan Morgenstern (with input from Archives co-hosts) offers personal best recordings of 2011.
- **January 1** – Picks of the Year, Part 2: Host Dan Morgenstern (with input from Archives co-hosts) offers personal best recordings of 2011.
- **January 8** – Master Owens, I Presume?: Bill Kirchner presents the music of trumpeter (and newly designated NEA Jazz Master) Jimmy Owens.
- **January 15** – Still Analog After All These Years, Part One: Loren Schoenberg plays recordings from LPs that have yet to be re-issued on CD.
- **January 22** – Chu-ology: Host Vincent Pelote examines the music of tenor saxophone giant Leon "Chu" Berry, who in his brief career made wonderful recordings with Fletcher Henderson, Cab Calloway, Benny Carter and many others.
- **January 29** – Leap Year Special: You'll hear "Leap Here," "Lovers' Leap," etc., and a batch of "Lester Leaps In's," courtesy of host Dan Morgenstern.
- **February 5** – What's Up, Doc?: Host Vincent Pelote plays a selection of titles recorded by the great nonagenarian trumpeter Doc Cheatham.

on  
WBGO radio

# Somewhere There's Music

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

We continually update entries. Please contact [tmottola@aol.com](mailto: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](http://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](http://chicoshouseofjazz.com)  
Jazz 6 nights a week

## TIM McLOONE'S SUPPER CLUB

1200 Ocean Ave.  
732-744-1400  
[timmcloonessupperclub.com](http://timmcloonessupperclub.com)

## Bayonne

**THE BOILER ROOM**  
280 Avenue E  
201-436-6700  
[www.arts-factory.com](http://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](http://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](http://www.pianosbarandgrill.com)  
Jazz Thursdays, Piano Bar  
Fridays/Saturdays, Cabaret  
Wednesdays/Fridays

## WESTMINSTER ARTS CENTER/ BLOOMFIELD COLLEGE

467 Franklin St.  
973-748-9000 x343

## Brooklawn

**BROOKLAWN AMERICAN  
LEGION HALL**  
Browning Road &  
Railroad Ave. 08030  
856-234-5147  
Tri-State Jazz Society usual venue  
[www.tristatejazz.org](http://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](http://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](http://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 Marlon Pike  
Tri-IState Jazz Society venue  
[www.tristatejazz.org](http://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](http://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](http://www.arthurtopilow.com)

## Dover

**ATTILIO'S**  
80 East McFarland St. (Rt. 46)  
973-328-1100  
[www.attiliostavern.com](http://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](http://www.bergenpac.org)

## Fairfield

**BRUSCHETTA RESTAURANT**  
292 Passaic Avenue  
973-227-6164  
[www.bruschettarestaurant.com](http://www.bruschettarestaurant.com)  
Live piano bar every night

## Garwood

**CROSSROADS**  
78 North Ave.  
908-232-5666  
[www.xrroads.com](http://www.xrroads.com)  
Jam Session Tuesday 8:30 PM

## Glen Rock

**GLEN ROCK INN**  
222 Rock Road  
201-445-2362  
[www.glenrockinn.com](http://www.glenrockinn.com)  
Thursday 7 PM

## Hackensack

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

## STONY HILL INN

231 Polifly Rd.  
201-342-4085  
[www.stonyhillinn.com](http://www.stonyhillinn.com)  
Friday and Saturday evenings

## Highland Park

**PJ'S COFFEE**  
315 Raritan Avenue  
732-828-2323  
Sunday 1-5 PM Somerset 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

**HOPWELL VALLEY  
BISTRO & INN**  
15 East Broad St.  
609-466-9889  
[www.hopewellvalleybistro.com](http://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](http://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](http://www.whiskeycafe.com)  
One Sunday/month  
swing dance + lesson

## Madison

**SHANGHAI JAZZ**  
24 Main St.  
973-822-2899  
[www.shanghaijazz.com](http://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](http://www.ramapo.edu/berriecenter)

## Manalapan

**MONMOUTH COUNTY LIBRARY**  
125 Symmes Drive  
732-431-7220  
TTY Hearing Impaired: 732-845-0064  
[www.monmouthcountylibrary.org](http://www.monmouthcountylibrary.org)  
Check events calendar  
for occasional concerts

## Maplewood

**BURGDORF CULTURAL CENTER**  
10 Durand St.  
973-378-2133  
[www.artsmaplewood.org](http://www.artsmaplewood.org)

## Manville

**RHYTHMS OF THE NIGHT**  
729 S. Main Street  
908-707-8757  
[rhythmsofthenight.net](http://rhythmsofthenight.net)  
Open jam session  
Wednesdays 7-10 PM

## Mendham

**KC'S CHIFFAFA HOUSE**  
5 Hilltop Road  
973-543-4726  
[www.chiffafa.com](http://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](http://sesamerestaurant.com)  
Monthly Jazz Night,  
call for schedule

