

JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 40 • Issue 2

February 2012



Portrait of Pee Wee Russell, Dave Tough, and Max Kaminsky at Eddie Condon's, New York City c. 1946-48. Photo by William Gottlieb.

Remembering Pee Wee

43rd Annual Pee Wee Russell Memorial Stomp Set for March 4

Before there was a New Jersey Jazz Society, there was the Pee Wee Russell Memorial Stomp. That first Stomp, organized by Society co-founder Jack Stine, an admirer and friend of the great clarinetist, was presented at the Martinsville Inn on February 15,

1970 on the first anniversary of Russell's death. Buoyed by the enormous success of that event, and a follow-up in 1971, Stine and group of jazz fans formed the New Jersey Jazz Society in 1972. The annual Stomps have continued ever since and the

43rd edition is set for March 4 at The Birchwood Manor in Whippany, when five bands will swing out with five hours of hot jazz — to the delight of dancers and listeners alike. Complete details inside.

Story and photos on page 28.

**2012
Pee Wee
Russell
Memorial
Stomp
SUNDAY,
MARCH 4
Birchwood
Manor
TICKETS ON
SALE NOW.
see ad
page 7**

in this issue:

NEW JERSEY JAZZ SOCIETY

Prez Sez	2
Bulletin Board	2
NJJS Calendar	3
Pee Wee Dance Lessons	4
Mail Bag	4
Jazz Trivia	4
Editor's Pick/Deadlines/NJJS Info	6
Crow's Nest	50
New/Renewed Members	51
Change of Address/Support NJJS/Volunteer/JOIN NJJS	51

STORIES

Pee Wee Preview	cover
Big Band in the Sky	8
Norman Granz Scrapbook	15
Waxing Discographic	16
Talking Jazz: Erica Von Kleist	20
NJPAC's John Schreiber	24
Noteworthy	26
Al Caiola Jazz Social	27
Diane Perry Chocolate Valentine	27
Crytzer Jazz/Dance Workshop	27
Luna Stage: Dizzy	30
G. Gallante in Toms River	30
Chiasson Salutes Shearing	30

REVIEWS

Zoot Fest	32
Other Views	34
PS Classics Cast Albums	36
Gerri Allen at Bethany	37
College Jazz	38
Helen Sung at Dizzy's	40
Caught in the Act: J. Herman Celebration/J. Graae	41
Berrie Center: R. Sportiello & Friends	43
Book: Bunny Berigan	44
Book: Clark Terry	46
Follies Revival	49

EVENTS

'Round Jersey: Morris, Ocean	52
Institute of Jazz Studies/ Jazz from Archives	53
Somewhere There's Music	54
The Name Dropper	55

ADVERTISERS

WBGO	5
Pee Wee Russell Memorial Stomp	7
Shanghai Jazz	9
William Paterson University	11
Berrie Center/Ramapo College	13
Arbors Records	17
Hibiscus	21
Full Count Big Band	23
Jazzfest at Sea	31
Riverboat Swing	34
LauRio Jazz	34
PA Jazz Society	35
John Nobile SummerSwing Orchestra	36
WBGO PhotoBlog	38
Diane Perry	39
Swingadelic	40
Sandy Sasso	41
Jim Eigo Jazz Promo	43
Marlene VerPlanck	43
Shelly Productions	43
SOPAC	45
The Theatre at RVCC	47
Arbors Harry Allen Monday Nights	48
CTS Images	50
Princeton Record Exchange	56



Prez Sez

By Frank Mulvaney President, NJJS

I have come to believe that serious jazz fans have a gift that enables them to appreciate rhythmically and harmonically complex music, great musicianship and above all the creativity of virtuosic improvisation. I call it "the ear." I also believe that with the gift comes the obligation to preserve and promote the art form for posterity. That's what the NJ Jazz Society does and I am proud to be a part of the effort.

As you may know jazz was America's popular music from the second decade of the 20th century through the mid-1950s, growing with the popularity of radio and phonograph records. During those 50-odd years, jazz experienced an amazing evolution of the fusion of cultures and new ideas resulting in greater sophistication and a profusion of styles or sub-genres from traditional or Dixie to swing, bebop, Afro-Cuban, Brazilian and later funk, fusion and modern orchestral, exemplified by the wonderful compositions of Maria Schneider. All the subgenres co-exist today and each has its own niche. When television came of age and teenagers found new affluence, things changed and the much simpler rock-and-roll musical form became dominant. Also the visual aspect of musical entertainment gradually became almost as important as the audio nature. Thus, after two full rock-and-roll generations, interest in jazz has greatly diminished and the market today is about

as large as serious classical music. The irony of the situation is that there are more young people studying and playing jazz than ever before in our colleges and high schools. Forty years ago there were only four colleges with jazz studies programs and today there are 70 such programs. It is thus not unreasonable to hope for a real resurgence of jazz sometime in the future. The phenomenal success of Esperanza Spalding may be a harbinger of great things to come. But be assured that the music of Duke Ellington will be heard in the future just as long as we have heard Mozart, Bach and Beethoven.

■ As I write this we are in the process of booking legendary guitarist Al Caiola for our **February 19 Jazz Social** (3:00 PM) at Shanghai Jazz in Madison. Al has recorded 50 albums and has worked with the biggest names in show business including Sinatra and Tony Bennett. He'll have great stories to tell when he isn't making music for us. We have some great program ideas for the remainder of the year, which I'm sure you will enjoy. Note that we always have free raffle items at these meetings, sometimes as many as six pairs of concert tickets to give away.

■ The **Pee Wee Russell Memorial Stomp** March 4 is going to be one of the best ever with four exciting traditional jazz bands of top professional musicians. We have not increased

Stay tuned to www.njjs.org

NJJS Bulletin Board

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

NJJS Members Discounts Hibiscus offers NJJS members a discount of 10% off their check. See ad page 21 The Berrie Center at Ramapo College offers NJJS members 5% off event tickets. See ad page 13.

FREE Film Series...Resumes this month. Some Wednesday nights at 7 PM at Library of the Chathams. See calendar page 3 for details. Best of all? Free, free, free...invite your friends.

FREE Jazz Socials...ongoing. 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 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!

advance sale ticket prices, which are \$25 for members and \$30 for non-members. Tickets purchased at the door still cost \$10 more. (See our ad on page 7 for complete details). Seating is at banquet tables in the huge Grand Ballroom of the Whippany Birchwood Manor. Bring a bunch of friends and reserve a table for 10–14. Food and beverages are available at reasonable prices. I have never heard of a comparable jazz event at that ticket price and can't imagine a better way of spending a late winter Sunday afternoon.

■ I am so pleased that an individual of the caliber of Frank Sole has joined the Jazz Society Board of Directors. But because three directors have stepped down from the board, we are down two in number. We could add as many as eight more without exceeding the limit in our bylaws. If you

would like to be more involved in helping the Jazz Society carry out its mission as a board member, please let me or one of our officers know. Every organization, in order to remain vigorous, requires a steady infusion of new blood. I was new blood five years ago and now maybe it's your turn.

■ On February 28, The Rutgers University Jazz Ensemble will present a musical tribute to Jazz Hall of Famer Charles Mingus. At this event, which will take place in the beautiful Nicholas Music Center on the Douglass Campus of Rutgers in New Brunswick, the Jazz Society will honor Sue Mingus with a Lifetime Achievement Award for her tireless work in keeping her departed husband's legacy alive. Rutgers has, without doubt, one of the finest college jazz ensembles in the country and the program will also feature the RU jazz faculty, which

includes multi Grammy-nominated and three-times DownBeat #1 Jazz Trombonist Conrad Herwig and tenor sax monster Ralph Bowen. Tickets are only \$10 and there is plenty of convenient free parking.

■ There seem to be a number of new jazz venues around the Garden State. Current offerings are listed in *The Star-Ledger* Ticket on Fridays, and NJJazzlist.com has an internet online listing of events for the coming month or so — not to mention our own Somewhere There's Music listings at the back of this magazine. Why not take a chance and check out a place near you. Or you might just get in the car and drive 30 or 40 minutes to see someone you know or have heard about.

See you at The Stomp.



WELCOME RECENT/NEW ADVERTISERS!

NJJS is proud to welcome Diane Perry, Sandy Sasso, PA Jazz Society, Raritan Valley Community College, Berrie Center, Jane Stuart, Holli Ross, Marlene VerPlanck, John Patterson's Full Count Big Band, 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!



for updates and details.

<p>Saturday Jan 21 Co-PRODUCED CONCERT <i>Benny Goodman</i> tribute Somerset County Vo-Tech Hall 14 Vogt Dr., Bridgewater</p>	<p>Sunday Feb 19 JAZZ SOCIAL <i>Al Caiola</i> Shanghai Jazz 24 Main St, Madison 3–5:30 PM</p>	<p>Thursday Feb 23 FREE FILM <i>Ella Fitzgerald: The Legendary First Lady of Song</i> Library of the Chathams 214 Main Street Chatham 7 PM</p>	<p>Sunday March 4 PEE WEE RUSSELL MEMORIAL STOMP <i>George Gee, Warren Vaché, Emily Asher, Mona's Hot Four</i> Birchwood Manor Whippany noon – 5 PM see ad page 7</p>	<p>Thursday, Mar 22 FREE FILM <i>Solo Flight: The Genius of Charlie Christian, plus Red Norvo: Jazz at the Smithsonian</i> Library of the Chathams 214 Main Street Chatham 7 PM</p>
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NJJS Calendar



Pee Wee dance lesson opportunity!

YOU CAN DO IT!

Learn dances useful at the Pee Wee Stomp! Charleston, Collegiate Shag, Balboa, through February. **Saturdays in Jersey City, Sundays in Denville.**

Take just a few or take all! **DISCOUNTS FOR NEWCOMERS!**

The very talented instructor Joe Palmer covers all the bases with a series of classes at two locations between now and February.

Classes are ongoing so please jump right in and register.

See Jersey City Saturdays schedule at www.TheArtistsLab.com

See Denville Sundays schedule at <http://mysite.verizon.net/letsswingnj>

Each class stands on its own. No experience necessary. No partner needed. Please ask Joe any questions you may have. He knows how to get you dancing.

The Mail Bag

I WOULD LIKE TO THANK THE NEW JERSEY JAZZ SOCIETY for recognizing me with the Nick Bishop Award at this year's annual meeting.

For the most part, my work on the NJJS website was the basis for my receipt of this award. I do this work not only to contribute to the benefit of the society, but also because I enjoy doing it. To get an award for something I do for fun feels like I'm getting away with something. But, this does not diminish my gratitude. To quote Yogi Berra, thanks to all my friends for making this necessary.

*Steve Albin
Montclair, NJ*

THE JANUARY 2012 JERSEY JAZZ JOURNAL CAME TODAY.

Thanks for another great issue.

Having read and reviewed the Norman Granz book (*Norman Granz: The Man Who Used Jazz for Justice*, JJ 4001) myself, I was particularly interested in Joe Lang's comprehensive review. Also there were some CD reviews of particular interest.

So I need to send you this fan mail. Good wishes to *Jersey Jazz*.

*F. Norman Vickers
Volunteer Executive Director, Emeritus
Jazz Society of Pensacola, Inc.
www.jazzpensacola.com*

Jazz Trivia

By O. Howie Ponder II

For (Jazz) Lovers Only

Our good friend Sandy Ingham has created this puzzler for all you Lovebirds. Thank you, Sandy!

Valentine's Day is nigh, romance is in the air, so why not serenade your sweetheart with one of these love ditties. No trite "My Funny Valentine" or "Body and Soul" for us; we're offering a selection of less-familiar and even downright obscure tunes, all authored — at least in part — by well-known jazz players. Truth be told, we're not sure they all have lyrics. And some that do are cautionary tales rather than celebrations of love. See how many of the composers you can name.

- | | |
|-------------------------------------|-----------------------------|
| 1. "Someday You'll Be Sorry" | 10. "In Your Own Sweet Way" |
| 2. "Midnight Sun" | 11. "Love You Madly" |
| 3. "Gee Baby, Ain't I Good to You?" | 12. "Shiny Stockings" |
| 4. "Hallelujah, I Love Her So." | 13. "Blue and Sentimental" |
| 5. "Detour Ahead" | 14. "Misty" |
| 6. "Con Alma" | 15. "Ruby My Dear" |
| 7. "You're Looking at Him" | 16. "Whisper Not" |
| 8. "Soul Eyes" | 17. "When Lights Are Low" |
| 9. "My Laurie" | |

(answers on page 50)



Howie also welcomes suggestions for future questions — or comments from readers. Contact him at 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 or 908-273-7827.

TAKE JAZZ TO NEW HEIGHTS

WBGO flipped the switch on a new transmitter & antenna, improving service in the metro area!

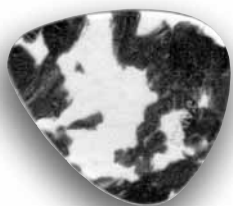
WBGO launched this improved service at the end of 2011, with the support of members, corporate donors and foundations.

The primary goal of the project has always been provide the best possible service to our listeners every day. In addition, WBGO looks to encourage new and returning listeners to tune in to the NJ/NY metro area's only full time jazz radio station.

Tell your friends, and let us know how the signal is where you listen by visiting wbgo.org/signalcentral.

WBGO





The Editor's Pick

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

Reimagining Monk

Jimmy Owens: *The Monk Project* (IPO Recordings – 1022)



According to Wikipedia Encyclopedia, Thelonious Monk is the second most recorded jazz composer after Duke Ellington, which is particularly remarkable as Ellington composed more than 1,000 songs while Monk wrote about 70. And a fact doubly remarkable considering the harmonic, rhythmic and melodic complexity that characterizes Monk's compositions.

But, for NEA Jazz Master trumpeter Jimmy Owens, it's those very complexities that bring so many players to the music. "Thelonious Monk is one of the world's premier jazz artists and composers," Owens says. "Many of his compositions provide even the best jazz artists with musical challenges, such as the opportunity to maneuver through difficult chord changes and execute unusual melodies. I chose compositions that people may have heard before; however, when I arranged the pieces I wanted to give

them a different feeling than how they have been performed in the past. I also kept in mind the musicians whom I'd chosen for the CD because they each could emote what I wanted projected when I arranged the music. When I first started to think about the *The Monk Project*, it was important for me to work with musicians who really understand the blues tradition and know how to emote. Each of the jazz artists really delivers on this project.

Jersey Jazz's Joe Lang — an avowed Monkophile — has already thrown both his knowledgeable thumbs up for this CD in a review last month. I'll just add my "amen to that" by singling out my personal favorite cut on the CD, namely "Blue Monk," slowed to a New Orleans street march tempo moved bluesily along by Wycliffe Gordon's growling trombone.

The personnel for this extremely well-performed opus are: Jimmy Owens, trumpet/flugelhorn; Wycliffe Gordon, trombone; Marcus Strickland, tenor sax; Howard Johnson, tuba and baritone sax; Kenny Barron, piano; Kenny Davis, bass and Winard Harper, drums. The set list is: "Bright Mississippi," "Well You Needn't," "Blue Monk," "Stuffy Turkey," "Pannonica," "Let's Cool One," "It Don't Mean a Thing (If It Ain't Got That Swing)," "Brilliant Corners," "Reflections" and "Epistrophe."

WIN THIS CD *Jersey Jazz* has a free copy of *The Monk Project* to raffle to one lucky reader. To enter the drawing simply e-mail your name and mailing address to chickiejazzdog@njjs.org with the words "Monk CD" in the subject line, or mail your information to the editor at the address in the right hand column of this page. You must be an NJJS member to enter.



CORRECTION We neglected to credit the photo of bassist Jennifer Leitham on page 20 of the January *Jersey Jazz* to photographer Vicki Fox.

Comments? *Jersey Jazz* welcomes your comments on any article or editorial. Send e-mail to editor@njjs.org or mail to the Editor (see masthead this page for address). Include your name and geographical location.

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

NJJS Deadlines The deadline for submission of material for upcoming issues is as follows:
March: January 26 • April: February 26

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

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New Jersey **Jazz** Society
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THE 43RD ANNUAL
**PeeWee
Russell
Memorial
STOMP**

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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

By Sanford Josephson

■ **Bob Brookmeyer, 81, trombonist, composer, arranger, bandleader, educator, December 19, 1929, Kansas City, MO — December 15, 2011, New London, NH.** If Bob Brookmeyer just played the valve trombone, he would be remembered as one of the giants of jazz. But as innovative and brilliant as his trombone performances and recordings may have been, they will always live in the shadow of the legacy he leaves as a composer, arranger and mentor.

In fact, one of the musicians greatly influenced by Brookmeyer — pianist, composer and educator Jim McNeely — believes Brookmeyer's most important role was that of mentor. "I was very lucky," he told *Jersey Jazz*, "that this generous man saw something in me and challenged me to develop what he saw as my talent... While I may have moved into many different areas as a composer/arranger, I still find myself asking, when confronted with a compositional question, 'What would Bob do here?'"

That sentiment is echoed by others. Drummer-composer John Hollenbeck wrote a tribute to Brookmeyer called "Madly missing you" on his website (www.johnhollenbeck.com). As a 14-year-old attending a SUNY Binghamton Summer Jazz Workshop, Hollenbeck recalls hearing the Brookmeyer composition, "Hello and Goodbye" for the first time, describing it as "one of those great Bob pieces that goes through many different moods but maintains an organic thread. At that time, it was decided for me by some unknown force that I was going to be a professional musician. And there was Bob: showing me what music was about, what sound was about, what swing, creativity and forward motion were about."

Composer Ryan Truesdell also posted a special message about Brookmeyer on his website (www.ryantruesdell.com). Brookmeyer's influence on jazz composition, Truesdell wrote, "will be something that people will continually be discovering for generations to come... Bob, all I can say at this point is thank you. Your guidance, support and love have shaped me into the musician I am today."

Another jazz artist frequently mentioned as a protégé of Brookmeyer is the bandleader, composer and arranger Maria Schneider, who studied under him at the New England Conservatory. In a 1999 interview in *The New York Times*, Schneider said, "There was something about being around Bob that immediately increased the expectations I had for myself. The kinds of questions he would pose to me challenged the traditional musical boundaries that I'd automatically confined and resigned myself to. He opened my world."

Brookmeyer began playing professionally as a teenager in Kansas City. He was a pianist with the big bands of Ray McKinley and Tex Beneke but changed to valve trombone when he was with the Claude Thornhill band in the early '50s. At that time, according to Don Heckman, writing in the *Los Angeles Times* (December 19, 2011), "Brookmeyer created a highly personal musical identity for

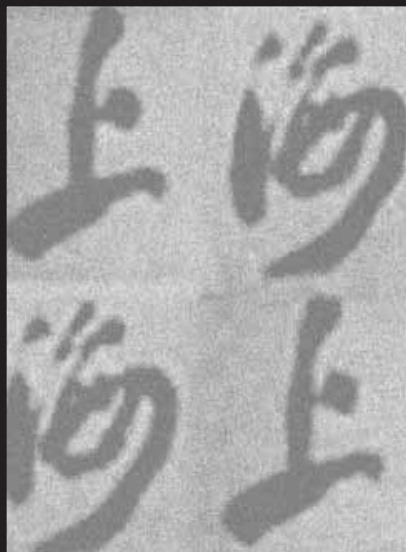


Trombonist Bob Brookmeyer rehearses for a 1982 Kool-New York Jazz Festival in June 1982. Photo by Mitchell Seidel.

himself as a jazz improviser. He arrived on the jazz scene at a time when bebop was the most dominant improvisational style, and trombonist J.J. Johnson one of its most influential practitioners. Brookmeyer took a different path, making the most of the valve trombone's capacity for articulate phrasing, employing swing-driven rhythms, buoyant, often witty, melody-making phrasing and a probing harmonic inventiveness." Brookmeyer's approach to composing and arranging, Heckman wrote, "had a powerful effect on [Gerry] Mulligan's Concert Jazz Band, the Thad Jones-Mel Lewis Orchestra, the Vanguard Jazz Orchestra and Brookmeyer's own German-based New Art Orchestra."

After moving to Los Angeles in 1968 to work in the studios, Brookmeyer battled with and eventually overcame a serious problem with alcoholism. In 1978, he returned to New York to again concentrate on jazz. That's when he began to write arrangements for Mel Lewis's big band, following the departure of co-founder

continued on page 10



SHANGHAI JAZZ

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and bar

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by reservation only
- sun 1/22:** JAN FINDLAY
- wed 1/25:** (closed for private event)
- fri 1/27:** ROB PAPAROZZI
- sat 1/28:** CHINESE NEW YEAR WITH JAVON JACKSON,
by reservation only
- tue 2/14:** TONY DESARE, by reservation only
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BIG BAND IN THE SKY

continued from page 8

Thad Jones. McNeely was a member of that band.

Brookmeyer spent quite a bit of time in Europe in the '80s and '90s, concentrating on writing avant-garde classical music, describing these efforts in a 1999 *New York Times* interview as, "more Boulez than Basie." In 2006, he was named a National Endowment for the Arts Jazz Master and recently received his eighth Grammy Award nomination for an arrangement he wrote for the Vanguard Jazz Orchestra's CD, *Forever Lasting*. His last album, *Standards*, was released a few weeks ago on the ArtistShare label. It features his New Art Orchestra and vocalist Fay Claassen.