## TRUMPETS

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

## Moorestown

**SAINT MATTHEW  
LUTHERAN CHURCH**  
318 Chester Avenue  
Tri-IState Jazz Society venue  
[www.tristatejazz.org](http://www.tristatejazz.org)

## Morristown

**THE BICKFORD THEATRE  
AT THE MORRIS MUSEUM**  
5 Normandy Heights Road  
973-971-3706  
[www.morristownmuseum.org](http://www.morristownmuseum.org)  
Some Mondays 8:00 PM

## THE COMMUNITY THEATRE

100 South St.  
973-539-8008  
[www.mayoarts.org](http://www.mayoarts.org)

## HIBISCUS RESTAURANT

At Best Western Morristown Inn  
270 South St.  
866-497-3638  
[www.hibiscuscuisine.com](http://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](http://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](http://www.famishedfrog.com/thesidebar)

## ST. PETER'S EPISCOPAL CHURCH

70 Maple Avenue  
973-455-0708

## SUSHI LOUNGE

12 Schuyler Place  
973-539-1134  
[www.sushilounge.com](http://www.sushilounge.com)  
Sunday Jazz Nights 7-10 PM

## Mountainside

**ARIRANG**  
1230 Route 22W  
908-518-9733  
Wednesday 7:30 PM

## Mount Holly

**THE FIREHOUSE CAFÉ**  
20 Washington Street  
609-261-4502  
[www.thefirehousecafe.net](http://www.thefirehousecafe.net)



# 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.

## Newark

**27 MIX**  
27 Halsey Street  
973-648-9643  
www.27mix.com

**BETHANY BAPTIST CHURCH**  
275 Market Street  
973-623-8161  
www.bethany-newark.org

**NEWARK MUSEUM**  
49 Washington St.  
973-596-6550  
www.newarkmuseum.org  
Summer Thursday afternoons

**NJPAC**  
1 Center St.  
888-466-5722  
www.njpac.org

**THE PRIORY**  
233 West Market St.  
973-242-8012  
Friday 7:00 PM  
No cover

**SKIPPER'S PLANE STREET PUB**  
304 University Ave.  
973-733-9300  
www.skippersplanestreetpub.com

## New Brunswick

**DELTA'S**  
19 Dennis St.  
732-249-1551

**CHRISTOPHER'S AT THE HELDRICH HOTEL**  
10 Livingston Ave.  
732-214-2200  
Friday Jazz Nights  
Call for dates and times

**MAKEDA ETHIOPIAN RESTAURANT**  
338 George St.  
732-545-5115  
www.makedas.com  
NO COVER  
New Brunswick Jazz Project presents live Jazz Thursdays, 7:30 - 10:30 PM

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

## New Providence

**PONTE VECCHIO RISTORANTE**  
At Best Western Murray Hill Inn  
535 Central Ave.  
908-464-4424  
Monthly Jazz Nights  
3rd Saturday of each month  
6:30-9:30 PM

## Newton

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

## North Arlington

**UVA**  
602 Ridge Road  
Friday 7:00 PM  
Adam Brenner

## North Branch

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

## Nutley

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

## Oakland

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

**RUGA'S**  
4 Barbara Lane  
201-337-0813  
Tuesday thru Saturday 7:00 PM

## Pine Brook

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

## Plainfield

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

**Princeton MCCARTER THEATRE**  
91 University Place  
609-258-2787

**MEDITERRA**  
29 Hulfish St.  
609-252-9680  
NO COVER  
www.terramomo.com/  
restaurant/mediterr

**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

**WIMBERIE'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://terranova-restaurantbar.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@sbtjn.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

**UPROOT RESTAURANT**  
9 Mount Bethel Road  
908-834-8194  
www.uprootrestaurant.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

## Whole Foods Markets

Baldwin Jazz Piano Series  
Tuesday, 6-8 PM/Free

## 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.

1/4; 6:30-8:30 PM NBJP presents jazz vocalist **VANESSA PEREA** and her band. The Zimmerli Museum, 71 Hamilton St. New Brunswick, NJ

1/11; 7:30-10:30 PM; NBJP presents jazz vocalist **ROSEANNA VITRO** and her quartet. Hyatt Hotel, 2 Albany St., New Brunswick. No cover charge.

1/26; 7:30 - 10:30 PM Saxophonist **RALPH BOWEN** and his quartet. Makeda, New Brunswick.

**CARRIE JACKSON QUARTET** at The Priory in Newark, 12/30 Pre-New Year's Eve Celebration. No cover.

Jazz Violinist and Vocalist **DIANE PERRY'S** "Out Of My Dreams" FREE concert 2 PM 1/15; Mahway Public Library, 100 Ridge Rd, Mahwah, NJ 07430; with Ted Brancato, piano; Marc Schmied, bass; Don Williams, drums, and special surprise guest! Two pre-release CDs will be given away! 201-529-READ.

Also visit Andy McDonough's [njjazzlist.com](http://njjazzlist.com)



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