Bassist Bill Crow first met Brookmeyer at a jam session in New York in 1951 and played with him in a quintet led by Stan Getz as well as in sextets and quartets led by Mulligan. "Later," he recalled to *Jersey Jazz*, "we were together in Mulligan's Concert Jazz Band, and, when Gerry had holes in his schedule, I was part of the Clark Terry-Bob Brookmeyer quintet. Bob and I both lived in Greenwich Village, and we spent a lot of time hanging out together. I was very sorry when he moved to California and happy when he returned to the New York music scene to write for Mel Lewis's band. When he moved to New Hampshire we stayed in touch via phone and email, but I didn't see him often enough in his later years. I'm very proud of the fine music he produced during a rich, full lifetime, and I will always treasure his friendship."

Of all the musical relationships McNeely had with Brookmeyer, "the most important role Bob played in my life," he says, "was that of friend, almost like an older brother or a very hip uncle. There were many times when I'd drive up to his house in Goshen, NY, on a Sunday. We'd listen to some music, talk about mutes, watch a New York Giants game on TV, get a bite to eat, listen to more music. Those were the days. We'll always have the recordings and scores, the evidence of his creativity and his legacy. But I'll miss Bob the man."



Educator Clem DeRosa, standing right, and some members of the McDonald's Tri-State All-America High School Jazz Band share the bandstand with Benny Goodman, left and his group at New York's Gracie Mansion during opening ceremonies for the Newport-New York Jazz Festival in June 1979. Photo by Mitchell Seidel.

Brookmeyer, who was married four times, is survived by Janet, his wife of 24 years; four stepsons, Ben, Greg, Scott and Cary Bahora; and eight step-grandchildren.

■ **Clem DeRosa, 86, drummer, educator, bandleader, composer, author, May 20, 1925, Long Island, NY — December 20, 2011, Dallas, TX.** DeRosa was truly one of the pioneers of jazz education. His son, drummer Rich DeRosa, chair of the jazz composition department at the University of North Texas, believes his father was, "probably the first guy in the country to start a public school jazz band." That happened in the South Huntington Schools on New York's Long Island in 1955. "By 1961," the younger DeRosa told *Jersey Jazz*, "Walt Whitman High School had achieved national recognition, appearing on both the Johnny Carson and Merv Griffin TV shows."

In 1966, Clem DeRosa moved on to Cold Spring Harbor High School and two of his students there were bassist Jon Burr and trumpeter John Marshall. Burr recalled to *Jersey Jazz* the anticipation in the community when he and other students at the high school heard that DeRosa was going to be the director of music. "His reputation as a pioneering and effective jazz educator preceded him," he said, "to the excitement of our entire community."

continued on page 12

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BIG BAND IN THE SKY

continued from page 10

He was a charismatic figure, and he was profoundly influential on the lives of everyone he touched. I'm a musician today because of him and grateful for his work and his contribution to the world of jazz education."

In addition to his accomplishments as a high school instructor, DeRosa taught master classes at such institutions as Harvard, Juilliard and the Manhattan School of Music. He was also co-founder and past president of the

International Association for Jazz Education and was inducted into the IAJE Hall of Fame in 1990. In 2009, he received the Manhattan School of Music alumni award for achievements in jazz education.

DeRosa began playing with major jazz bands as a 15-year-old. While serving in the Army during World War II, he played with the Glenn Miller band. After the war, he concentrated on teaching but, after retiring from teaching in 1980, began touring as a professional bandleader, fronting the Glenn Miller, Jimmy Dorsey and Benny Goodman orchestras. He has also performed with such musicians as Clark Terry, Phil Woods and Marian McPartland and has co-authored several books. Among his book collaborators were Mel Lewis, Dick Hyman and Michael Moore.

About 10 years ago, DeRosa helped create American Jazz Venues, a non-profit organization dedicated to keeping jazz alive. Supporters include jazz artists, educators and fans. AJV's goal is to expose jazz to new, younger audiences in order to produce a new generation of jazz enthusiasts.

Rich DeRosa considers himself, "fortunate to have had such an amazing person as a father. I remember being seven or eight years old and going to concerts and seeing the dynamic and rare quality he had of bringing kids to their highest level. He always talked to kids in a constructive way, inspiring them as people. A lot of them looked up to him as a father figure."

Clem DeRosa and his wife, Shirley, had recently moved to the Dallas area to be near his son, Rich. He is also survived by a son, Gary, who is a keyboardist; a daughter, Dianne, a baritone saxophonist and teacher; and two grandchildren, Martina and Janice.



Saxophonist Sam Rivers, standing right, performs with the Jazz Now! Big Band in Orlando, Florida in November 1991.
Photo by Mitchell Seidel.

■ **Sam Rivers, 88, tenor and soprano saxophonist, flutist, bandleader, composer, September 25, 1923, El Reno, OK – December 26, 2011, Orlando FL.** Although most associated with the avant-garde jazz movement in the 1960s and '70s, Rivers shifted back and forth between several jazz styles. The son of church choir musicians, he grew up in Chicago and Little Rock, AR. He was inspired by Coleman Hawkins and educated at the Boston Conservatory of Music and Boston University. In 1964, he was hired by Miles Davis on the recommendation of drummer Tony Williams and was featured on the album, *Miles in Tokyo* (Sony remastered). He was eventually replaced in that quintet by Wayne Shorter, but during the '60s he recorded four albums for the Blue Note label with Williams, pianist Jaki Byard and another Davis sideman, bassist Ron Carter. The music on those albums was described as "a landmark of experimental post-bop, with a free-flowing yet structurally sound style," by Nate Chinen, writing in *The New York Times* (December 28, 2011).

In the late '60s, Rivers moved further into the avant-garde when he began playing with the pianists Cecil Taylor and Andrew Hill. In 1970, he and his wife Beatrice purchased a loft in lower Manhattan, which they named Studio Rivbea. It became a center of the avant-garde jazz scene. In the late '80s, Rivers moved back toward the mainstream, working and touring with Dizzy Gillespie. In a 2003 interview with the *Los Angeles Times's* Don Heckman, he explained his musical philosophy: "People couldn't quite figure out where I was coming from. When I came to New York, I was playing with Miles Davis. Then I went with Cecil Taylor, and everybody seemed to think that was what I did. Then, later, when I went with Dizzy

continued on page 14



Jazz at the Berrie Center

at Ramapo College presents

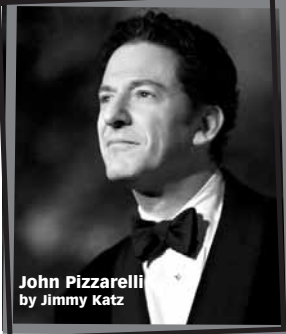
The John Pizzarelli Quartet

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.

Tickets: \$35/32/25; Children under 17: \$18; 5% off regular ticket prices for Seniors, WBGO Radio, New Jersey Jazz Society members and Ramapo Affiliates.



John Pizzarelli
by Jimmy Katz

BY THE TIME I GET TO PHOENIX

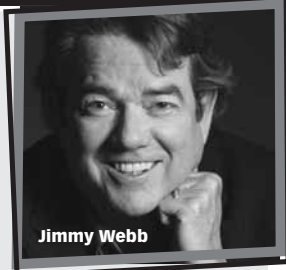
The Legendary Jimmy Webb

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.



Jimmy Webb

The Legendary Count Basie Orchestra

Sunday, February 26

7 PM | Sharp Theater

PLEASE NOTE DATE AND TIME CHANGE

Since 1935, the Count Basie Orchestra has been "The Swingingest Band In All The Land," winning more awards than any other big band in jazz — 17 Grammys and 20 *Downbeat* and *Jazz Times* polls. It's still going strong today as one of the nation's elite performing organizations in jazz, under the direction of Dennis Mackrel.

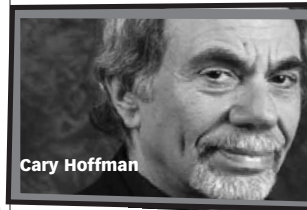
Tickets: \$26/23/20; Children under 17: \$17; 5% off regular ticket prices for Seniors, WBGO Radio, New Jersey Jazz Society members and Ramapo Affiliates.

Frank Sinatra: My Obsession

featuring Cary Hoffman

Saturday, May 5

8 PM | Sharp Theater



Cary Hoffman

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*.

Tickets: \$26/23/20; Children under 17: \$17; 5% off regular ticket prices for Seniors, WBGO Radio, New Jersey Jazz Society members and Ramapo Affiliates.

Paula Poundstone

Saturday, March 24

8 PM | Sharp Theater

You may know her from her numerous HBO and BRAVO comedy specials or NPR's *Wait Wait...Don't Tell Me*. Paula Poundstone is famous for her razor-sharp wit and spontaneity that has audience members at her live shows complaining that their cheeks hurt from laughter and debating whether the random people she talked to were "plants."

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.



Paula Poundstone

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.

Tickets: \$26/23/20; Children under 17: \$17; 5% off regular ticket prices for Seniors, WBGO Radio, New Jersey Jazz Society members and Ramapo Affiliates.

"Forget that Roslyn Kind is Barbra Streisand's kid sister — she's too good and too special to have to worry about comparisons." — *Los Angeles Times*

Box Office: 201-684-7844 or www.ramapo.edu/berriecenter

BIG BAND IN THE SKY

continued from page 12

Gillespie, they said, ‘What is Sam Rivers, the avant-gardist, doing with Dizzy?’ But I think I really benefited from the different things I did. I’m one of the few players who felt comfortable about crossing back and forth.”

According *The New York Times’s* Chinen, Rivers experienced a career renaissance in the late ’90s and beyond. He received positive reviews for two big band albums he recorded for RCA in 1998, *Inspiration* and *Culmination*. During that time, he relocated to Orlando, was invited to play with other jazz musicians at Walt Disney World and, until September 2011, held weekly open auditions for his Rivbea Orchestra at the Orlando musician’s union hall. In 2011, he also released *Sam Rivers and the Rivbea Orchestra – Trilogy* (Mosaic), a three-CD set of recordings from 2008 and 2009. His final live performance was in October in DeLand, Florida.

His wife Beatrice died in 2005. Survivors include his daughters, Monique Rivers Williams, Cindy Johnson and Traci Tozzi; a son, Dr. Samuel Rivers III; five grandchildren and nine great-grandchildren

■ **Bill Phipps, 79, baritone saxophonist, composer, educator, December 25, 1931, Newark, NJ — December 3, 2011, West Orange, NJ.** As a pre-teen, Phipps studied music with his uncle, a marching band director. He performed with the marching band at Ruppert Stadium in Newark’s Ironbound section. His jazz experience began with a big band led by his twin brother Nathaniel. After serving in the Army during the Korean War, Phipps began his formal musical training by earning an undergraduate degree in Music Education from New York University and a master’s degree and teaching certification from Jersey City State College (now New Jersey City University).

His achievements as an educator include teaching junior high school in New York City, teaching and establishing a jazz



orchestra at Essex County Community College and serving as the chairman of fine arts, music and foreign languages at Weequahic High School in Newark. As a professional musician, he performed with a long list of jazz luminaries, including Dizzy Gillespie, James Moody and Wayne Shorter. Phipps was also a charter member of the Newark Jazz Elders, a group of musicians who lived in and around Newark from the ’50s thru the ’70s. Guy Sterling, a former *Star-Ledger* reporter who was closely associated with the Jazz Elders, told *Jersey Jazz* there are two words that described Phipps: “enthusiasm” and “openness.” Explained Sterling, “He would jump in on any song. You couldn’t ask him to do anything that he wouldn’t try. He was so enthusiastic, it was almost like he was a kid with the music.”

Throughout his life, Phipps was an active member of the Sons and Daughters of St. Christopher Benevolent and Charitable Society of New Jersey. He was also closely involved with the Newark Music Project, which worked with author and poet Amiri Baraka on the Barbary Coast Plan, designed to revitalize Newark’s historic coast district.

He is survived by his wife, Barbara; four sons, Thurber J. Cadwell, Rodney Smith, Kyle Bradby and Vincent Wright; two daughters, Loren Phipps-Cadwell, Victoria Dillard; three brothers, Nathaniel Phipps, James Caines and George Phipps; three sisters, Bertha Phipps, Vivian Phipps and Margaret Harris; and several grandchildren, nephews and nieces. Two sons, William Phipps, Jr. and Kurt Bradby, are deceased.

■ **Paul Blair, 69, editor, Hot House Jazz magazine, January 1942, Pittsburgh – December 6, 2011, Brooklyn, NY.** After broadcasting for the Voice of America in the early 1980s, Blair moved to Jakarta, Indonesia, in 1988. He worked as a freelance journalist there for 10 years before he and his wife, Yessy, left for New York, six days after Suharto resigned as president. In New York, Blair became a licensed tour guide, creating SwingStreets: New York Walking Tours, which included a tour of Harlem where he would point out the locations of such jazz landmarks as Minton’s Playhouse, Small’s Paradise and the Cotton Club. He was also a regular contributor to the Jazz Journalists Association’s (JJA) newsletter, *Jazz Notes*. He became editor of *Hot House Jazz*, the monthly jazz magazine, in 2003.

In a tribute on the JJA website, JJA president Howard Mandel described Blair as “a very nice, smart, well-informed and self-effacing man, who will be missed by his friends and colleagues as well as his family.” The jazz writer W. Royal Stokes first became friends with Blair when both were in the Washington, DC, area in the early ’80s. Also writing on the JJA website, Stokes recalled receiving a phone call from Blair in 2003, urging him “to get down to the Embassy of the Republic of Indonesia in Washington, DC, where Indonesian jazz violinist Luluk Purwanto and her husband, Dutch pianist Rene van Helsdingen, would be performing with their quartet. Bolting my dinner, I headed for the train station a mile down the street. Paul and Yessy had become friends with Luluk and Rene in Jakarta. I later interviewed the couple and profiled them in my 2005 book, *Growing Up With Jazz*.” Gwen Calvier, president of *Hot House Jazz*, recalled Blair’s “cheerful outlook on life, his passion for our music and his openness to many different jazz styles.” He made, she said, “a tremendous contribution to what *Hot House* has been about during this past decade.”

In addition to his wife, Yessy, Blair is survived by his mother, two children from a previous marriage, and three grandchildren.



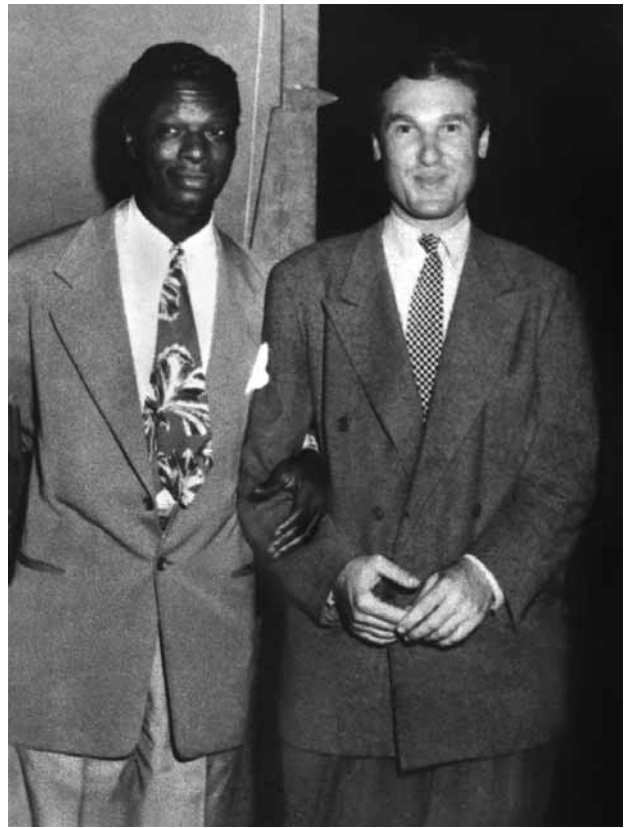
Sanford Josephson is the author of Jazz Notes: Interviews Across the Generations (Praeger/ABC-CLIO). He has written extensively about jazz musicians in a variety of publications ranging from the New York Daily News to American Way magazine and is currently director of marketing and public relations for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

A Norman Granz Scrapbook

Tad Hershorn's just-published biography, *Norman Granz: The Man Who Used Jazz for Justice*, has already received a pile of positive reviews, including one from Joe Lang in last month's *Jersey Jazz*. The author was kind enough to share some of the new book's historic photos with us and we present a few here.

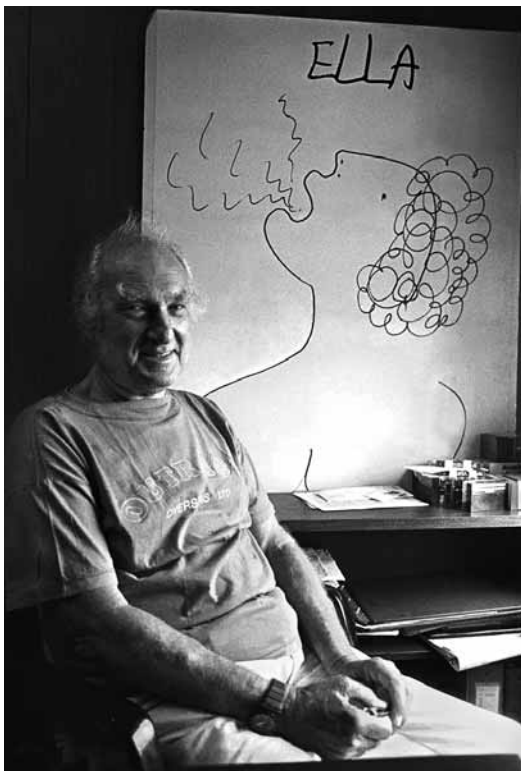


Crowd outside Los Angeles Philharmonic Auditorium for the April 1946 West Coast Down Beat Poll Winners Concert shows evidence of interracial crowds attracted to Jazz at the Philharmonic.



Norman Granz and Nat Cole savor the triumph of the first Jazz at the Philharmonic, staged on July 2, 1944 at Los Angeles Philharmonic Auditorium. The budding jazz impresario identified Cole as the key man during the jam sessions he staged in the lead-up to his national touring concerts.

Photo courtesy of Jean Bach.



Norman Granz projects a breezy confidence in this July 1987 portrait before an enlarged drawing of Ella Fitzgerald by Pablo Picasso, for whom he named his final recording label. It was around this time he had sold Pablo to Fantasy Records. Photograph by Tad Hershorn.



There was no precedent for the open car parade through the cobblestone streets of Tokyo in November 1953 when Jazz at the Philharmonic arrived in the city for a two-week tour of Japan. Photo courtesy of Institute of Jazz Studies, Rutgers University.

Waxing Discographic

(Or: How to Painstakingly Re-Create What's In Phil Schaap's Brain)

By Jim Gerard

Mention the word “discography” to the average person and you’ll draw a blank stare. If asked to define it, the more courageous might guess, “A history of disco” or “an X-ray of your back.” Many jazz fans don’t have a handle on it. And even some self-styled jazz scholars (such as myself) know little of its origins and development, the true scope of its importance, the many issues it raises — from musical to epistemological — and the obstacles faced by its practitioners.

It was with a hazy presumption that I enrolled in what was probably the first academic course ever devoted to it — Ed Berger’s “Discography,” a six-week session held at Swing University — part of Jazz at Lincoln Center’s education wing. (See Sidebar: *The College That Swings*.)

What is discography? It’s a written guide to all of the recording dates, tunes, takes, personnel and instrumentation for a particular musician or band, or for that artistic entity in particular conditions (e.g., as a leader of the session).

It arose out of the passions of early jazz fans in the 1930s and has been used mostly (although not exclusively) in jazz.

Sub-genres include the bio-discography (e.g., Walter Allen’s *Hendersonia*, which combined a biographical account of Fletcher Henderson’s life and a comprehensive audit of his recordings), the solography (a record of all the solos waxed by a particular player), label discography (e.g., all recordings released by Newark’s fabled Savoy) and specialized discographies, which list not only recording sessions but radio, TV and live club/concert appearances and

sometimes transcriptions (large 16-inch disks shipped to radio stations overseas to be broadcast, such as WWII’s V-Disks (“V” for Victory).

Discography is a library science, like indexing — so you might presume such a course to have all the fascination of the Dewey Decimal System.

However, Berger brought to the classroom the superior intellectual gifts and encyclopedic knowledge he demonstrated in his longtime position as associate director at the Institute of Jazz Studies at Rutgers (from which, as he put it, he is “recently semi-retired”) and as author of *Benny Carter: A Life in American Music*, a two-volume landmark in jazz bio-discography.

Berger constructed a surprisingly fascinating seminar that included not just a series of well-organized lectures, but guest appearances by [NJJS Webmaster] Steve Albin, creator of BRIAN, the first (and free) discography software program (www.jazzdiscography.com) and trumpet legend Joe Wilder (whose biography Berger is writing).

Although Berger took pains to establish that discography is not history, “In many ways, it is the most important resource for tracing the music’s history, other than talking to the musicians themselves.”

Discography became important because it documented the essence of jazz — improvisation and personal expression, the primary documents of which are recordings¹ — and not a written score, as in classical music.²



Courtesy of Ed Berger

Discography also aids in the study of musical influences and can yield historical insights into the culture of an era, such as the most popular songs and the prevailing attitudes of the society they reflected. Jazz historian Phil Schaap described discography as “a combination of a road map and jigsaw-puzzle solver.”

Though discography tends to attract scholars, record collectors and miscellaneous fanatics who can use it to track down major discoveries (such as the Bill Savory collection³) as well as minor gems (a rare alternate take of a tune on a little-known stereo version of a Benny Carter mono LP that Berger himself unearthed) — it can yield benefits for the casual fan. “They can use it to find a favorite recording they may have heard on the radio, and what’s available from their favorite artists,” Berger says. (See Box: *Resources*.)

Discography originated in jazz in the 1930s, in response to the curiosity of fans frustrated by the paucity of information on the 78s who wanted to know “Who’s playing on this record?”

The first discographies were published by Europeans — *Rhythm on Record* by Hilton Schleman and *Hot Discography* by Charles Delaunay (who also founded Swing, the first jazz record company).

1. This was due to the parallel development of sound recording and jazz history that made the former primary documents for the latter.

2. However, discography can aid in tracing the evolution of jazz scores over decades; for example, in the work of Duke Ellington.

3. See *New York Times*, August 18, 2010; <http://www.nytimes.com/2010/08/17/arts/music/17jazz.html?pagewanted=all>

continued on page 18

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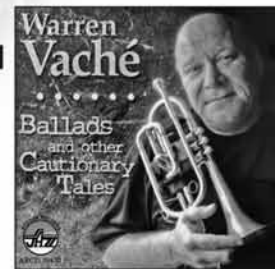
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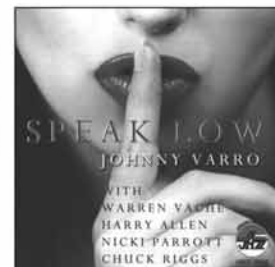
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DISCOGRAPHY *continued from page 16*

Delaunay gleaned information on the early players from music lovers and fans, and claimed that only after his discography was published did record companies start listing personnel.⁴ He also introduced the basic template of all future discographies, which would contain the following information:

- Label
- Leader of the date (the person under whose name the record was issued)
- Title of the song
- List of performers
- Take number
- Matrix number — an alphanumeric identifier for internal record company use, so named because it was etched on a wax matrix from which gramophone records were pressed. It appears between the last groove of the record and the label and was repeated on the label.
- Date of the recording
- Catalog number (Record companies listed their recordings in sales catalogs.)
- Pressing number (This refers to the practice by companies of pressing a batch of records at a time.)

A study of discography requires an acquaintance with recording practices, so Berger devoted one session to the history of recording and showed a film demonstrating the industrial process by which RCA Victor produced a 78 rpm record.

The two best-known general discographies today are Brian Rust's *Jazz Recordings* and Tom Lord's *Jazz Discography*.

Rust, who worked for the BBC, published his first edition in 1961 and had access to

record company files when he compiled this in the 1950s. His chronicle ends in 1942 because, Berger says, "he hated bop and everything that came after that date."

Jazz Discography, the first such work to have been created using a database, emerged in print in 1988 and subsequently was issued on CD-ROM and in an online version (which Lord continually updates).

It is an Olympian project that attempts to document the entirety of recorded jazz — but it has angered the gods of jazz research in ways that illustrate discography's inherent flaws.

Two jazz scholars feel that Lord essentially plagiarized by lifting wholesale from all previous discographies.

Berger thinks that Lord was more naïve than devious, and credits him for compiling original research for the last 30 years of jazz. "Any attempt to record the entire history of jazz is bound to contain errors, since it encompasses hundreds of thousands of artists."

Some of the early discographies listed phantom sessions based on a musician's inaccurate testimony, and subsequent scholars accept such errors as fact and repeat them, generation after generation.

The frequency of errors is amplified if the discographer is "not sensitive to the nuances of jazz," as Berger says of Lord, who approached his herculean task from a computer, rather than a jazz, background. To illustrate this, Berger pointed out that Lord lists all four major musicians named Joe Thomas as one and the same man.

Even if the discographer is a jazz sage, he must confront a multitude of other impediments.

The earliest discographers were stymied by both a lack of data on the record labels

and labels that were intentionally misleading, to disguise a band under contract to another company. (In the late 1920s, Duke Ellington's orchestra recorded under a dozen or so names, often recording the same tunes for three or more labels.)

Variations on this conundrum plagued discographers for decades, as a recording on a major label might also be issued on that label's subsidiary or on the label of a department store (e.g., Woolworth's Embassy Records) that bought the reissue rights to the original recording.

Other problems discographers face:

- Record company archives have been lost.
- Two musicians' union strikes in the 1940s left gaps in recording history.
- Not all past discographies listed records made by American musicians in other countries.
- Non-jazz recordings by jazz musicians have slipped through the cracks. These genres include not just rock and post-1950 pop, but classical, commercials, "easy listening" (e.g., Jackie Gleason's lengthy series), "celebrities" (Warning: may contain Carroll O'Connor), promotional (e.g., stereo demonstration LPs),⁵ "self-improvement" (e.g., "Music to Stop Driving Us Crazy," a 45 released by the Methodist Church in 1959 as part of a campaign to reduce drunk driving that included a tune called "Crazy Driver Blues," featuring — with no apparent irony — Art Blakey and the Jazz Messengers), and film and TV soundtracks (on which many jazzmen recorded anonymously).
- The simple but often-overlooked fact that not all great musicians recorded.

4. Delaunay also claimed that it was only after the publication of his 1938 edition that record companies started keeping personnel records in their personal files.

5. Many featured jazz soloists fighting against booming bongos on a drum kit spread over 50 or more feet. Note: Editor Tony Mottola's father played on some of these, including "Provocative Percussion." In the class, Berger played a sample from volume 4 of the series, which included a version of "I Got It Bad," which he said "might be the worst arrangement of an Ellington tune ever."

6. In fairness, over-dubbing existed as far back as the late 1920s, when RCA took some of Enrico Caruso's early records made with only piano accompaniment, added a studio orchestra, and reissued the recordings. In jazz, Sidney Bechet overdubbed himself on six different instruments on his recordings of "Sheik of

Araby" and "Bechet's Blues" released in 1940. And Charles Mingus overdubbed his bass solos on the *Live at Massey Hall* album and his later LP, *Pre-Bird*.

7. This is not to say there aren't reasons for this proliferation of electronic scissors-and-paste. In the old days, most musicians were in bands and playing and jamming regularly. So they came into the studio ready to record. Today, the musicians on a recording may not even have met, increasing the chances of clams. Plus, they're expected to produce much more music — a 70-minute CD — as opposed to the musicians of the 78 era, who usually recorded four 3-minute tracks (enough for two 78s) in a given session.

8. For one thing, digital technology allowed a change in the tempo of a track without altering its pitch, allowing the tune to remain in its original key.

Advances in recording technology, such as oxide-coated tape and multi-tracking (which allowed for hi-fi sound, editing and over-dubbing)⁶, became landmines for discographers and jazz researchers. The latter presents the dilemma of how to address one recording made over two or more dates with different personnel on each date.

As for the former, one current record producer told Berger, “Out of every 10 tracks no more than three are unedited — and 10 out of 10 vocal tracks.”⁷

The supplanting of analog recording by digital in the mid-1980s made establishing the facts — not to mention venturing critical judgments — about a performance exponentially harder.⁸

Digitalization turned the record producer into a Dr. Frankenstein in headphones. At its most benign, it introduced the studio as another instrument, as with Teo Macero’s collaborations with Miles Davis on *Bitches Brew* and other Columbia LPs.

At worst, the reduction of sounds made by real humans into a series of “0”s and “1”s led to all sorts of disco-mayhem:

- Overproduced CD reissues, often with sound far inferior to the original 78s.
- Tampered reissues of 78 era material, such as when the producer of a Bunny Berigan reissue deleted the singer from a 1936 record.
- A maze of the same material multiply-reissued on a variety of labels and packages with widely divergent sound quality.

Despite this obstacle course of wax, shellac, vinyl and metal, Phil Schaap contends that the greatest burden on discographers and jazz chroniclers is the Internet. “The near-total reliance on the Web and its glut of conflicting, uninformed information posted with no monitoring forces us to repeatedly disprove what has long since been disproved.”

Digital downloading and the iTuning de-contextualization of music into individual tracks (often with minimal information), has in Schaap’s mind, “oddly recreated the same need of 75 years ago, when recordings came with no listings for their content.”

Discographer supreme Berger himself admits that all of these factors illustrate “the dangers of trying to rely too much on discographies when trying to reconstruct the history of jazz.”

So how does the hesitant discographer make order out of this chaos? “Listen,” says Schaap. “A lot.”



©2012 Jim Gerard is an author and journalist who has written profiles of Dizzy Gillespie, Lionel Hampton, Benny Carter and other jazz notables. jgerard@nyc.rr.com; 917-609-1574

THE COLLEGE THAT SWINGS

If discography is too esoteric for your taste, Swing University, the cornerstone of Jazz at Lincoln Center’s educational wing, offers a curriculum devoted to teaching jazz history the old-fashioned way — by guided listening.

The courses range from general surveys to exclusive studies of the music’s most incandescent performers. The faculty is distinguished, comprising both leading jazz scholars such as Swing U’s unofficial dean, Phil Schaap, who teaches a three-level survey course in jazz history, and Ed Berger, to consummate musician-historians such as Larry Ridley and Terry Waldo.

Teaching methodologies range from the straightforwardly academic, to intimate give-and-take. Most provide an insider’s perspective on the jazz world from those who have known and sometimes played with the subjects of their courses.

The winter 2012 term, which began in January, features such offerings as “Lennie’s Listening Lessons,” Connie Crothers’s eight-week course that continues the unique, pioneering pedagogy of her mentor, Lennie Tristano; Ridley on Wes Montgomery, WKCR-FM director Ben Young on Ornette Coleman and “Jazz 201,” taught by Schaap. (I took his now-retired class on Duke Ellington, which only led me to contemplate the benefits we jazz hounds could gain from digitizing his brain. You know — a Phil Schaap app.)

In the spring semester, you can get a crash course in Jelly Roll Morton by Terry Waldo and a personal glimpse of Duke Ellington by his granddaughter, Mercedes. I can testify that the students are enthused, and the class sizes are small enough to generate the cozy informality of a jazz boite.

To learn more about Thelonious Monk, I turned to Dr. Larry Ridley, who graciously invited me to sit in on his four-week class. Ridley works by first creating a relaxed, welcoming ambiance, which springs from his generosity of spirit. Then he delivers the academic goods — he traced Monk’s pianistic lineage (from Ellington and Fats Waller, via Willy the Lion Smith and Meade Lux Lewis) and what musical tropes Monk used to create his unique dissonance.

This material, in turn, is peppered with personal anecdotes about his musical and personal relationship with Monk and other musical colossi, gleaned from a bio that’s a veritable encyclopedia of jazz.

Ridley offers not just knowledge, but that far more precious commodity, wisdom, which great jazzmen seem to inordinately possess. He’s also an entertainer who doesn’t mind jesting with the class, yet takes a gentle but firm exception to a student’s misapprehension. And on the final night, he brought pianist Richard Wyands for some live duets of Monk tunes — world-class talents playing show-and-tell.

As with the other classes I’ve taken at Swing U., I was informed, entertained and respected—in other words, it ain’t no varsity drag. For more information, contact Swing University at 212-258-9922 or <http://jalc.org/jazzed/swingU.html>.

RESOURCES

Thanks to Ed Berger for providing the following list of discographical resources:

Charles Delaunay, <i>Hot Discography</i> (Paris: Jazz Hot, 1936)	www.jazzdisco.com
Hilton R. Schleman, <i>Rhythm on Record</i> (London: Melody Maker, 1936)	www.redhotjazz.com (sound files for pre-1930 recordings, with biographical info)
Brian Rust, <i>Jazz Records 1897-1942</i> (various editions; most recently available on CD-ROM from www.mainstreampress.com)	All Music Guide: www.allmusic.com www.cduniverse.com www.worldsrecords.com (a specialty jazz label).
Tom Lord, <i>The Jazz Discography</i> originally in 26 volumes (1988), now available on CD-ROM and online through subscription from www.lordisco.com . You also can access it at the Lincoln Center Library for the Performing Arts.	www.gemm.com (A consortium of 30,000 independent companies selling on the Internet, they offer many rare, out of print items).
www.jazzdiscography.com (It also offers a free download of the BRIAN discography software)	www.ascap.com (American Society of Composers, Authors and Publishers) www.bmi.com (Broadcast Music Inc.)

Talking Jazz

A Jersey Jazz Interview with Erica von Kleist

By Schaen Fox

The band photo in the liner notes for The Afro-Latin Jazz Orchestra's Song for Chico CD shows 15 men and Erica von Kleist. Her relaxed and happy pose speaks to her confidence as well as her acceptance by her peers. Most people still would not expect to see someone whose name denotes Prussian military aristocracy in that ensemble, nor would they expect the band to be led by a man named O'Farrill.

Although she has yet to spend three decades on this planet, and only 10 years based in New York, Erica has gone from being a busy side-person to leading her own band and from subbing in Broadway orchestras to holding a regular chair in The Addams Family. She has released two CDs, and her first book, entitled A Cool Approach to Jazz Theory. The book is an example of her strong commitment to education as well as her impressive accomplishments.



JJ: I looked into the history of your name and found a von Kleist in the American Revolution.

EVK: A lot of people ask me about the history of my family. It is exciting. There is a really long history of military involvement in my dad's family: the Prussian wars in Germany, the Revolution to World War II. There is a distant cousin, Eric von Kleist, who was a part of the first assassination attempt on Hitler. There is also a famous playwright named Heinrich von Kleist, who is pretty well known in literary circles as well. He actually played clarinet and was a bit of a rebel. I have that in my blood as well. It is a pretty colorful family history. My parents are both very artistic as well.

JJ: Then are you the first professional musician in your family?

EVK: No. My dad, for a long time, was a professional musician. He plays guitar and sings. He did a lot of gigs in Connecticut for wedding bands and teaching. For a good portion of his life, he supported our family being a musician.

JJ: When did you become interested in music?

EVK: There was always music in the household. My dad was always playing records: Billy Joel, Michael Jackson and Stevie Wonder. I picked up my mom's flute one day when I was in third grade, and I remember teaching myself how to make a sound. She had showed me once before, but I taught myself a couple of tunes. That is where it started. It is funny, those random days from your childhood that you vividly remember. For whatever reason, that sticks in my mind.

continued on page 22



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ERICA VON KLEIST

continued from page 20

JJ: I read that Jackie McLean did the artist collective at your high school. Did you take lessons from him?

EVK: No. I went to Hull High School. That school had such an intensive musical program I didn't get involved in the artist collective. I did meet Jackie on several occasions. Once on his birthday Chris Allen, Jimmy Green, Wayne Escoffery and me got into a car with our saxophones and drove to Jackie's house. We played "Happy Birthday" on his front lawn. He came out and said, "Oh, thank you so much," and then checked out each of our saxophones. I was playing on a Bundy Student Model. [Laughs] He looked at me and said, "Oh Bundy — OK," and sort of passed over me. I didn't get my really good horn until a year or two after that. Then we went inside, and we hung out with him for a little while. It was very cool.

I was a really shy kid, so I wasn't the type of person who would call him up and say, "Hey, Jackie, can I come over and have a lesson?" That is one thing I regret, but I am glad I did get to meet him.

JJ: I read that you were in the Jazz at Lincoln Center's Essentially Ellington program three times as a student.

EVK: It was actually four. I was in my school's jazz band as a freshman. I wasn't playing a ton of solos at that point, but I was still there. I feel very lucky.

JJ: I'm very impressed with that program. Would you tell us about your experiences?

EVK: It was just amazing. Especially in high school, a little bit of healthy competition can be a really positive thing. Essentially Ellington is just such a competition. You are learning so much about Duke Ellington's music, the function of your instrument in a big band and how to play in an ensemble. You are excited because you will hear and compete against all these other bands, and you want to sound good. It is such an energizing experience.

I have some great memories. I remember meeting Wynton [Mrsalis] when I was there. He was always so supportive of all the students that came through that competition. I remember playing solos and hearing others play and realizing just how many great young musicians there are out there. It has been great to come back and work with the high school bands as a mentor and clinician. I am going to be working with my old high school this year

when they come back in May. I went up to West Hartford this weekend and saw my old band director and part of their jazz show, and the band sounded great.

JJ: I know you have a special relationship with the great Joe Temperley. Would you say a bit about him?

EVK: He has been such an amazing mentor, friend and colleague to me. He was my private teacher at Juilliard. He is such an honest person but very gentle. He is very good with young people. I got to meet him when he came to my high school to do a clinic, and he was so encouraging for me and my bandmates, just such a nice guy. He is a Scotsman and tells it like it is. He is not afraid to share his honest opinions, but at the same time he is very nice and kind about it as well. I'm really lucky to know Joe Temperley and have studied with him.

JJ: What is he like off the bandstand?

EVK: Oh, he is hilarious. He is part of the comic relief in the band just because of his brutal honesty. He is not afraid to tell his opinion about the music, a TV show or anything. He is so funny. On the stage, he is serious, but it is not a dark serious. It is a happy serious. He is having a great time, and he gives such an amazing positive energy to the band.

JJ: Would you tell us about your experiences making the transition from student to professional musician in New York?

EVK: I was really lucky to have a gig coming out of my last year of Juilliard. I became a member of the Afro-Latin Jazz Orchestra. Actually, during my senior year, we did a two-week tour and I was able to take off from school to do that. We had some pretty steady gigs for several years after that. I also supplemented that with teaching, working with the Diva Jazz Orchestra, and I did some recording sessions. I worked with Chris Potter and was an honest side-person in many bands at that point.

JJ: Before we get too far away from it, how did you get over being shy?

EVK: [Chuckles] I think being in a big band with 20 Latino men helped. [Laughs] Being on the road with the Afro-Latin Jazz Orchestra, you had to speak up for yourself.

JJ: How did you start doing Broadway? I see that you are doing *The Addams Family*.

EVK: Ted Nash approached me one day when *Chorus Line* was running its revival and said, "Hey, you should sub for me at *Chorus Line*." I said, "Yeah, sure. What do I need to do?" I came in and

watched them work and learned the music and started subbing for him. Then another colleague needed a sub when *Gypsy* was running, and I started there. In the meantime, Doug Pruviance and Ted were giving stellar reviews of me to one of the top orchestra contractors and eventually I got a phone call to do *The Addams Family*.

JJ: How do you feel about doing Broadway?

EVK: I really enjoy it 99% of the time. I'm very fortunate to have a great musical director, Mary Mitchell Campbell. The orchestra has great musicians, really positive, wonderful people. Sometimes you can get into an orchestra pit that doesn't share that same vibe. I enjoy the regularity of knowing I'm going to have a paycheck and a gig. I can schedule my life around it pretty easily.

JJ: Is there anything you want to tell us about?

EVK: My new record is out. My band's name is Erica von Kleist and No Exceptions. In 2008, I had a little epiphany. I always wanted to have my own band and get my music and projects off the ground, and it is not going to get done unless it gets done — no exceptions. That is where the band name came from. I had to record a project, and now I'm in the process of heavily promoting it. That is a huge priority for me at this moment.

I also have a jazz theory book that I'm in the process of finishing. It is an illustrated book for teens called *A Cool Approach to Jazz Theory*. I'm self-publishing for the first 500 copies or so. It is the culmination of about five years of work. Part of the reason why I wrote this book is I find that there is this huge lack of understanding of basic jazz chord harmony and theory — especially in middle schools and high schools that have jazz programs. We were talking about Essentially Ellington earlier and as great as a lot of those school bands are, there are usually only a few kids in each band that take the solos. Why are those other kids not soloing? A lot of it is maybe the schools don't have time to have jazz theory in the curriculum. Maybe the kids are a little scared to solo and not sure what to do. I'm hoping that this book is going to make that material a lot easier to learn and a lot more user friendly, especially for kids being that it is illustrated.

JJ: Do you have any souvenirs from your career that you would tell us about?

EVK: I have a whole bag full of programs of things I have done, but I don't have any souvenirs in particular. Maybe in 10 or 20 years when I look back at that stuff I'll say, "I'm so glad I kept that or asked for that picture with that person." I've had a lot of great experiences for someone who is still under 30. I feel that I've had a great career so far.

Mostly that is in the form of memories of experiences I've had.

JJ: Do you have any hobbies or ways to relax away from music?

EVK: I do a lot of cooking. Actually these days not so much with the late night *Addams Family* schedule, but I love cooking just about anything. I like to make homemade pastas, soup and stews, seafood dishes, cakes, things like that. I'm a big foodie, so I love going to those specialty markets and getting all those specialty foods you can't find at your local Foodtown. [Chuckles] That is one of my big things to do. I also paint and do drawings. I'm hoping to have an art show one of these days. Those are the big things I like to do to get my mind off of music.

JJ: Do you have any tips for staying sane on the road that you would recommend?

EVK: Exercise, drinking lots of water, eating lots of fruit, just taking care of yourself physically really helps with the mental and musical aspects, I find.

JJ: Actually are you on the road much anymore?

EVK: Not these days. I'm trying to book a tour for my band. I've been performing quite a bit with Secret Society. I'm one of the original members of that band. We are going to be on the road in June to do some Canadian festivals. I'm going to be going to Cuba later this year for a program called Horns for Havana. It started when the Jazz at Lincoln Center band went to Cuba last year. They found that so many of the young musicians there

have instruments that are falling apart. They barely have any reeds, the instruments are held together with paper clips. It is really sad, so I'm one of the musicians that will go to Havana. We have a couple of sponsors giving us instruments, and we will do workshops and clinics there for about a week. I'm excited about that. It will be the second time I've been to Cuba. I went for the 2000 Havana Jazz Festival with that group from Hartford with Zaccai and Luques Curtis. We performed and were guests of Chucho Valdez. It was a great experience. I'm looking forward to going back with a new perspective on things and going with new instruments for the kids.

JJ: Are there any exceptional gigs you have had that stand out in your memory?

EVK: One of the most amazing experiences I've had was performing with Chris Potter and his 10-piece group. That I did in 2005-06. We performed at the Jazz Standard for three nights. I was lucky enough to be the flautist in his band. It was amazing. He wrote some amazing music for the album *Song for Anyone*. It is great. It is one of his first times writing for strings, and he did a phenomenal job. We recorded it a year later.

JJ: How about any gig that was on the bizarre side?

EVK: I remember a gig with the Diva Jazz Orchestra in upstate New York. We were at a music festival held at a casino/horse racing track. We were playing in a tent set up pretty much right next to the track. We were only about 50 to 100 feet away from the running horses. The races are going on, and we start our set, and the track manager comes over and cuts us off in the middle of a tune and tells us to stop playing. "Your music is so loud you are startling the horses." [Chuckles] Then the festival manager said, "Well, you have to keep playing." So they had a race every four or five minutes, and every time a race started, Sherrie would cut us off. In the middle of a solo, we had to stop immediately, wait for a minute and a half while Sherrie told jokes, then pick up the chart where we left off. The life of a musician!

JJ: That is funny. Along that line, how do you feel about playing for a really noisy crowd?

EVK: The gigs musicians do run the gamut from cocktail hour to audiences who have no or very little reaction at all. You've got to know that if you play for an audience, you are also playing for yourself. Sometimes if I think the audience is not paying attention I just use it as band practice. Sometimes I'll play the same song in one set if the people are really not paying attention, and we need

to rehearse it more, and they don't even notice. That is rare. You try to be professional and do your best. Not every gig is going to be super memorable, but it is what it is.

JJ: Do you perform with your husband Michael Webster?

EVK: We do. My husband has a great band called Leading Lines. He has a CD out, and it features woodwinds and strings. He is a great composer and orchestrator. He's performed with me as well, and it is great to play together. Our schedules are so crazy we don't get to see each other very much. So it is nice to play a gig together once in a while.

JJ: Can you recommend a film or story or anything to give us an idea of what a musician's life is like?

EVK: There are great documentaries about various musicians. I was really inspired by a movie called *Calle 54*. It is basically a collage of performances by the men and women who have shaped Latin Jazz. They do a background on Bebo and Chucho Valdez, Fort Apache, Tito Puente, and a lot of amazing Latin Jazz, Afro-Cuban musicians. I really recommend it to give you an idea of where that culture comes from and the scope of their artistic amazingness.

JJ: What got you interested in Latin Jazz?

EVK: Growing up in West Hartford, I got to know Zaccai and Luques Curtis. They have a band called The Curtis Brothers. I think I played my first gig with Luques when he was about 12 and I was 13. The music was pretty much all Latin Jazz. One of our mentors was Andy Gonzalez, the bass player for Fort Apache. He steered us in the right direction and showed us great recordings. I learned so much about Latin music and feel fortunate to have been exposed to it at such a young age. I was able to internalize Latin rhythms and feel them naturally so that now when I play in Latin Jazz groups, I feel that I fit in musically.

JJ: Has anyone given you career advice that was helpful and would like to pass along?

EVK: On several occasions, my mentors and colleagues have reminded me to be creative and remember that this is an art form. My dad says that you play music, and it is called playing music for a reason. You play, you are having fun, and you interact with people. That is when your creative juices are going to start flowing, and you come up with new stuff.

JJ: That is a good thought to end with. Thank you for doing the interview.

EVK: OK. Cool. Thank you so much. JJ

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



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For New CEO, Jazz is Right at Home at Newark's NJPAC

By Sandy Ingham

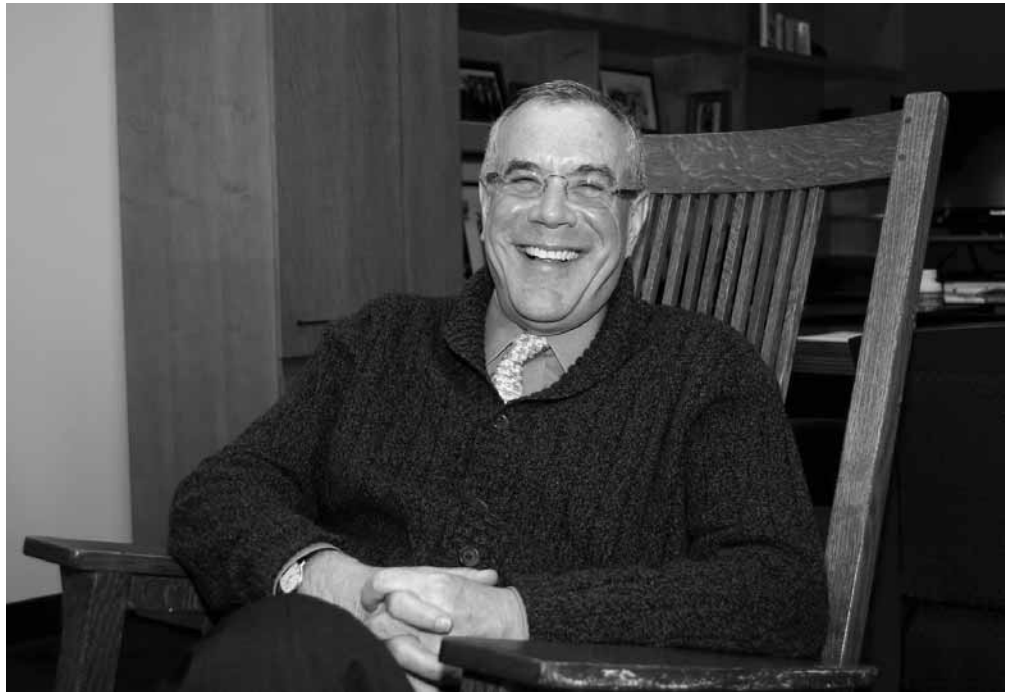
Photos by Tony Mottola

John Schreiber is the new CEO of the New Jersey Performing Arts Center in Newark, the state's premier concert hall. He's also a lifelong jazz fan, which is good news indeed for the state's jazz community — both performers and audiences.

Schreiber welcomed *Jersey Jazz* editor Tony Mottola and this co-interviewer into his comfortable office at NJPAC on November 29 — an office adorned with photos, posters and plaques reflecting his 35 years as a jazz festival and Broadway show producer and marketer for public radio, museums, and most recently for the filmmaking company behind socially conscious movies such as *An Inconvenient Truth* and *Waiting for Superman*. A vintage copy of the Canadian jazz magazine *Coda* tops his coffee table.

Turns out Schreiber, 56, was familiar with editor Mottola's father, the late Tony Sr., the renowned guitarist, and reminiscences about him were woven throughout our hour-long conversation. And he also mentioned an early connection with the New Jersey Jazz Society: In the 1970s, working for Festival Productions honcho George Wein, he helped put on the Society's annual jazz picnics and "piano spectaculars" at Waterloo Village, and he recalled NJJS co-founder Jack Stine's pivotal role in putting those concerts together.

NJPAC's current season was booked prior to Schreiber's arrival July 1, and includes upcoming performances by Wesla Whitfield on February 10, Hugh Masekela on February 25, Herbie Hancock Quartet on March 23 and Jake Shimabukuro on April 14. But the 2012–13 season will have Schreiber's imprint all over it, starting with an ambitious several-day, city-wide jazz festival in mid-October that will be named for James Moody, the irrepressible saxophonist, flutist and occasional vocalist who grew up in Newark and who died at 85 in 2010.



NJPAC CEO John Schreiber poses in his office which overlooks Sarah Vaughan Way.

Details are still to be worked out, but the festival is likely to include:

- A night of Moody's music, arranged for orchestra arranged by Robert Farnham, with an array of guest stars and perhaps the New Jersey Symphony Orchestra.

- A re-creation of the famous Miles Davis-Gil Evans *Birth of the Cool* sessions, again with an all-star band. Who's on trumpet is to be determined.

- An international vocal competition named for Newark native Sarah Vaughan, for which outreach efforts have already begun to attract great singers from all over the world.

- The world premiere of a musical being composed by Allen Toussaint, the New Orleans songwriter extraordinaire, and *Ain't Misbehavin'* creator Murray Horwitz. The musical is inspired by a chapter in a book by Mary Pope Osborne, author of the wildly popular *Magic Tree House* children's book series that has sold more than 100 million copies. The chapter, entitled "A Good night for Ghosts," is about time-traveling kids

landing in New Orleans in 1911 and encountering a young Louis Armstrong. "They convince Louis to keep playing his trumpet, and he could change the world," summarized Schreiber. Ms. Osborne's husband Will is the musical's lyricist. Schreiber envisions the show touring schools, giving kids a taste of jazz, and perhaps inspiring the world's next "Satchmo."

- Free concerts in Newark parks, possibly tie-ins to Moody-related music in jazz clubs, and an exhibition about Moody's early years in Newark, coordinated by the Institute of Jazz Studies at Rutgers.

Schreiber is a great believer in exposing young people to jazz, and wants to develop a music and civics curriculum for schools emphasizing the importance of the music as an example of democracy in action. Kids of nine or ten years old have ears that are "wide open" to adventurous new sounds, he said. He mentions during the interview the jazz education "Jazz For Teens" program at NJPAC run by Don Braden, the Jazz House Kids program in Montclair, and work that

bassist Christian McBride does with youngsters. Such efforts not only can yield new musicians but also build future audiences, he said.

Schreiber got to know James Moody in the mid-1970s after he was hired by Festival Productions founder George Wein to help set up and break down stages at the many jazz festivals Wein produced.

Moody “exemplified the spirit of jazz,” he said, a free spirit who loved interacting with fellow musicians, and who “just made you feel better to be with him.” He was so confident in his musical ability that he was comfortable letting his truly funny character be part of his performance, Schreiber recalled.

Asked for an example, Schreiber cited a 1979 tour set up by Wein that took a Dizzy Gillespie group that included Moody, and the Cab Calloway big band, to Europe. Calloway closed the show, and as he called out “hi de ho,” the audience

chanted fervently along, spurred on by an arm-waving Moody at a corner of the stage, posing as a conductor but keeping out of sight of Calloway, never noted for his sense of humor. (The celebrated 1941 Dizzy Gillespie spitball incident is recalled.)

The CEO is delighted that NJPAC will “shine a light” on Moody and Sarah Vaughan and “expose them to a younger audience who may not know who they are.” He expects the festival to become an annual fixture.

And he plans to offer opportunities to the “many wonderful jazz musicians” who call the state home, to collaborate with college and high school programs and perhaps have NJPAC be a site for competition finals.

Also in the works: occasional Sunday jazz brunches at the center’s Theater Square restaurant, with live broadcasts of Michael Bourne’s WBGU radio shows. **JJ**

Sandy Ingham is Jersey Jazz’s roving reporter



Sarah Vaughan at the Apollo Theatre, 1955. Photo © Esmond Edwards/CTS IMAGES

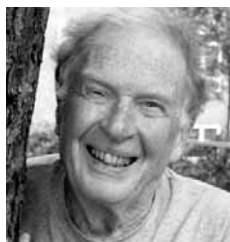
SALUTING TWO NEWARK JAZZ ICONS

New NJPAC head John Schreiber is planning an ambitious

several-day, city-wide jazz festival that will be named for James Moody, the irrepressible saxophonist and flutist who grew up in Newark. The festival will include an international vocal competition named for Newark native Sarah Vaughan, outreach efforts for which have already begun to attract great singers from all over the world.

James Moody performing at Newark’s Lincoln Park Jazz Festival in 2008. Photo by Tony Graves.





Noteworthy

Fradley Garner International Editor *Jersey Jazz*

ORGANIST-GUITARIST DUO BRING DOWN AUSTRIAN STEEPLE ... ON THE TRAIL OF ARGENTINA'S OWN SOUND ... KEVIN ELLINGTON MINGUS DIRECTS VIDEO ON GRANDPA CHARLIE ... GARY BURTON TEACHING IMPROV ONLINE ... MAKE WAY FOR TRUMBauer & BEIDERBECKE

AT THE "MOST UND JAZZ"

festival in Fehring, Austria, last fall, Europe's leading jazz organist, **Barbara Dennerlein**, met and performed with the young Austrian guitarist **Edi Köhldorfer**. The setting, Barbara tells me, was "a little church with a wonderful pipe organ, built in the famous Austrian workshop founded by Franz Rieger." This was the first time the two had played together, and — as the festival promoter had predicted — it brought down the steeple. A live album was cut. "I edited and mixed it in my studio," says Barbara, "and I'm happy with the sound. What's unusual is that this pipe organ let me do much more 'virtuoso' soloing than in other organ duos where I'm mainly just comping with chords." The duo album, yet to be titled, will be released this summer. BarbaraDennerlein.com

REAL BOOK ARGENTINA, with at least 324 compositions by various national composers, was published online recently in Buenos Aires. The book aims at disclosing the roots of a nation's music, and revealing what makes that music unique in the world. **Esteban Schinkman**, the compiler, is a keyboards player, teacher and "primal force" on the Buenos Aires jazz scene. He described it at the outset as a search "to identify ourselves stylistically." While "American jazz musicians know exactly what their roots are," he said, "it's different here." Recordings of all 324 songs are yours online — so you can take part in the analysis as well as the pleasure. What makes the jazz of Argentina distinct? Click on <Real Book Argentina> and listen to, download, even stream it for free.

KEVIN ELLINGTON MINGUS is the grandson of the heralded bassist and composer **Charles Mingus**. Kevin was born three years before his grandfather died. He took up the bass at 12 and turned 14 before learning that his grandpa not only played the instrument but had become world famous on it. Kevin's campaign to raise \$45,000 to produce an independent video about Charles reached its



Barbara Dennerlein at the Rieger pipe organ in Fehring, Austria.

goal on December 18. His grandfather's estate and widow, **Sue Mingus**, have dissociated themselves from it. Kevin, the film director, plans to interview musicians and others who knew Charles while they're still alive, in his quest to "discover the truths behind the legend of the grandfather he never knew." Pledges are still welcome. Google "Mingus on Mingus" and watch the young man's charming promo video.

"GARY BURTON. JAZZ IMPROVISATION"

is the title of a 12-week course being taught online by the vibraphonist and six-time Grammy award winner **Gary Burton** via Berkleemusic.com, the conservatory's online extension school he founded. The first semester began January 9. "When I was a Berklee professor," Gary writes on his home page, "my favorite activity was teaching improvisation, so it was pretty natural for me to translate my teaching approach into the online format." The course starts with a rundown on technical information, analysis and interpretation. Burton delves into the intricacies of on-the-spot performance, including shaping solos, using dynamics effectively and

playing with an ensemble. During the winter term, students review compositions by **Duke Ellington, Thelonious Monk, Chick Corea, Michael Gibbs, Carla Bley** and **Steve Swallow**. Visit Berkleemusic.com for more details.

JJ

WEB HIT-OF-THE-MONTH

THERE WAS NO VIDEO for the old titans. In fact, many were never filmed. But you can't imagine jazz without them. So listen to Frank Trumbauer and Bix Beiderbecke's "Singin' the Blues" — even though nobody's singing. www.jazzonthetube.com/page/77.html

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


February NJJS Jazz Social Presents Guitar Legend Al Caiola

Like Frank Sinatra, Jersey City native Al Caiola got his start in music as a teenager at the city's WAAT radio station. He served in the Marines during World War II, where he played alongside Bob Crosby and toured much of the Pacific Theater, until the bandmembers were assigned to active combat in the assault on Iwo Jima. After the war, he used the G.I. Bill to study music composition and theory at the New Jersey College of Music. Not long after graduating, Caiola was hired as a staff musician by CBS radio in New York, and he spent much of the subsequent 50 years working as a guitarist in the city's busy recording and broadcasting studios.




Photo by Arnie Goodman

He's recorded over 50 albums as a leader and worked with some of the biggest stars in music, including Elvis Presley, Frank Sinatra, Sarah Vaughan, Peggy Lee, Rosemary Clooney, Bobby Darin, Buddy Holly, Paul Simon and Tony Bennett to name a mere handful.

Al will perform with bassist Gary Mazzaroppi, and share memories of a storied musical career, at this month's NJJS Jazz Social at Shanghai Jazz in Madison at 3 PM on Sunday, February 19. This is a must-see event for jazz guitar fans. 

Sweet Chocolate (and Jazz) for Valentine's Day

Jazz violinist and vocalist Diane Perry and her quartet will be performing a February 14 chocolate tasting event to promote her upcoming release *Out Of My Dreams*, at the Club Room of Local 802, 322 W. 48th Street, NYC, between 5:30 and 7:30 in the evening. Why not stop by, hear some great jazz, and try some delicious treats before heading out to that special dinner, or on the way home from work? You must be on the guest list to attend, so please call 908-447-1395 between 12 and 9 PM for more information or to reserve, and tell her you are a NJJS member! 

Dance Better: Learn About Jazz!

If you're going to be near Seattle, WA this March 11, sign up now for a music workshop created especially for dancers at the Century Ballroom. But don't fret if that's geographically impossible; internationally acclaimed swing bandleader Glenn Crytzer will be bringing the workshop on the road in the near future.



Whether you're an experienced dancer or just starting out, Glenn will help you take your dancing to the next level by helping you to understand the music and its history from the inside out. By the end of the day, you'll be hearing more in the music than the best dancers in the world hear!

Mostly it'll be talking and listening to music, with maybe a few steps danced. The following sessions will enlighten you:

KNOW YOUR ROOTS! Jazz History I & II

USE YOUR EARS! How To Listen To Jazz I & II
You'll never listen to jazz the same way again!

You'll want to stay in touch with Crytzer.

Subscribe to his newsletter at www.syncopators.net. 

43rd Annual Pee Wee Russell Memorial Stomp Set for March 4

NJJS's founding event is one of the country's longest running trad-jazz parties, and this year's Stomp features returning favorites and new sensations guaranteed to chase away those late winter blues.

Presenting five hours of near non-stop music, the Stomp also offers a cash bar, paid food buffet and jazz CDs for sale. The event returns once again to the beautiful Grand Ballroom of the Birchwood Manor in Whippany, replete with its raised performance stage, spectacular vintage chandeliers and huge hardwood dance floor. The fun starts at noon on Sunday, March 4. Here are the bands that will be performing, along with the NJJS's 2012 college scholarship quartet. Full details can be found on page 7 of this issue.

THE ONLY CHINESE-AMERICAN SWING BIG BAND LEADER, GEORGE GEE IS UNIQUE IN SO MANY WAYS. The snap in his fingers, the shuffle in his step and that unbridled joy he radiates and spreads like ecstatic wildfire to all his world-class musicians make immediate and permanent impressions on audiences, musicians, and dancers.

It must be in his DNA — ever since he was a kid, all George ever wanted to do was lead his own big band.

A native New Yorker, George always loved music. He grew up with rock 'n' roll and R&B — but also developed a powerful passion for swing — especially the big band styles of Count Basie, Duke Ellington, Lionel Hampton, Glenn Miller, Tommy Dorsey, Benny Goodman, Louis Jordan, Frank Sinatra, Cab Calloway and other legends. At the renowned Stuyvesant High School, George wowed the crowds with his flashy bass showmanship in the school's jazz band.

A day after interviewing his idol, Count Basie, for his college radio station, George assembled his own 17-piece big band — the Make-Believe Ballroom Orchestra.

Throughout the 1980s, George spread his swing gospel throughout the Pittsburgh tri-state region — from rowdy frat houses to black-tie society galas, corporate events and top nightclubs.

He returned home to New York City in 1990 and assembled top musicians to continue living his dream. George's powerhouse 17-piece Swing Orchestra and 10-piece Jump, Jive & Wailers put a new twist on big band favorites and deliver rollickin' roadhouse boogie! With the Wailers group, which George

calls his "Economy Big Band," he's able to travel around the United States and the world headlining swing and lindyhop dance events, and his bands have become the darlings of the NYC dance scene with their regular shows at Manhattan's Swing 46.

"We've traveled a long road — many long roads — and I'm proud to say that today, swing music, jazz, and the big band art form are not only alive and well, but enjoying their widest popularity since their heydays," the irrepressible bandleader declares.



Pee Wee Russell Memorial STOMP

TROMBONIST AND VOCALIST EMILY ASHER IS A RISING MUSICAL PERSONALITY IN NEW YORK CITY,

leading her Garden Party and The Emily Asher Quartet, and making regular appearances with the Brooklyn-based Baby Soda Jazz Band. She toured North America with the groundbreaking Mighty Aphrodite Jazz Band and Europe with New Orleans's Tuba Skinny. Emily has performed at small private events for Kofi Anan, Barbara Walters, Tom Brokaw and distinguished foreign diplomats. This past year Emily recorded and performed with Wycliffe Gordon on his *Hello, Pops!* tribute to Louis Armstrong, and performed in Nicholas Payton's Television Studio Orchestra. Her bold, expressive style has led to her sharing the stage with Branford Marsalis, Frank Wess, Anat Cohen, John Allred, Aaron Diehl, Michael Dease and many others.

WARREN VACHÉ HAS BEEN ASTOUNDING AUDIENCES FOR DECADES

with his superb cornet, trumpet and flugelhorn stylings. His music conveys incredible warmth, playing with a burnished tone and intelligent



improvisations. He has performed and recorded with such luminaries as Benny Goodman, Rosemary Clooney, Benny Carter, Hank Jones, Gerry Mulligan, Woody Herman, Ruby Braff and Bobby Short among many others.

He can also be found in the company of many leading contemporaries, such as Phil Woods, Jon Faddis, Terrell Stafford, Howard Alden, Jessie Davis, Alvin Queen, Brian Lemon, Tony Coe, Alan Barnes, Richard Wyands, Bill Charlap, Harry Allen, John Allred and the Lincoln Center Jazz Orchestra...the list is a virtual "who's who" in jazz, spanning every style in the history of the music.

Coupling a beautiful tone with a chance-taking style, he utilizes the complete range of the jazz vocabulary. His influences include Louis Armstrong, Ruby Braff, "Pee Wee" Erwin (with whom he studied for many years), Roy Eldridge, Bobby Hackett, Clifford Brown, Blue Mitchell and Billy Butterfield — from this group of extraordinary musicians, among others, Mr. Vaché has coalesced his own inimitable style. A guest artist on countless record dates, Warren has recorded over 35 albums under his own name including the award-winning *2gether* with Bill Charlap, and many other acclaimed albums such as *Polished Brass*, *Easy Going*, *Warm Evenings* (with the Beaux-Arts String Quartet), *Mrs. Vaché's Boys* (with Allan Vaché), *Warren Plays Warren* (with Randy Sandke), *What Is There To Say* (with Joe Puma), and his latest, *Don't Look Back*, (with the Scottish Ensemble).

MONA'S HOT FOUR FEATURING TAMAR KORN.

Mona's Hot Four evolved out of a weekly trad-jazz jam session started in 2007 by Dennis Lichtman. The adventurous, open spirit of the weekly gig has attracted many notable special guests and spawned exciting and spontaneous collaborations, many of which were captured during the recording of the band's new CD, *Live At Mona's*.

The atmosphere of the weekly session was inspired by the famed traditional Irish music sessions that had taken place at Mona's every Monday for over 10 years — a laid-back environment that welcomes guest musicians with open arms, while keeping the music hot. Pianist Gordon Webster and bassist Cassidy Holden (both also of the Cangelosi Cards) became regulars in the "house band" in late 2007 and soon after, the great guitarist/banjoist Nick Russo came along. (Jesse Gelb will sitting in for the travelling Webster at the Stomp.)

Mona's has become "ground zero for an emerging late-night scene of young swing and traditional jazz players," writes Will Friedwald in the *Wall Street Journal*.

A big part of the magic of MH4's Tuesday nights are the special guests who stop in to hang out and play a tune or 10 — a veritable "who's who" of the trad-jazz scene in New York and beyond. Members of Vince Giordano's Nighthawks (including Vince himself), Woody Allen's New Orleans Jazz Band, The Punch Brothers, and countless other top-echelon musicians frequent the sessions. **J**



Luna Stage Jazz Series Presents Dizzy Gillespie Tribute

Luna Stage continues its new series, *Music In The Moonlight: An Intimate Evening of Jazz* on February 26 with a concert by acclaimed bassist John Lee. Mr. Lee will be accompanied by trumpeter Bruce Harris and guitarist Yotam Silberstein in the performance of *The Religion of Bebop: A Tribute to Dizzy Gillespie*. The show is the second of three jazz concerts this season in the new series. The final concert will be held in the spring, with date and artists to be announced.

Dizzy Gillespie often compared music to religion, noting "It doesn't reveal all of itself at one time."

South Orange bassist John Lee spent eight years with the Dizzy Gillespie quintet and



Dizzy Gillespie, New York City 1947.
Photo by William Gottlieb.

big band. He also helped create the Dizzy Gillespie Alumni All-Stars. In this 90-minute concert at Luna Stage, he will lead a trio playing music associated with Gillespie.

Trumpeter Bruce Harris studied under Gillespie's protégé, Jon Faddis, at the Conservatory of Music at Purchase College. Guitarist Yotam Silberstein is a current member of the Dizzy Gillespie Alumni All-Stars.

Bruce Harris's affinity for music began as a child after viewing Spike Lee's *Mo' Better Blues*. His journey continued at Purchase College under Faddis's guidance. Harris completed his BFA Degree in 2004. Since then he has performed with stars like

Marcus Strickland, Dave Brubeck and in legendary big bands such as the Artie Shaw Orchestra and the Glenn Miller Orchestra.

Yotam Silberstein was born and raised in Israel. At 21, he won the prestigious Israeli Jazz Player of the Year competition, and was invited to perform in Italy at the Umbria Jazz Festival. That same year he released his debut record, *The Arrival*. In 2005, he received a scholarship to study at the New School in New York City. A month later, he was selected as one of 10 top guitar players to participate in the semi-finals of the Thelonious Monk Institute's celebrated competition.

Tickets, on sale now (\$15 in advance, \$18 at the door), can be purchased in person at 555 Valley Road, West Orange, on the phone at 973-395-5551, or at www.lunastage.org. JJ

The Luna Stage Jazz Series is curated by NJJS member and Jersey Jazz "Big Band in the Sky" columnist Sanford Josephson.

Young Man with a Horn

At age 11, trumpet tyro Geoffrey Gallante is already a six-year performance vetran, having racked up 14 National Anthem performances at professional sports venues, appearances on *The Early Show*, the *Tonight and Today* shows, and performances at the White House and the Kennedy Center.

Fresh off a recent debut stint at NYC's Iridium Jazz Club, Geoff will be featured with his trio at Ocean County College in Toms River on February 8. For details see page 52. JJ



Geoffrey Gallante

Warren Chiasson Quartet to Pay Tribute to George Shearing at Monmouth County Library

Warren Chiasson, dubbed "one of the six top vibraphonists of the last half century" by the *New York Times*, will perform a free Sunday jazz Concert at Monmouth County Library Headquarters on February 12 at 2 PM.

A member of the George Shearing Quintet from 1959 to 1961, Chiasson is also well known for his work with Chet Baker and Tal Farlow. The February 12 performance will pay tribute to Sir George Shearing, one of the world's most influential and beloved jazz pianists and composers who passed away on February 14, 2011.

The Monmouth County Library is located at 125 Symmes Drive, Manalapan, NJ. For more information, please call 732-431-7222. JJ



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Bob Leary – guitar

The Randy Reinhart – Harry Allen Quintet

WITH

Randy Reinhart – cornet

Harry Allen – tenor sax

Charlie Silva – bass

Chuck Redd – drums

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Zoot Fest | East Stroudsburg University, November 13, 2011

Story and Photos by Mitchell Seidel

A decade or so ago, the thought of Manhattan musicians' hangouts and after-hours jam sessions as the subject of scholarly studies would seem absurd. But in recent years the lives of jazz musicians has become as much of an academic pursuit as the music they make.

This is said by way of an event recently held at East Stroudsburg University in Pennsylvania: Zoot Fest, an afternoon of music and memories. The event honored stablemates Al Cohn and Zoot Sims, in addition to an era when New York was a 24-7 mecca for jazz musicians. East Stroudsburg University currently is home to the Al Cohn Memorial Collection, which will soon be joined by that of fellow saxophonist Sims. The Zoot Fest served as a fundraiser for the Al Cohn collection and the Delaware Water Gap Celebration of the Arts (COTA) CampJazz, a summer program for student musicians.

The afternoon included a jam session featuring the likes of Phil Woods, Lew Tabackin, Bob Dorough, Bill Crow, Hod O'Brien and others, as well as a performance by the COTA Festival Orchestra.

Also on the agenda for the afternoon was a presentation by Sam Stephenson, author of *The Jazz Loft Project: Photographs and Tapes of W. Eugene Smith from 821 Sixth Avenue, 1957-1965* (\$40/Alfred A. Knopf). What do Al and Zoot have to do with the famous documentary photographer? They were just two of the players who made their way to New York's Flower District where Smith fed his lust for jazz by making the wired-for-sound building available for



Phil Woods conducts the Delaware Water Gap Celebration of the Arts (COTA) Festival Orchestra during their performance at the Zoot Fest in East Stroudsburg, PA.

after-hours jams and then recorded and photographed the results. During some earlier research of a massive, mostly unpublished Smith photo essay of Pittsburgh from the mid-1950s, Stephenson uncovered some 4,500 hours of recordings he made in the loft building. Smith also shot some 20,000 jazz images there. "He would record these tapes and they would stack up in piles and he would go back later and play them and try to remember who was on the session or what the date was," Stephenson explained.

Smith, a fiercely independent photo-essayist, "always compared his work to music. He would go to photography conferences and talk for an hour about music," said Stephenson, explaining the convergence of Smith's work and the jazz musicians. Smith was adamant about how his works were displayed in layouts on the printed page and "these sequences of images he compared to music," he added.

Author Sam Stephenson, director of the Jazz Loft Project, talks about photographer W. Eugene Smith and the jazz musicians he documented in the 1950s and 1960s. Smith, best known for his photographic contributions to *Life* magazine also shot musicians in his loft and recorded some 1,741 open reel tapes of their rehearsals and jam sessions.



Smith, having left his family and coming off a bad experience with what he had hoped would be a masterwork with the Pittsburgh project, had settled in the loft. Stephenson said Smith threw himself into the personal jazz project with same passion he once had for his famous published freelance magazine work. “There wasn’t a journalistic intent. Frankly, I’m still trying to figure out exactly what his motivations were,” he added.

“I wouldn’t trade it for the world, just to be in the midst of all those happenings,” recalled drummer Ronnie Free, a South Carolina native who described how gigs and jam sessions seemed to intertwine in his earliest days in New York. His remarks came during a panel discussion of the jazz loft scenes of the 1950s and 1960s.

Phil Woods, also on the panel, recalled how when word circulated that Zoot — who had been out of town a while — was coming through New York during a tour with Stan Kenton’s band, saxophonists flocked to the Smith loft, “including Gene Quill and myself.”

“Gene and I lasted about 10, 12 hours, and we went to get a bite to eat — just a brief



Bassist Bill Crow, left and drummer Ronnie Free, right, listen as pianist Bob Dorough reminisces about the “good old days” of the New York jazz scene during a panel discussion at the Zoot Fest.

break from the activities and I think we went back 10 hours later. It had been going on for two days and we wanted to see what was going on. We climbed up the stairs, and the room is littered with saxophone players and they’re all asleep. Wiped out. The only guy playing, sitting behind a set of drums, had the foot pedal, the high hat and his

horn, still playing, that was Zoot Sims. He cleaned every sax player’s clock.”

“In some ways, I think jazz history’s just beginning,” Stephenson said, observing that what is observed on the bandstand or recorded in the studio is just the tip of the iceberg.

Stephenson said when he interviewed musicians whose names appeared scrawled on the back of some 1,740-plus Smith tape boxes, Zoot Sims was frequently mentioned. And on the jam session tapes, he often called tunes and provided direction, he added. “When I started doing these interviews, Zoot’s name kept coming up, over and over and over,” Stephenson said. “He had a Pied Piper kind of impact; that people loved him. Everybody loved him. Musicians loved to be around him and he inspired people. You can take a room of 20 musicians, and I’m sitting here listening 50 years later, and it boils down to Zoot almost every time.”

The Al Cohn Memorial Jazz Collection is at the Kemp Library of East Stroudsburg University of Pennsylvania, 200 Prospect St., East Stroudsburg, PA 18301-2999. For more information go to www.esu.edu/alcohn collection or call (570) 422-3828. **JJ**



Pianist Hod O'Brien performs during the jam session at Zoot Fest.



Other Views

By Joe Lang
Past NJJS President

This month we have a nice variety of music to review to get the New Year off to a swinging start.

■ The **JAZZMN ORCHESTRA** is comprised of the cream of the crop jazz musicians in the Minneapolis-St. Paul area. Their new album, **Enriching Life with Jazz** contains 10 selections recorded at six concerts that took place between 2004 and 2010. The musicianship is superb, and the program is eclectic, from the straight ahead swing of "I Love Being Here with You," with a fine vocal by Connie Evingson, to the funk of "Splatch." There are 35 different musicians credited on the album, but Artistic Director Doug Snapp has kept the band tight, despite the variety of personnel, throughout the seven year span covered by the performances on the disc. The folks in the Twin Cities are fortunate to have a quality big band in their area, and those who hear this album can share their pleasure. (jazzmn.org)

■ **The Chris Flory Quintet featuring Scott Hamilton (Arbors – 19440)** is a terrific album of small group swing from a group that includes three of the four original members — guitarist Flory, tenor saxophonist Hamilton and drummer Chuck Riggs — of the Scott Hamilton Quartet that, starting in the late 1970s, won a covey of fans who dug their commitment to classic swing sounds at a time when more modern styles of jazz dominated the scene. Joining them for this appealing romp are pianist Larry Ham and bassist Lee Hudson. These cats are at the top of their games as they give fresh life to nine standards, "The Lady's in Love With You," "Girl Talk," "Born to Be Blue," "Who Cares," "After Hours,"

"Moonlight in Vermont," "Happy Feet," "Isn't It a Lovely Day" and "Perdido," plus one catchy original tune by Flory, "Hit and Run." This is the kind of album to play for friends who claim that they do not like jazz. If they hear this one, and still demur, they are hopeless. (www.arborsrecords.com)

Note: Chris Flory and Scott Hamilton will be appearing with the Harry Allen Quartet at Feinstein's (212-339-4095) on February 6.

■ Many of the readers of this journal have seen **MARK LOPEMAN** playing in Vince Giordano's Nighthawks, often taking a brief, but sublime solo here and there. **Nice Work If You Can Get It (Mark Lopeman)** gives Lopeman an opportunity to stretch out on tenor and soprano saxes, as well as clarinet, on his first album as a leader. The results are superb. He has gathered a first rate team to join him on this endeavor, Ted Rosenthal on piano, Nicki Parrott on bass and Tim Horner on drums, with contributions from Brandon Lee on trumpet and flugelhorn, and Noah Bless on trombone. Lopeman has a nice tone on all three instruments, is a fluid improviser, and has lent his considerable arranging talent to the charts for the well-chosen program. Among the songs are a pair of nicely conceived Lopeman originals, several standards, and a too much neglected tune by Michel Legrand, "La Station – Service." This is the kind of first album that makes you believe that it will not be Lopeman's last as a leader. This is a cat who possesses a lot of musical intelligence that needs more exposure. (www.mar.klopeman.com)

■ To American audiences, Toninho Horta is not a household name, but among aficionados of Brazilian jazz, he is recognized as among the most creative of musicians in that genre. Drummer **DUDUKA DA FONSECA**, who has played extensively with Horta, decided that recording some of Horta's original tunes in a trio format was a project that he wished to pursue. He went to Rio to join forces with pianist David Friedman and bassist Guto Wirtti to record **Plays Toninho Horta (Zoho – 201115)**. Horta's melodies are engaging, and the trio treats them with loving respect. Friedman has a superb touch that gives each tune a gemlike glimmer. Da Fonseca and Wirtti provide a rhythmic foundation that lifts the music without intruding on the melodies. There are ample tastes of Da Fonseca's imaginative percussionism. You might not be familiar with the songs on this album, but give them a listen, and you will find yourself wanting to hear them again, especially in the hands of this trio of tasteful players. (www.zohomusic.com)

■ The title of **The Sinatra Project, Vol. 2: The Good Life (Concord – 33097)**, **MICHAEL FEINSTEIN'S** latest recording, is a bit misleading. This is not a Sinatra tribute in the strict sense, but Feinstein's effort to capture the feeling of the 1960s

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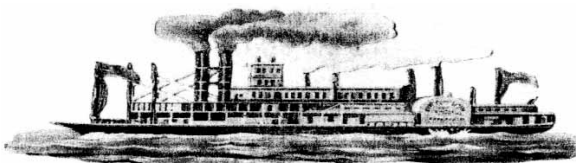
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era musical vibes that centered around Sinatra and his contemporaries like Dean Martin, Sammy Davis Jr., Rosemary Clooney and Peggy Lee. Arranger/conductor Bill Elliott has created masterful charts that are wonderfully executed by a stellar roster of L.A. area musicians. Feinstein finds the right groove for each selection, and sings with power and his usual good taste. The selections are interesting, with a few surprises. The opener, "Thirteen Women," was the flip side of Bill Haley's big hit "Rock Around the Clock," but here it is given a swinging big band treatment. "C'est Comme Ça" is a rarely heard torch song from a flop Broadway musical by Duke Ellington and Marshall Barer, *Pousse-Café*, and it is easy to imagine Sinatra, cigarette in hand, singing it in one of his saloon song moments. These are but two of the 12 selections on this interesting and finely crafted album. (www.concordmusicgroup.com)

■ A new release by vocalist **WESLA WHITFIELD** is always a breath of fresh air in a musical landscape dominated by a lot of unlistenable sounds. *The Best Things in Life (Wesla Whitfield)* was recorded at the Razz Room in San Francisco in May 2011 with Mike Greesill on piano, John Wiitala on bass and Vince Lateano on drums. This is essentially the program that I reviewed when Whitfield appeared at the Metropolitan Room shortly after this album was recorded. (See *Jersey Jazz*, September 2011). I loved it then, and hearing it again reinforces my enthusiasm for her artistry. As is typical of a Whitfield program, the song selection is eclectic and often surprising. No matter what song she sings, she has a way of making it sound like it was written just for her. I cannot think of another major cabaret/jazz singer who would include songs like "Walkin' After Midnight" and "Cowboy's Sweetheart," two country and western songs, and make them sound like they belonged amid "The Best Things in Life," "I've Never been in Love Before" and "Mad About the

Boy," but Whitfield does just that. If you have never seen Wesla Whitfield in person, and you should do so, this album will give you a taste of the magic that she creates. (www.weslawhitfield.com)

■ **CATHERINE RUSSELL** has been around music for all of her life, but it is only since she released her first solo album about five years ago that she has started to gain the kind of recognition that her talent deserves. *Strictly Romancin' (World Village – 4658101)* is her fourth album, and it is another winner. She has specialized in singing jazz and blues tunes mostly from the 1920s and 1930s, and her musicians are all well familiar with the styles and repertoire of that period. The cats who accompany Cat are Matt Munisteri on guitar, Mark Shane on piano, Lee Hudson on bass, Mark McLean on drums, Jon-Erik Kellso on trumpet, Andy Farber on tenor sax, Dan Block on alto sax and clarinet and John Allred on trombone, with occasional contributions from Joe Barbato on accordion and Aaron Weinstein on violin. A special track is "He's All I Need" where Russell is joined on the vocalizing by her mother, jazz bassist and vocalist Carline Ray, for this Sister Rosetta Tharpe song that has become a gospel standard. The program is full of wonderful songs sung with passion, wit, and phrasing that is sublime. The band lays down a cushion of sounds that allows Russell to soar in which ever direction she desires. Catherine Russell is a major talent, and just about any track on this disc well illustrates that fact. (www.worldvillagemusic.com).

Note: Catherine Russell and her nine-piece band will appear in concert Friday and Saturday, March 30 and 31, 2012 at The Allen Room at Jazz at Lincoln Center, NYC. Two shows nightly at 7:30 & 9:30 PM. For more information visit www.catherinerussell.net.

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

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COMING UP

**Sunday, June 10 — Midiri Brothers
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There was a time when cast albums from Broadway shows were a significant part of the catalogs of major record labels like Columbia and RCA, but tastes have changed over the years, and the quality of the Broadway musical theater has taken a nose dive. Fortunately, PS Classics has stepped into the void, and has been issuing many recordings of musicals that would probably not have been recorded without the commitment of the label's Tommy Krasker to make available much music that deserves to be heard by discerning listeners.

The exciting current revival of *Follies* (PS Classics – 1105) has been lovingly recorded on a beautifully packaged two-disc set that includes a perceptive analysis of the show, a plot synopsis, and the libretto for this recording. Wisely, enough of the dialogue from the show is included to lend continuity to the musical journey.

Originally produced at the Kennedy Center in Washington D.C. in the late spring, it was moved to Broadway, with a few cast changes, for a limited run that ended on January 22. It is the New York cast that has been recorded for posterity.

Follies was created by Stephen Sondheim who wrote the music and lyrics, and the book writer is James Goldman. Although the reviews were mixed, the original 1971 Broadway production is still spoken of in reverent tones by many who saw it, some of them multiple times. It had a less than stellar revival on Broadway in 2001, but this time around the production team has gotten it right.

The exceptional cast is headed by Bernadette Peters, Jan Maxwell, Danny Burstein and Ron Raines who play the two couples who are the centerpieces of this musical that concerns the reunion of a group of ex-Follies girls at the theater where they had performed many years before.

PS Classics Keep the Cast Album Alive

By Joe Lang Past NJJS President

From my perspective, the music from *Follies* stands tall among the best scores ever written for the musical theater, and this recording does it full justice. Yes, the staging of almost any musical is an important part of the theatrical experience, but hearing this thrilling score is always a pleasure, especially when it is recorded with the brilliance achieved here. For those who have said that Sondheim never writes melodic tunes, listening to “In Buddy’s Eyes,” “Too Many Mornings” or “Losing My Mind” should put that to rest. The score is mostly comprised of pastiche numbers that are written to reflect various tunesmiths who wrote for the musical theater of the pre-1940s era, and is one that becomes more memorable with each listen.

This *Follies* recording is a textbook example of what a cast album should be. For those who have seen this production, just close your eyes as you listen to the CDs, and you will see the images of what you experienced in the theater. For other listeners, just enjoy the magnificence of the music performed by a dream cast.

Here are some brief comments on some other recent PS Classics musical theater releases:


Strike Up the Band (PS Classics – 1100) was a George and Ira Gershwin musical that closed out of town in its initial 1927 production, but finally reached Broadway in a revised 1930 production that had a modest run. The most memorable songs from the show are “Soon,” “Strike Up the Band” and “I’ve Got a Crush on You.” “The Man I Love,” a song that has become a major Gershwin standard, was written for the original 1927 production, but was cut from the 1930 version that is covered by this terrific 2011 studio recording. Among the cast for this recording are Brent Barrett, Don Chastain, Rebecca Luker, Jason Graae, Beth Fowler, Charles Goff, Juliet Lambert, Jeff Lyons and James Rocco. The orchestra was conducted by John Mauceri.

The liner notes by producer Tommy Krasker tell the complicated story behind *Sweet Bye and Bye* (PS Classics – 1198), an ill-fated 1946 musical with a winning score by composer Vernon Duke and lyricist Ogden Nash. This studio cast, headed by Marin Mazzie, Danny Burstein and Phillip Chaffin, have given this world premiere recording a luster that brings forth the well crafted lyrics of Nash and the marvelous melodies of Duke. The perseverance of Krasker, as described in his notes, has given musical theater fans a treat that would never have come forth without his commitment.

A Minister’s Wife (PS Classics – 1102), a musical based on George Bernard Shaw’s *Candida*, was produced at the Mitzi E. Newhouse Theater at Lincoln Center in the spring of 2011. With music by Joshua Schmidt and lyrics by Jan Levy Tranen, it opened to generally favorable reviews. On disc, it proves to be a pleasant diversion with a fine cast led by the impressive baritone of Marc Kudisch. The other members of the cast are Bobby Steggert, Liz Baltes, Kate Fry and Drew Gehling.

Composer/lyricist Maury Yeston is not as well known to the general public as one might expect given that his Broadway credits include *Nine*, *Grand Hotel* and *Titanic*. His most recent score is for *Death Takes a Holiday* (PS Classics – 1104), a show that received mixed critical reception, but works well in recorded form. The cast is replete with fine vocal talent, and the orchestrations performed by a medium sized ensemble nicely set Yeston’s score.

I was not sure what to expect before listening to Jason Robert Brown’s symphonic setting for Marsha Norman’s adaptation of the E.B. White novel *The Trumpet of the Swan* (PS Classics – 1197). After listening to a cast of John Lithgow, Kathy Bates, Jesse Tyler Ferguson, Mandy Moore, James Naughton and Martin Short relate this fantasy tale of a trumpeter swan born without a voice who finds a way to cope with his handicap, I became an immediate advocate for this undertaking. The results are enchanting. This is a recording that will appeal to adults with a sense of whimsy, and should enchant children who will take the time to sit back and absorb this touching lesson of perseverance and ingenuity.

All of these recordings are available at the PS Classics website (www.psclassics.com). 

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Geri Allen & Friends

A Child is Born

December 17, Bethany Baptist Church

By Linda Lobdell

Photographs by Tony Graves

On December 17, pianist Geri Allen surrounded herself with friends bearing musical gifts, and with them created a shimmering special event at Newark's Bethany Baptist Church in celebration of Christmas and her new Motema CD, *A Child Is Born*. Joining her were Dwayne Dolphin, bass; Kassa Overall, drums; tap dancer Maurice Chestnut; vocalists Connaitre Miller and Carolyn Brewer; Ms. Allen's middle school-aged daughter, Barbara Roney; spoken word artist Farah Jasmine Griffin; and a surprise guest, Lizz Wright, whose CD *Fellowship* has received a "Beyond Record of the Year" award from *DownBeat*. (She was in town to perform at NJPAC with Angelique Kidjo and Dianne Reeves to pay tribute to legends Miriam Makeba, Abbey Lincoln, and Odetta.)

Bethany's Dorthaan Kirk was pleased to introduce numerous cultural luminaries in the pews: John Schreiber, NJPAC's new CEO; Guy Sterling, retired Star-Ledger reporter and "guiding force" of Newark Jazz Elders; NJSO Music Director Jacques LaCombe; Father Peter O'Brien, Executive Director, Mary Lou Williams Foundation; Maxine Gordon, widow of saxophonist Dexter Gordon; Martin Farawell, Poetry Director, Dodge Foundation (it's been announced that the Dodge Poetry Festival will be held in Newark for the second year); and Geri Allen's dad all the way from Detroit. There are many partnerships and collaborative projects in the works, including Schreiber's plan to inaugurate a James Moody "Democracy of Jazz" Fest in Newark next fall (see story page 24).

The *musical* partnership wove a tapestry of gentle persuasion and bold percussion in the intriguing arrangements of well-known Christmas songs.

In the spirit of the season, the event was also a call to action. Jana Herzen, founder of



record label Motema, spoke and showed a short film that's helping to raise funds for Kenyan schoolchildren. Geri Allen is offering her CD through MediaVoicesForChildren.org to those who pledge \$100 to the Kenyan Schoolhouse. "Donations are used to remove children, many of whom are orphaned, from the worst forms of child

labor, extreme poverty and homelessness and provide education, boarding and medical care."

From Montclair's Mesob Ethiopian restaurant, owner Berikti Mengistu made an impassioned appeal to all, to raise awareness and activism regarding the plight of refugees from Eritrea.



Jazz Goes to School

The College Jazz Scene

By Frank Mulvaney NJJS President

Rutgers University, Nov 29: Count Basie's Arrangers

If you dig the music of the Count Basie Orchestra and if you were present at this event, you experienced a veritable feast of music played by the Basie band over a wide expanse of its history composed and arranged by a roster of jazz legends. Leading off we had Buck Clayton's "Tippin' on the Q.T." This delightful medium tempo swinger dates from 1952 although it has an earlier period feel. It was just a warm-up for things to come and featured some teaser solos by John Petrocelli (tenor) and Joe Christianson (trumpet). The sax section carried the load on Andy Gibson's arrangement of Lester Young's short composition "Tickle Toe" as James Ohn (tenor) and George Maher (trumpet) made important contributions. "Moten Swing," arranged by Ernie Wilkins and written by Bennie Moten, dates from the 1920s and it was the Moten band that Bill Basie inherited and made his own in 1935. This tune is a real classic that starts out for about eight bars with just the rhythm section and then you get a full ensemble blast. The sax section plays sweetly and the piece is controlled and understated and then it just rips. Featured trumpeter Tanya Darby delivered a dazzling solo and John Petrocelli came on strong before the big hard swinging finish. The great Neil Hefti's "The Kid from Red Bank" was one of Basie's signature tunes and it has an infectious up-tempo pulse right out of the chute. Marc Stasio had a wonderful solo on this one. From my favorite arranger, Thad Jones, we next heard "The Deacon," which featured guest trombonist Isrea Butler. There were several tasty ingredients in this one including Isrea's hot ya-ya plungering and a marvelous

extended bari sax solo by Mark Chernoff with lush ensemble chords in the background. Jessica Ackerly contributed a fine guitar solo as the piece evolved into an all-out swing. "Sunset Glow," a ballad from Benny Carter's *Kansas City Suite*, had the sax section playing sweetly along with muted trumpets backing a gorgeous solo by Isrea. Oliver Nelson is another favorite of mine whose "Hobo Flats" — a sumptuous, soulful romp featuring awesome horn play from Tanya with plunger in hand, followed by the entire trumpet section with plungers — induced crying. Sam Johnson did splendid guitar work over a catchy trumpet vamp, but it was Brett McDonald's alto playing that got everyone's attention. "Way Out Basie" is a tune by Ernie Wilkins. Adam Machaskee had a dynamite solo on this

medium tempo swinger complementing an excellent alto solo by Dan Stark and an outstanding one from trumpeter Christianson. Trumpets were muted all the way on the playful swinger from Neal Hefti, "Scoot." Brett McDonald handled the long flute solo beautifully that the legendary Frank Wess must have played many, many times. Does anybody not like Frank Foster's "Shiny Stockings?" The band did a fabulous job with this ever-popular medium swing that had Tanya blowing magnificently as the ensemble unloaded with ear-splitting energy. Chico O'Farrill's roaring up-tempo smoker, "Groovy Encounters," really was a series of groovy encounters, with exciting ensemble backgrounds and interludes. Making the turn for home we had Sammy Nestico's wonderful ballad "That Warm

Feeling," which explores the breath and depths of ensemble dynamics. It's an amazing arrangement on which the ensemble was simply magnificent. Quincy Jones also wrote arrangements for Basie and "Walk, Don't Run" is from one of the last albums recorded by the band, nine years after Bill Basie passed on. The RU ensemble exhibited marvelous balance and blend on this one. The final selection of the evening was Bill Holman's rip roaring chart for "Plain Brown Wrapper." It was a swinging burner featuring a fabulous shout chorus. Tenorist John Petrucelli had yet another torrid solo and trombonist Phil Menchaca made some cogent comments. That sure was a lot of music but us big band junkies just can't get too much. It really is perplexing why more people have not discovered that we have one of the finest college big bands in the country right here in our own backyard. I've heard the Basie band live three or four times including the legacy band a few years ago and

E-mail: mulvaneyfrank@gmail.com



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

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

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to my recollection it was not that much better than the RU ensemble.

**Princeton University,
Dec 3: Conversations:
The Columbia/Princeton
Jazz Summit**

This concert was a wonderful collaboration between the jazz programs at two of America's most esteemed institutions of higher learning. It served as a showcase for some of the amazingly talented students at both schools who performed separately and together. The first set belonged to the Princeton 18-piece ensemble which opened with a hot Latin chart by Mike Mossman called "57th St. Mambo." Mike is a brilliant trumpeter/composer/arranger/educator of the hard bop school and is Director of Jazz Studies at Queens College. In recent years he has made quite a name for himself with his Latin jazz orchestrations. Like much Latin jazz, the piece was dominated by the trumpet section, which did a great job, especially David Zheng, whose blistering solo was just sensational. Percussion being so vital to Latin jazz, drummer Kevin Laskey was the main man with a very inventive solo. The second selection, "All I Need," was from an unexpected source: the British rock group Radiohead, arranged by Sherisse Rogers. It has a bit of an eerie opening, immediately followed by a marvelous melodic solo by Mr. Zheng, this time on flugelhorn. David is front and center throughout as the piece builds in intensity before a quiet ending, but not before guitarist Simon Segret adds some eloquent comments. The third and final piece of this short set was Oliver Lake's complex composition entitled "Dedicated to Dolphy." Noted alto saxophonist Eric Dolphy created an amazing body of work in the all-too-brief 36 years he was with us. The piece had the full ensemble coming on strong from the start and trumpeter Zheng was once again the star player. There are multiple recessions and surges, which suggested separate movements. Mid-way through, tenorist John Petrocelli delivered a masterful solo accompanied only by the rhythm section. Trombonist Chris Kennedy shown brightly in the spotlight following a surge

as things got a little cacophonous and we heard a very impressive drum solo and an outstanding effort by altoist Divya Farias. This piece had a lot to absorb and requires multiple exposures.

The second set was actually three sub-sets by three different groups of musicians, which performed three tunes each. The first group was a sextet from Columbia directed by Professor Don Sickler. Their first selection was a composition by Booker Little called "Rounders Mood." Little was a remarkable young genius, who curiously was closely associated with Eric Dolphy and who tragically died of natural causes at 23. This pleasant piece featured some wonderful trumpet (Corey Dansereau) and tenor sax (Spencer Horstman) harmony. "Samba LaRue" by Mike Mossman followed. This tune was also enjoyable as the drummer employed felt mallets for a slow samba, which again featured an excellent solo by Corey. The last selection for the group was "Rise to the Occasion" by James Williams (beloved former Jazz Studies Director at William Paterson). This was a lively up-tempo composition, which featured excellent ensemble harmony augmented by an outstanding contribution by Jacob Snider (piano). The second Columbia sextet was directed by Professor Ben Waltzer. Their three selections were all very impressive originals. Pianist Sam Yulsman contributed a splendid composition that he called "Rattlesnakes and Moonshine," which you might say was avant-garde, a little quirky, and verging on free jazz. The piece is very percussive with a heavy funk groove and is chock full of ideas. Guitarist Armand Hirsch had a very

cool solo and bassist Zach Ostroff provided very creative input. "Bulldog Smile" by Mr. Ostroff was a charming ballad that builds and then releases. Zach allowed himself a solo on which he excelled and tenor saxophonist Daro Behroozi dazzled with his improvisation. "Stone Kettle Point" composed by trumpeter Ben Kreitman had a rollicking country-western feel and featured some fine guitar playing as the tempo increases and it seems to morph into a traditional New Orleans style tune. The third group of the evening was a mix of Princeton and Columbia students fluctuating from six to eight players on three tunes. We had some wonderful ensemble playing on the familiar "Where or When," beautifully arranged by Kevin Laskey. Vibes player Jackson Greenberg, whom I have been enjoying for the last four years, was one of the featured soloists on this one. Ben Kreitman chipped in with a splendid solo and Daro Behroozi provided a marvelous tenor sax improvisation. Jackson's extended, harmonically and rhythmically complex composition, "Anamorphic Instinct," was

continued on page 40

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COLLEGE JAZZ *continued from page 39*

probably the most ambitious work of the program. The exceptionally talented Mr. Greenberg was in the spotlight quite a bit on this one and his dueting with the drummer was remarkable. The musicianship of these incredibly talented young cats was almost overwhelming as we heard one amazing improvisation after another from Armand Hirsch (guitar), Jason Weinreb (piano), and Spencer Horstman (tenor). Armand's composition, "Big Words," was the final piece of the evening. It was a delightful blues for an octet that featured awesome extended inventive solos from Armand, David Zheng, Daro, Divya, who can really wail, and Jackson. I wish I could have digested so much unfamiliar material in smaller chunks so I could get a greater appreciation of the immense creativity involved. **JJ**

February NJ Colleges Jazz Concert Schedule

2/12 SUN. 4:00 pm, William Paterson, Shea Theatre — Renowned pianist Mulgrew Miller and celebrated bassist Rufus Reid plus opening student combo, \$18, \$15 Seniors

2/15 WED., 2:30 pm, Rutgers (Newark), Dana Library — Saxophone All-Star Jam Session with Dr. Leonard Brown, Ray Blue, John Petrucelli, pianist Dr. Lewis Porter, and acclaimed drummer Chad Taylor, FREE

2/17 FRI., 8:00 pm, Rowan, Pflieger Concert Hall — "Jazz Goes to the Movies," illustrious saxophonist Mike Tomaro performs along with the University Lab Band and Big Band, \$15

2/18 SAT., 8:00 pm, William Paterson, Shea Theatre— Esteemed pianist Karl Berger (six-time Downbeat Poll Winner) and The University of Michigan Creative Arts Orchestra with prominent percussionist Ikue Mori, \$18, \$15 Seniors

2/22 WED., 5:00 pm, Princeton, Taplin Auditorium — NJ High School Combo Festival plus University Jazztet, FREE

2/25 SAT., 8:00 pm, Princeton, Richardson Auditorium — "Composing in the Moment," university faculty recital with Ralph Bowen (tenor sax), Bruce Arnold (guitar), Michael Cochrane (piano), Brain Glassman (bass), Adam Cruz (drums) and Anthony Branker (musical director, composer), \$15

2/26 SUN., 4:00 pm, William Paterson, Shea Theatre — Cuban Jazz drumming pioneer Ignacio Berroa and band plus opening student combo, \$18, \$15 Seniors

2/27 MON., 8:00 pm, Rutgers, Nicholas Music Center (Douglas Campus – New Brunswick), University Undergrad Jazz Ensemble Late Winter Concert, FREE

2/28 TUES., 8:00 pm, Rutgers, Nicholas Music Center (Douglas Campus – New Brunswick), "Charles Mingus Tribute" with the University Jazz Ensemble, \$10

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Helen Sung | Dizzy's Club Coca Cola 12/12/11

By Schaeen Fox

This was billed as Helen's last NYC gig as a leader for 2011 and was part of the club's "Monday Nights with WBGO" series. We arrived a few minutes after the doors opened at 6:00 and the front tables were already taken; a few people were also at the bar. It was our first time back since recent renovations so I was also interested in seeing the changes, which are confined to the hallway. The historic photos are gone but a new video monitor gives you something to watch while waiting. The walls are now a curved, lighter blond wood. Recessed amber lighting gives the area a warmer and brighter feel. The reception desk is by the coat room. New brochure racks blend well into the wall and still showcase both the club's offerings and free jazz literature. The room, however, remains the same with its wonderful view of Manhattan almost reason itself for a visit.

At 7:15 the room had about filled. WBGO's Rhonda Hamilton spoke for a few minutes before bringing Helen up for a pre-performance talk. It was an interesting and insightful 10-minute feature that seemed more of a warm chat between friends than a formal interview. Helen said she now travels once a week to Boston's Berklee College of Music to teach. She has a historic relationship with Boston as she was lucky to have been in the first class of the Thelonious Monk Institute when it was there. As one of only seven students she experienced the disappearing traditional method by which jazz had been learned: the master-apprentice relationship with jazz luminaries Ron Carter, Barry Harris, Clark Terry and others. She also benefitted from the evolving jazz academic regimen, thus getting the best of both worlds. She spoke of her early years as a student of classical music and noted Kenny Barron's insightful distinction between the two traditions: "Classical music,

you don't step out on to the stage until you have perfected it in the practice room, but jazz you perfect on the stage."

Helen had assembled an impressive group to follow her lead: Jeff "Tain" Watts on drums, Donny McCaslin on saxes and flute and Hans Glawischnig on bass. I wondered how Helen's playing would be affected by Mr. Watts, who is always a commanding musical force. The petite pianist's quiet, youthful appearance belies her forceful command of the piano, and the two proved an even match. The hour flew by with little talk and much music. The trio played selections by Duke Ellington ("Fleurette Africaine," a beautiful piece from Duke's 1962 recording Money Jungle with Charles Mingus and Max Roach), Chick Corea ("Armando's Rhumba," wonderfully performed in honor of Chick's recent extended stay at the Blue Note) and several by Helen ("Going Express," Helen's musical nod to the New York subway system and everyone's desire to get somewhere fast. "Glass Works," a piece inspired by Phillip Glass and therefore great for those who like Glass's music, "Touch" and "Re-Conception" Helen's reinterpretation of George Shearing's "Conception" as performed by Bill Evans). The Ellington number is a lovely piece that she does beautifully, but has yet to record. Much of the selection is a quiet interplay between the piano and the bass. Therefore the performance was endangered when Mr. Glawischnig frantically shuffled through his music but failed to find his score. (He had left it at home.) A smiling Jeff "Tain" Watts gave him his copy and saved the day.

I looked around soon after the set started and noted that it was a nearly packed house, very impressive for a Monday night performance. Unfortunately while WBGO was part of this event, it was not recorded for broadcast. Once

again, you had to be there to enjoy it. At the close, Helen did the mandatory acknowledgements of her musicians as well as a smiling George Wein who sat front and center before the bandstand. Afterwards, the musicians remained in the club to chat with many patrons and friends. **JJ**

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Caught in the Act

By Joe Lang
Past NJJS President

JERRY HERMAN AT 80 BROADWAY CLOSE UP — Jerry Herman

Merkin Concert Hall | NYC | December 5, 2011

JASON GRAAE — Perfect Hermany

Laurie Beechman Theatre | NYC
December 7-8, 2011

A stellar cast of performers was enlisted to perform at the December 5 edition of *Broadway Close Up* for a program centered on the music of Broadway composer/lyricist Jerry Herman who celebrated his 80th birthday last July. The intimate Merkin Concert Hall proved a perfect setting for this warm tribute, hosted by Sean Hartley, the artistic director for the series.

Following a brief Overture by musical director/pianist Richard Danley, with some help on the oboe by Jason Graae, Lee Roy Reams appeared on stage to briefly discuss his musical relationship with Herman. He then launched into a medley of songs from *Hello, Dolly!*, “Put on Your Sunday Clothes,” “Before the Parade Passes By” and “It Only Takes a Moment.” As an added treat, Reams delivered a delightful song that was cut from *Hello, Dolly!*, “Penny in My Pocket.”

Eric Comstock and Barbara Fasano stuck with the *Hello, Dolly!* theme as Comstock gave a robust reading of “It Takes a Woman,” and Fasano gracefully assayed “Ribbons Down My Back.” They then provided a surprising and wonderful bonus duet of “To Be Alone With You,” a song that Herman ghostwrote for the Broadway musical *Ben Franklin in Paris*.

Next, attention was turned to another major Herman hit, *Mame*. Jason Robinson began this sequence with a trio of tunes, “It’s Today,” “We Need a Little Christmas” and “Mame.” Norma Mae Lyng and Donna English displayed great timing in delivering

the humorous “Bosom Buddies.” Karen Ziemba always radiates star quality, and this time out she had a bit of competition from eight-year old Jonah Kernis as they turned their attention to “My Best Girl.” Ziemba then provided a deeply moving reading of “If He Walked Into My Life.”

In 2000, Steve Wynn commissioned Herman to write a musical to be presented in his Mirage Hotel in Las Vegas as a long term feature. Circumstances changed, and the show, *Miss Spectacular*, remains unproduced. Herman did arrange to record the piece with a cast of Broadway singers and a full orchestra. Christine Pedi gave a taste of what might have been with a sensitive performance of “Where in the World Is My Prince,” one of the songs from this show.

To close the first half of the evening, Jason Graae sang three songs from *The Grand Tour*, a show that was not a success on Broadway, but one that has a winning score. Graae’s selections were “You I Like,” “Mrs. Jacobowsky” and “I’ll Be Here Tomorrow,” the last of which has had some popularity with cabaret performers. Graae is a superb interpreter of Herman’s songs, as is explored more fully in the review contained in the second part of this article.

Mack and Mabel, a show with terrible book problems and a superb score was the launching pad for the second part of the concert. Ziemba returned, first with Stephen Bogardus to sing the memorable “I Won’t Send Roses,” then on her own to ruminate on “Wherever He Ain’t,” and concluded on a more hopeful note as she posited that “Time Heals Everything.” Comstock strongly concluded the *Mack and Mabel* section

with “I Promise You a Happy Ending,” an appropriate exclamation point for this grouping of songs.

The evening’s host Sean Hartley, who was genially informative throughout the program, stated that his favorite Herman score was that for the unsuccessful, but adventurous, *Dear World*. The next segment consisted of songs from this show, and proved that he was not wasting his affection. Fasano proffered the advice to “Kiss Her Now,” Lyng captured the denial of “I Don’t Want to Know,” English related the innocence inherent in “I Never Said I Love You,” Pedi effectively contemplated lost love in “And I Was Beautiful,” and Robinson imagined the “Spring of Next Year.” Finally the trio of Pedi, Lyng and English explored the madness evident in the “Tea Party” sequence from the show.

Herman’s last big hit show was *La Cage aux Folles*. It was loaded with exceptional songs. Reams was at his flamboyant best in his rousing take on the title song. One of Herman’s most sensitive ballads, “Song on

continued on page 42

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CAUGHT IN THE ACT

continued from page 41

the Sand,” was tenderly sung by Bogardus. “I Am What I Am,” the anthemic closing number for Act I of the show, was performed by Graae with power and commitment.

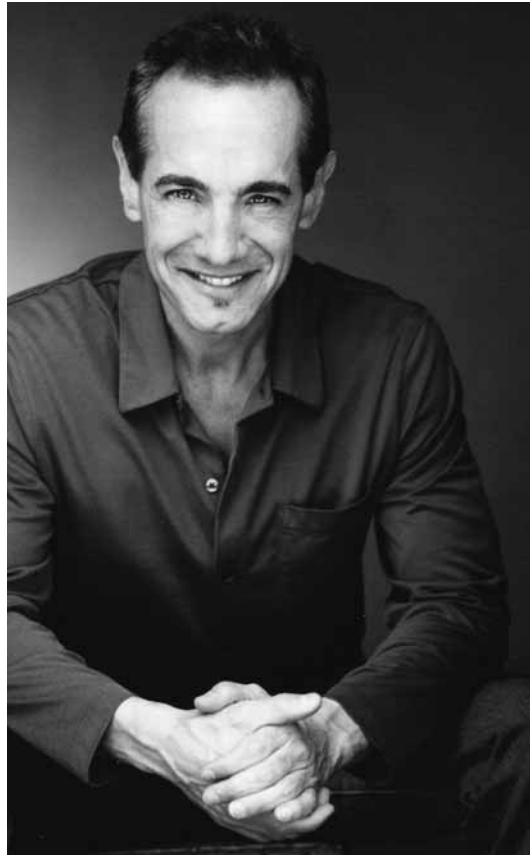
The evening concluded with a pair of audience sing-along opportunities on “Hello, Dolly!” and “The Best of Times.” It sent the satisfied audience home with a sense of closeness to the remarkable musical genius of Jerry Herman.

Two nights later, Jason Graae appeared at the Laurie Beechman Theatre at the West Bank Café for a two-night stand performing his acclaimed Jerry Herman tribute *Perfect Hermany*. Accompanied by musical director/pianist John Boswell, Graae presented a well-paced program filled with witty commentary and fine singing.

Graae is an engaging performer with a ready sense of humor, and the ability to make this set piece seem like it is freshly minted at each performance. His contributions to the Herman concert that is covered above gave a hint of the magic that he was to offer to those attending a performance of *Perfect Hermany*.

The “Overture” was similar to the one that opened the earlier concert with him playing the oboe intermittently, often with comic effect, while the pianist, Boswell on this occasion, played the title songs from *La Cage aux Folles* and *Mame*.

Using special lyrics penned by his director Lee Tannen, Graae launched into “Just Leave Everything to Me,”



Jason Graae

and effectively combined it with “There’s No Reason in the World” to set up his fun filled show.

Graae is a master of shtick, and his between song patter brought forth lots of laughs from those gathered at the Beechman. Along the way he gave some personal insights about Jerry Herman that added a special dimension to the evening.

Whether caressing a ballad or milking a novelty song for all of its humor, Graae remained in control of his material and the audience. He has a light baritone that easily reaches up into the tenor range, a voice that is easy on the ears, and one that does full justice to the songs he chose for his program.

After singing a hearty “Before the Parade Passes By,” Graae went offstage and returned with a tap board and tap shoes. He proceeded to give a perky performance of “Tap Your Troubles Away,” but did hardly any tapping. It was funny, effective and original. He then sat down at the piano and accompanied

himself on “You’re My Best Girl.”

He set up a medley of “Marianne” and “Mrs. S.L. Jacobowsky” from *The Grand Tour*, with a story about how he came to play the role of Jacobowsky in a Los Angeles production of the show. His performance of the two songs was touching, one of the special moments in the show.

The performance was brought to an ostensible conclusion with an intense reading of “I Am What I Am,” Herman’s most famous song, “Hello, Dolly!,” with encouragement to his audience to join in on the vocalizing, and a reprise of “You I Like.”

In cabaret performances, the inevitable encore is a welcome part of the evening. Graae returned and slickly segued into a medley of “Wherever He Ain’t,” “Bosom Buddies,” “I Won’t Send Roses,” and a brief taste of “Time Heals Everything,” all centering around his request for a glass of water. All is resolved with “I Promise You a Happy Ending,” one that capped a happy show.

For those who have not been able to make the scene at a performance of *Perfect Hermany*, or would like to enjoy it again, the CD version (Kritzerland – 20019) of the show is available at <http://www.kritzerland.com/graae.htm>.

There are sure to be additional shows honoring Herman. Hopefully, they will be as fully realized as the two covered here.



Looking Sharp at the Berrie Center


By Andrea Tyson NJJS Executive Vice President

The Sharp Theater in the Berrie Center at Ramapo College is a gem in the arts crown of New Jersey College Jazz, and it held something special recently with the ever-smiling Rossano Sportiello leading a quartet. The stage was set with two pianos and the rhythm section on a rise, the bass held by none other than Nicki Parrott — what better partner could a bass ask for? — and the drums ably manned by Chuck Redd. Rossano's pianist counterpart, compatriot and friend from Milan, Paolo Alderighi, was terrific. These two wove magic in and out of each other's lines creating a beautiful mesh of stride piano to heat up a cool December evening, a class act in tuxedos.

But the music spoke for itself. "Who's Sorry Now" was arranged to be a fast and swinging number. "Where or When" gave Nicki a chance to stretch out and sing. She told a story in memory of Les Paul, her boss for 10 years, who lived nearby. She also performed "Besame Mucho," with beautiful diction, inflection and timing in English and Spanish. "Running Wild" closed the first set. "How Deep is the Ocean" opened the second act with just two pianos. The music sounded like water falling as each piano mimicked and echoed each other. They morphed into "I Want to Be Happy" in this two-piece piano medley. The vibes were moved onto the stage and Chuck Redd played "Avalon" with the two pianos.

Rossano is a generous bandleader, letting his mates take plenty of time in the limelight. Barry Harris protégé saxophonist Asher Stein joined the group, masterfully playing "Body and Soul."

"After You've Gone" was done as a swinging toe-tapper. Asher's sound was clear and crisp and added an extra dimension for the evening. A closing "White Christmas" was nicely complemented by Nicki's red dress.

The Center is lovely with ample parking and always a discount for NJJS members. The cafe has delicious goodies and hot chocolate. Program Director Jane Stein knows how to throw a party! Don't pass over this gem; make it a must for 2012. 



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Mr. Trumpet

The Trials, Tribulations, and Triumph of Bunny Berigan

By Michael P. Zirpolo | Studies in Jazz No. 64 | Scarecrow Press

By **Don Robertson** Former Editor *Jersey Jazz*

Many of us know Bunny Berigan's story — a powerful and eloquent trumpeter and bandleader who created some of the most enduring music of the Swing Era, but who died at the age of 33 from alcohol abuse.

Bunny was born Roland Bernard Berigan in 1908 in Hilbert Junction, Wisconsin. His mother's family, the Schlitzbergs, were musicians. She was a formally trained pianist and organist who assured that her son got a thorough grounding in music fundamentals when he took up the violin at age 8. By the next year he had switched to the alto horn so as to play in the Fox Lake children's band organized by his grandfather. By 10 he had added the trumpet to his repertoire.

He started to play in local dance bands while a teenager and became so busy that he never finished high school. By 17 he was a professional musician, playing in dance bands and theater pit orchestras in Madison. Even at this early age he was known for his round, full trumpet sound (some described it as "meaty"), his technique and his ability to read any music. He was also known for his appearance; tall and handsome with penetrating, gray/blue eyes.

With the advent of radio, music recording and broadcasting were growing and New York City was the epicenter. Work for musicians was plentiful, especially for those able to read well. Bunny fit this pattern and he moved to New York in 1928. Many of the music personalities then on the New York studio scene would later make their names as big band leaders: Tommy Dorsey, Jimmy Dorsey, Glenn Miller, Benny Goodman, Artie Shaw, etc.

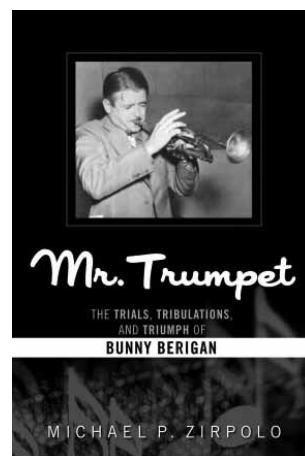
In the depths of the Depression, where a living wage — if one had one — was about \$30/week, Bunny was routinely earning \$500, or more, from the recording and radio studios. But managing money was never a priority for Bunny and he would have money worries for most of his life.

Prohibition was still in effect in 1928 and speakeasies were part of the culture. For New York musicians it was Plunkett's (a.k.a. "The Trombone Club" in honor of Tommy Dorsey) on West 53rd Street. Bunny believed that alcohol helped him to cope with the rigors and uncertainties of performing long hours under pressure. The harder he worked, the more he drank. At that time alcoholism wasn't recognized as a disease and there were few treatment options. Bunny occasionally "went on the wagon," but never for long. Mostly his life was a balance between getting enough alcohol every day to get over the "shakes," but not so much as to compromise his playing. When asked how he was able to play so well while drinking so much, Bunny responded, "I practice drunk," an expression adopted by other alcoholic musicians. In his later years he was said to be consuming 12 bottles of Calvert's Special whiskey a week. Mr. Zirpolo explains the physiology of cirrhosis in enough detail to help one understand what was happening to Bunny as the disease progressed.

On a 1930 tour with Frank Cornwell's band, Bunny met Donna McArthur, a dancer who performed in the accompanying show. They married the following year, but it would be a rocky marriage, bedeviled by separation, an extra-curricular romance and her alcoholism.

By the mid-1930s Bunny's strong sound was complemented by a driving sense of swing that could carry a whole band along with him. Many of those famous names mentioned above wanted Bunny in their bands. He obliged some, either by recording and/or touring with them. Benny Goodman's 1935 recordings of "King Porter Stomp" and "Sometimes I'm Happy" are largely remembered by Bunny's solos. In January, 1937, Bunny sat in Tommy Dorsey's band for the iconic recordings of "Song of India" and "Marie," which featured Bunny's solos. His playing was so powerful that the RCA engineers had to place him 30 feet from the microphones for his solos. Those who heard him live claim that 1930s-microphone technology was incapable of capturing the full essence of his sound; "You had to hear Bunny!" they said.

Three days after making those famous Tommy Dorsey studio recordings, Bunny opened with his own band at The Meadowbrook in Cedar Grove, New Jersey. The list of musicians who played with his band over the years is a long and distinguished one, including Joe Bushkin, Georgie Auld, Jack Jenney, Ray Conniff, Joe Lippman, Don Lodice, Gus Bivona and Andy Fitzgerald. No band ever had better drummers: George Wettling, Dave Tough, Buddy Rich, Jack Sperling and Johnny



WIN THIS BOOK

Jersey Jazz has a copy of *Mr. Trumpet: The Trials, Tribulations, and Triumph of Bunny Berigan* to give to one lucky NJJS member. To enter the drawing, simply e-mail your name and mailing address to chickiejazzdog@njjs.org with the words "Mr. Trumpet" in the subject line, or mail your information to the editor at the address on page 6. Entries must be received by February 27, 2012. **You must be an NJJS member to enter this contest.**

Blowers! The bands that Bunny led were usually well rehearsed and Bunny performed at a very high level right up to his death. Bunny and the bands generally received good critical notices — except from the influential jazz journalist George T. Simon. Mr. Zirpolo has some special words for him!

At about the same time as he formed his band, he formed another relationship; a “high maintenance” love affair with singer Lee Wiley. Some claim that his vocal on “I Can’t Get Started” was directed at her. The relationship continued, on and off, for most of his life and at great cost to his marriage to Donna.

Bandleaders depend on booking agents for their work. The Music Corporation of America (MCA) was the dominant booking organization and Mr. Zirpolo, a lawyer, explains their business model. In a nutshell, the agent booked the bands, decided when and where they would play, and for how much, and charged a commission for his services. All the expenses; musicians, transportation, music arrangements, music stands, uniforms, etc., as well as the agency’s commission, were the responsibility of the bandleader. A savvy bandleader had a personal manager to look after his interests lest he lose out with the agency. For most of his career, Bunny was either poorly represented or not represented at all.

Bunny’s first band came to an end in 1939 when they ran out of work — and money — in the fall. Tommy Dorsey then hired him to

feature with his popular orchestra in 1940, but let him go after six months; Bunny’s drinking being the root cause. Bunny formed a second band in September and MCA resumed booking them. In a short time he was again generating commissions for MCA — and losing money for himself. By July, 1941, too many payrolls had been missed and the Union intervened. PeeWee Erwin took over Bunny’s band as his own.

Bunny was left with a string of debts and needed to work to pay them off. He was on the road again in August, fronting a working band from Trenton that he had acquired intact. As was his practice, Bunny whipped this band into professional shape in a short time.

Bunny took a break in January, 1942, to record a trumpet soundtrack in Hollywood for an RKO movie, *Syncopation*, featuring Jackie Cooper as a trumpeter. He rejoined his band in February in Cincinnati, Ohio. By this time the cirrhosis seriously affected his health, but he was still capable of a high level of performance. He was hospitalized in Pittsburgh in late April for pneumonia, but resumed touring in early May. He was again hospitalized in New York’s Polyclinic Hospital on June 1 and died the next day. He had performed up to three days before his death.

This book is, no doubt, the last word on Berigan.

At 550 pages it is an impressive body of work, thoroughly researched and befitting its subject, never dull.



CLARK

The Autobiography of Clark Terry

By Clark Terry with Gwen Terry
University of California Press, Berkeley 2011 | 322 pages | \$34.95

By Joe Lang Past NJJS President

My first awareness of Clark Terry probably occurred sometime in the mid 1960s. He was the first musician who made me laugh while he was playing. The sense of humor that infuses his playing is evident throughout *Clark*, but there are many other sides to his personalities, both personal and musical, that come through clearly in this highly readable volume.

Terry is an engaging and articulate story teller, and this is evident from the first pages of his book. While he follows a generally chronological path in writing about his life, it is not the kind of book that drags you from Point A to Point B with a lot of intricate details about how the voyage took place. It is rather a series of vignettes that presents his life in a lively way that eases you along the trail of his evolution as a person and as a musician. He mentions dates only intermittently, so it takes a bit of digging to keep track of when things that he relates were taking place.

Terry's younger years were difficult ones. He was born in St. Louis. His mother died when he was six years old, and he had a difficult relationship with his father who kicked him out of the house when he was 12. He lived with his sister, became an outstanding trumpet player, was a good student, but was expelled from high school two weeks before graduation for having gotten a classmate pregnant. From that point until he joined the Navy, he was an itinerant musician who barely eked out a living.

Things began to turn around when he was recruited into the Navy by a friend to become a member of a jazz band being started that would offer new opportunities for black recruits in a service that still practiced racial discrimination. It opened up a new world to Terry who took advantage of the proximity of the Great Lakes Naval Training Center to Chicago where he often went to enjoy a lot of jazz and socializing.

After getting discharged, Terry headed back to St Louis where he became a member of George Hudson's band. The highlight of the next few years was meeting Pauline who was to become his second wife, a relationship that lasted until her death in November of 1979. Aside from a brief stint with Lionel Hampton, and a tour with Hudson and Illinois Jacquet, most of Terry's musical life involved quite a bit of scuffling to make ends meet.

The first big turning point in his career occurred when he joined the Charlie Barnet Orchestra in 1947. Barnet's was a name band, and Terry was given many feature spots. It was on Barnet's band where Terry first met Doc Severinsen. They would share the bandstand again many years later on the Tonight Show Band.

In October 1948, two major events happened for Terry. He married Pauline, and got a call to join the Count Basie Orchestra. Being on the Basie band was the culmination of many years of paying his

dues for Terry. He was surrounded by top musicians, and enjoyed being a part of one of the major big bands. Unfortunately, Basie had an affinity for playing the horses — not very successfully — and eventually his debts forced him to break to break up the band. After a short time, Basie reformed the band, but as a septet, and Terry was brought back on board. It was during a gig in Seattle that Terry first met a teenaged Quincy Jones who convinced Terry to give him some trumpet lessons. This relationship developed into a friendship that was to play a significant role in Terry's life several years later.

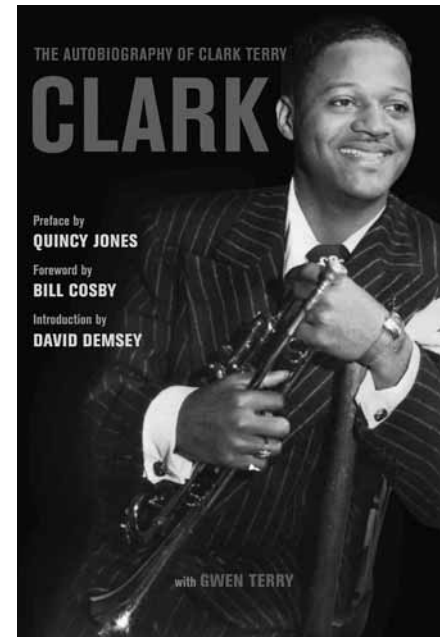
In late 1951, Basie was planning to return to a larger band format, and Terry was in his plans. Fate intervened, and Terry received an offer that he could not refuse from Duke Ellington to join his band. It took some persuading at first, but Ellington prevailed, and Terry became a member of the Ellington ensemble on November 11, 1951, a stay that lasted about eight years. Terry devotes several chapters to this period, one in which he made many new acquaintances, important among them Norman Granz, and he made his first trip to Europe.

In 1959, Quincy Jones reentered Terry's life when he contacted Terry, and asked him to join a new musical project based on a piece by Harold Arlen, *Free and Easy*, that was going to tour Europe. Hopes were high, but, despite an encouraging initial run in Brussels, it all fell apart when the English language production was not well received in Paris, and closed within a few weeks.

Back in the United States, a major development was taking place in the field of network broadcasting that was to have a positive effect on Terry's future. The Urban League was pressuring the major television networks to engage black musicians in staff positions. Terry was among the first asked by NBC to fill one of those slots. It not only provided him with a steady and well paying gig, but also opened up for him an introduction to the world of "first call musicians," the cats called for studio work on radio and television ads, and recording sessions. This was a lucrative part of the music business for the players.

Eventually, Terry became a member of *The Tonight Show Band*, and received national television exposure, especially for the "Mumbles"

continued on page 48





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CLARK TERRY

continued from page 46

routine that he developed. He and Pauline bought their first house. He had ample opportunities to do club work. His quintet with Bob Brookmeyer made several recordings, and was a regular attraction at New York's well regarded Half Note Club.

In 1967, another dream came true for Terry. After being passed over as leader of *The Tonight Show Band*, he formed what became known as Clark Terry's Big Bad Band. Filled with great musicians, with charts by top arrangers, the band enjoyed some success, but big bands are difficult to keep going, and the band never achieved the kind of longevity and opportunities that it deserved.

Jazz education became a part of Terry's life in the early 1970s, and has remained a significant commitment for him ever since. He has been on staff at several university jazz programs, including a stint at William Paterson University in New Jersey, has run

many summer jazz programs, and has received over a dozen honorary doctorate degrees.

Over the years, Terry has toured and recorded extensively in various settings. His music has been enjoyed by millions of listeners and his influence has been felt by many younger jazz musicians.

Most African American musicians of Terry's age experienced many instances of racism throughout most of their lives, and those that have chosen to write about their lives cannot ignore this aspect of their stories. Some carry with them a bitterness that never leaves them, and affects their relationships with those of different racial and cultural backgrounds. Most others resent what they were forced to experience, but look at life with a broader perspective, understanding that their successes and failures are ultimately a result of how they live their lives and pursue their goals. Terry fits into the latter category. He makes no secret of the racial difficulties that he has

endured, but his life story is one that should serve as an inspiration to all people of any race or culture who have the desire to rise above their humble beginnings to attain personal and professional success, and the respect and affection of their peers.

This is a book that once started is difficult to put down until the reader has finished it. The stories flow easily from one to another, much like the improvisations that comprise his music. His third wife Gwen has helped bring his story to life. Terry has the ability to paint word pictures in a way that makes the reader feel as if he were right in the room beside you speaking the words that are on the page. There is a lot of humor, much of it expressed in earthy terms, used to convey the story of Clark Terry's remarkable and fascinating life. Through it all his passion for the jazz music to which he has dedicated his life rings loud and clear. If you are a fan of his music, you most certainly should find the time to read through this fine volume of reminiscences. **JJ**

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Follies — Another Revival

By Robert L. Daniels

Follies, Stephen Sondheim's glorious and reverent nod to a faded theatrical just moved on from Broadway's Marquis Theater to the Ahmanson Theater in Los Angeles. The tuner is a revival of the classic 1971 show, inspired by the legendary opulence of revues produced by Florenz Ziegfeld.

The fictional producer, Dimitri Weismann, introduces his aging, retired showgirls for a "first and last reunion," in a decaying theater marked for demolition to make way for a parking lot.

With a last look at his glamorous legacy, he laments, "They won't be coming down these stairs again!"

With regal grace the ladies parade down the staircase, portrayed by such distinguished divas as Bernadette Peters, Jan Maxwell, Elaine Paige, Rosalind Elias and Mary Beth Peil. The book by James Goldman (*The Lion in Winter*) recaptures the splendor, the acerbic bite and the wryly nostalgic backstage flavor of a seminal musical. His narrative merges past and present with resonating counterpoint. Yes, it is dark. It deals with manic depression, rocky marriages, career disappointments and the ache of aging, and yet it links bittersweet memories of the past in a homage to the survivors of a glorious age.

The score by Sondheim remains a grand, lilting pastiche of legendary musical theater styles. His musical motifs are laced with provocative lyrics that dutifully define each character with clarity, purpose and bold melodic lines.

Broadway's reigning first lady, Bernadette Peters, is no stranger to Sondheim's



Bernadette Peters appearing in *Follies* at the Marquis Theater.
Photo by Joan Marcus.

musicals, having reigned supreme in *Sunday in the Park with George*, *A Little Night Music*, *Gypsy* and *Into the Woods*. She plays Sally Durant, the sweetly naïve housewife married to the philandering Buddy Plummer (played with blowsy pluck by Danny Burstein). Peters sings "In Buddy's Eyes," "Too Many Mornings," and "Losing My Mind" with torchy grandeur and a depth of poignancy that cuts to the heart. The songs reflect styles created by the Gershwins, Irving Berlin and Harold Arlen.

When Peters sings a torch song she manages to plumb the depths of one's soul. Jan Maxwell is the wealthy socialite, Phyllis Rogers Stone, and wife of philandering husband Ben (keenly etched by Ron Raines) and she sings "Could I Leave You?" with an acidly flavored thrust of hammer-and-tongs. Elaine Paige is veteran trouper, Carlotta, who has run the gamut and sums it all up in "I'm Still Here!" The distinguished opera diva, Rosalind Elias, reflects and remembers with a Franz Lehar-flavored duet with Leah Horowitz. It's a kind of bitter sweet Noel Coward moment. And Jayne Houdyshell delivers some old vaudeville pizzazz with "Broadway Baby."

Mr. Sondheim wisely sums it all up:

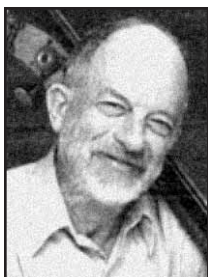
*One more glimpse of the past
One more souvenir of bliss
Knowing well that this
One must be the last*

For the record, the original production at the Winter Garden in 1971 starred

Dorothy Collins, Alexis Smith and Yvonne DeCarlo. A concert version at Lincoln Center in 1985 featured Lee Remick, Barbara Cook, Carol Burnett and Elaine Stritch. Diana Rigg and Dolores Gray did the honors for a 1987 London turn.

A splendid production at New Jersey's Paper Mill Playhouse in 2001 featured Donna McKechnie, Ann Miller, Kaye Ballard and Eddie Bracken. A less than successful revival at New York's Belasco Theater in 2001 saw Blythe Danner, Marge Champion. Betty Garrett, Polly Bergen and newcomer Kelli O'Hara trod the boards. **J**

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



From the Crow's Nest

By Bill Crow

This story comes from an Internet post by John Altman:

The Basie Alumni Band was on tour in Europe. Checking into a hotel in France was Oliver Jackson, flanked by Marshall Royal and Harry "Sweets" Edison. When Oliver told the desk clerk the name of the band, the clerk replied, "Oh, then you must know Jo Jones." Before he could answer, Oliver felt a foot pressing hard on each of his, one belonging to Sweets and one to Marshall.

Sweets said, "Nope, the name isn't familiar to us. How about you, Marshall?" Marshall said, "Not me." The clerk became agitated. "But you must know Jo Jones! The Count Basie Band?" Other band members had come up to the desk. "Don't know him," said Joe Newman and Buddy Tate. "No Jo Jones that we ever heard of," said Billy Mitchell.

All this time the pressure on Oliver Jackson's foot got more intense, so he said nothing. In the elevator, Sweets explained: "Look, Jo is notorious for doing moonlight flits, running up hotel bills and not paying. If we'd let on we knew him, he'd have stuck us with the check!"

■ Back in the 1980s, Scott Robinson was called for a gig for an Italian composer who wrote for a large ensemble with a lot of doubles. He had come to New York and assembled some top players including Lew Soloff and Howard Johnson. Scott brought a lot of doubling instruments from his famous collection of vintage stuff. At the time, he didn't own an alto flute, so he borrowed one from a music store on 48th Street, where he had worked when he first came to New York.

Scott was sitting next to Howard Johnson, who looked over his arsenal of saxophones, clarinets and flutes. Then he looked at Scott and asked, "So, who did you borrow the alto flute from?"

Scott answered, "I got it from the shop. But how did you know that I borrowed that particular horn, out of all these?"

Howard replied, "That one's too shiny...I knew it couldn't possibly be yours." ■

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. Louis Armstrong | 6. Dizzy Gillespie | 12. Frank Foster |
| 2. Lionel Hampton | 7. Bobby Troup | 13. Count Basie |
| 3. Don Redman/
Andy Razaf | 8. Mal Waldron | 14. Erroll Garner |
| 4. Ray Charles | 9. Art Pepper | 15. Thelonious Monk |
| 5. Johnny Frigo/
Lou Carter/Herb Ellis | 10. Dave Brubeck | 16. Benny Golson |
| | 11. Duke Ellington | 17. Benny Carter |



Got E-mail? Friends Got E-mail? Get on Board for Raffles, Freebies, Discounts!

Some special offers for NJJS members are late-breaking — so please send your e-mail address to webmaster@njjs.org. For example, some of our partners make discounts and free tickets available to us. We are only able to pass those deals on via our e-mail list.

Bring a Friend to NJJS

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

Membership makes a great holiday gift!

Jersey Jazz is an NJCSPJ
"Excellence in Journalism"
Award-Winning Publication



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

What's New? Members new and renewed

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

Renewed Members

Dr. & Mrs. G. W. Allgair, Jr.,
Sarasota, FL*

Mr. & Mrs. John Bell, Gettysburg, PA

Mr. & Mrs. Robert L. Boardman,
Mahwah, NJ

James A. & Joann G. Brown,
Roselle Park, NJ

Mr. Scott E. Brown, Phoenix, MD*

Mr. & Mrs. C. Graham Burton,
Ridgefield, CT

Mr. & Mrs. Scott R. Calvert,
Pequanock, NJ*

Rick Crane, Verona, NJ

Ms. Jo-Ann Danzis, Livingston, NJ*

Mr. Tobia Del Giudice, Monroe Twp., NJ

Mr. Jay Dougherty, Maplewood, NJ

Mr. Tony Feil, Whitehouse Station, NJ

Mr. Bruce M. Gast, Watchung, NJ *

Marcia Graff, Basking Ridge, NJ

Mr. & Mrs. Richard C. Griggs,
Westfield, NJ

Mr. Sandy Ingham & Nadine Lawson,
Morganville, NJ

The Jersey City Public Library,
Jersey City, NJ

Mr. Boris Kwaloff, Montclair, NJ*

Mr. Nelson Lawrence, Monroe, NJ

Mr. & Mrs. Kent Lindquist, Portage, IN

Mrs. Dorothy McNulty, Denville, NJ

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Mr. & Mrs. Joseph M. Pizzano,
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Mr. & Mrs. Franklin Wortman,
Easton, PA

Mr. & Mrs. Alan Young,
New Providence, NJ

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William Chamis, Roselle, NJ

Mr. Frederick C. Davis, Irvington, NJ

Eric Entress, Roseland, NJ

Stephen Faha, Newtown Square, PA

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Donn Mansfield, Chatham, NJ

Ms. Mary R. Moore, Montclair, NJ

Sharman Howe Nittoli, Garfield, NJ

Mr. Tom Offerjost,
Washington Township, NJ

Krisanthi Pappas, Foxboro, MA

P.J. Parker, Somerset, NJ

Ms. Sandra Robinson, Newark, NJ

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Woodbridge, NJ

Rena Sager, Roseland, NJ

Terrence Smith, Livingston, NJ

Michael Stamm, Darien, CT

Sheila and Marc Tarabour,
Livingston, NJ

William Thornton, Maplewood, NJ

Harold Van Pelt,
Monroe Township, NJ

Heidi Warbasse, Livingston, NJ

Mr. Ben Williams, Maplewood, NJ

Founding Member



Building an International
Jazz Community

About NJJS

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

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

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

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

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

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

Member Benefits

What do you get for your dues?

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

Join NJJS

MEMBERSHIP LEVELS Member benefits are subject to update.

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

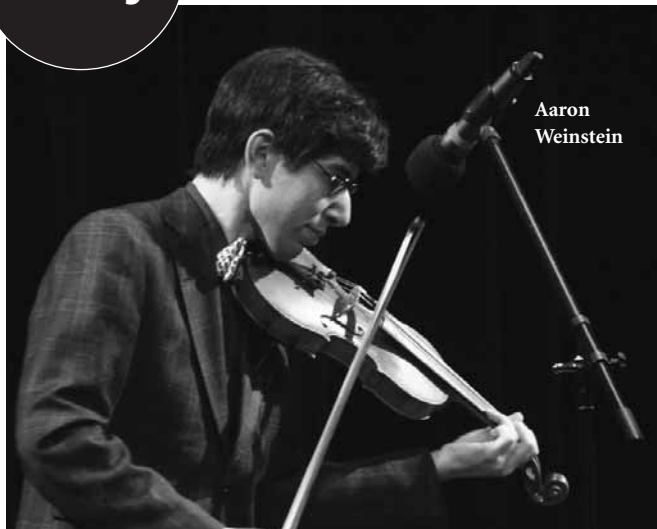
Members at Patron Level and above receive special benefits. These change periodically, so please contact Membership for details.

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

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

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

'Round Jersey



Aaron Weinstein



Herb and Abbie Gardner

Morris Jazz

The Bickford Theater
at the Morris Museum
Morristown, NJ 07960

Tickets/Information: 973-971-3706

The GroundHog Day Jam grew out of an idea to provide an opportunity — call it an excuse, if you wish — to employ some top musicians during the slow winter period. **Herb Gardner** did the recruiting, and it was such a success that it sold out the hall during its first few annual incarnations, prompting the move to larger quarters at the Bickford.

Herb has reached back nearly a decade to summon that original band. He himself will play his trademark trombone, but he will also be behind the keyboard of the black Kawai, when piano is needed. **Randy Reinhart** will play cornet, but if history is any guide he may grab Herb's trombone when left unattended. **Dan Levinson** can be depended upon to bring his clarinet and perhaps some saxes. **Joe Hanchrow** alternates between tuba and string bass, as appropriate to the tune, and **Robbie Scott** will be behind the extensive drum set. Only guitarist **James Chirillo** was not part of the original team, but is always a welcome addition. **Abbie Gardner**, introduced to the NJJS audience at the first GHD Jam, will return to sing a few selections. She has since gained national attention with the Red Molly group, but always makes room in her schedule for reunions like this. One important revision has been moving the date later into February, prompting a name change to the **Saint Valentine's Day Massacre**, given that it will be on Monday, February 13 this year. Bring your sweetie to hear some killer solos, where they will certainly be shooting from the hip.

Violin virtuoso **Aaron Weinstein** has appeared here with Bucky Pizzarelli so many times in recent years that some thought they were an exclusive team. But Aaron has other associations as well, making him one of the busiest players in NYC. For his Bickford return on Monday, February 27 he has arranged to be teamed with pianist **Jon Weber**. The duo will thus employ the two instruments with the widest ranges of any commonly used for jazz, so there will be few limitations on this small but dynamic group.

As you might expect with any of Aaron's appearances, his quick wit will also be on display, both through clever quotes within his solos and spontaneous verbal responses to the audience. "He knows his business and is hilarious too," writes noted critic Rex Reed. "You never know what he's going to do next, but he somehow miraculously makes music fresh and exciting — and keeps the audience in stitches at the same time."

The coming months are also packed with electrifying jazz here. **Jon-Erik Kellso's** Bix Beiderbecke tribute has been pushed back to Wednesday, March 21 so he could staff his **Bixtet** with players who have conflicts on the usual Mondays. He'll have **Scott Robinson** (bass and C-melody sax, possibly more), **Matt Munisteri** (guitar) and **Conal Fowkes** (piano and bass) on his team for this one. It is followed closely by **Rio Clemente's** solo piano date on March 26.

Guitarist and raconteur **Marty Grosz** has drafted two other leaders (bassist **Ed Wise** and cornetist **Dan Tobias**) to assist him on April 16, followed by **Baby Soda** (a big hit at last year's Pee Wee Russell Stomp) on April 23 and the full **Galvanized Jazz Band** on April 30, brought down from Connecticut by hot cornetist **Fred Vigorito**. Later dates in the spring involve a Sidney Bechet tribute, with **Joe**

Midiri playing both clarinet and soprano sax, then a **Leaderless All-Star Quartet** involving **James Chirillo**, **Harry Allen**, **Rossano Sportiello** and **Laura Hull**. Tickets for all are available from the Box Office.

Jazz For Shore

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

Tickets/Information: 732-255-0500

When **Geoff Gallante** came onstage as a guest with Al Harrison's band last year, the crowd was amazed that such a young player could handle the cornet so well. He showed an uncanny ability to construct inventive solos and joust with the older pros surrounding him. By the end of the evening, he had the crowd on their feet, cheering and begging for more.

Geoff will be back on Wednesday, February 8 with his own trio, involving pianist **Jean Baptiste** and bassist **Gary Mazzaroppi**. This MidWeek Jazz date follows performances at prestigious NYC jazzspot Iridium, several nationally broadcast television shows and even an appearance at the White House. Hailing from Virginia, he's traded riffs with an astounded Wynton Marsalis backstage at the Kennedy Center, and was invited to join Maynard Ferguson onstage at Blues Alley in Washington.

Somewhat Bix-like, he has also shown an ability to play almost anything after hearing it just once. And he plays some piano too, another Bix parallel. In all, he has performed in 27 states thus far, using his cornet, trumpet, flugelhorn...or all three.


It is said that Gypsy Jazz was Europe's greatest (and some claim, only) contribution to the jazz idiom,



Geoff Gallante

and guitarist Django Reinhardt was the main driver behind that style. Called Jazz Manouche by the French, it generally involves stringed instruments exclusively, but in his later years Django replaced the violin with a clarinet. **Dan Levinson** builds upon that foundation for his *Fête Manouche* group, which honors the Django tradition with blazingly fast guitar solos (by **Tom Landman** and **Ted Gottsegen**), strong bass lines by **Rob Adkins** (from Mona's Hot Four) and rhythm guitar and vocals by **Molly Ryan**. They thrilled the audience last year at their debut, and will return to MidWeek Jazz on March 7.

Emily Asher will be a new name to MidWeek Jazz regulars, but NJJS members will remember the young trombonist as leader of her *Garden Party* group that was such a pleasant surprise at the NJJS Jazzfest 2011...and the only band invited back for 2012! Plus her group has been booked for The Pee Wee Russell Memorial Stomp in March, and she was part of Baby Soda there in 2011, meaning that she was again invited back. You can see what all the fuss is about if you get tickets for Garden Party's downstate debut on April 18.

A small schedule change: **Randy Reinhart** will bring his All-Stars to MidWeek Jazz on May 30, fielding a band similar to last summer's sizzling group at the Bickford. That moves **Bucky Pizzarelli** back to June 27. Prime seating will go quickly for both. 

'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

free 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.

- **February 15, 2012:** *Leonard Brown*: John Coltrane and Black Spirituality
- **March 7, 2012:** Eunmi Shim: Lennie Tristano
- **April 4, 2012:** Radam Schwartz: Organ Jazz

CONCERTS/PERFORMANCE

free concerts

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).

JAZZ FROM THE ARCHIVES

on WBGO radio

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

- **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.
- **February 12** – Two Pianos, Four Hands, Part 2: Join host Bill Kirchner as he continues his survey of piano duos such as Chick Corea and Stefano Bollani, Marc Copland and Bill Carrothers, and Bill Charlap and Renee Rosnes.
- **February 19** – Still Analog After All These Years, Part Two: Loren Schoenberg continues his series in which he plays recordings from vinyl that have yet to be re-issued on CD.
- **February 26** – Stan Getz at 85: The great tenorman would have passed that milestone this month. His music is still alive, and host Dan Morgenstern has chosen some favorite gems.

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 editor@njjs.org if you know of other venues that ought to be here.

Allendale

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

Asbury Park

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

TIM MCLOONE'S SUPPER CLUB

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

Bayonne

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

Bernardsville

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

Bloomfield

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

WESTMINSTER ARTS CENTER/ BLOOMFIELD COLLEGE
467 Franklin St.
973-748-9000 x343

Brooklawn

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

Buena Vista

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

Byram

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

Cape May

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

MAD BATTER

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

BOILER ROOM, CONGRESS HALL

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

MERION INN

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

Cherry Hill

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

Clifton

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

Closter

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

Cresskill

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

Deal

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

Dover

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

Edgewater

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

Englewood

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

Fairfield

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

Garwood

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

Glen Rock

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

Hackensack

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

Stony Hill Inn

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

Highland Park

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

Pilsener Haus & Biergarten

1422 Grand Street
201-683-5465
www.pilsenerhaus.com/
events.html
Live music Wed & Thur, 8–12 PM,
no cover charge
Sun Brunch Jazz Sessions
noon – 4 PM with solo
guitarist Greg Graham,
no cover
Parking: 6 hrs for \$4 just
across from Pilsener Haus
at 1501 Adams Street

Hopewell

HOPEWELL VALLEY BISTRO & INN
15 East Broad St.
609-466-9889
www.hopewellvalleybistro.com
Friday/Saturday 7 PM
Minimum \$15

Lawrenceville

FEDORA CAFÉ
2633 Lawrenceville Road
609-895-0844
Some Wednesdays 6:00 PM
No cover/BYOB

Little Falls

BARCA VELHA RESTAURANT/BAR
440 Main St., 07424
973-890-5056
www.barcavelha.com
Fridays 7:30 PM Bossa Brazil
No cover

Lyndhurst

WHISKEY CAFÉ
1050 Wall St. West, 07071
201-939-4889
www.whiskeycafe.com
One Sunday/month
swing dance + lesson

Madison

SHANGHAI JAZZ
24 Main St.
973-822-2899
www.shanghaijazz.com
Wednesday/Thursday 7 PM
Friday/Saturday 6:30 PM
Sunday 6 PM
No cover

Mahwah

BERRIE CENTER/ RAMAPO COLLEGE
505 Ramapo Valley Road
201-684-7844
www.ramapo.edu/berriecenter

Manalapan

MONMOUTH COUNTY LIBRARY
125 Symmes Drive
732-431-7220
TTY Hearing Impaired:
732-845-0064
www.monmouth
countylibrary.org
Free monthly jazz concerts
Sept.–June.

Maplewood

BURG DORF CULTURAL CENTER
10 Durand St.
973-378-2133
www.artsmplewood.org

Manville

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

Mendham

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

Metuchen

NOVITA
New & Pearl Streets
732-549-5306
novitanj.com
No cover

Montclair

CHURCH STREET CAFÉ
12 Church St.

FIRST CONGREGATIONAL CHURCH

40 South Fullerton Ave.
973-744-6560

PALAZZO RESTAURANT

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

Richie Cecere's

2 Erie Street
973-746-7811

SESAME RESTAURANT & JAZZ CLUB

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

TRUMPETS

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

Moorestown

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

Morristown

THE BICKFORD THEATRE AT THE MORRIS MUSEUM
5 Normandy Heights Road
973-971-3706
www.morristownmuseum.org
Some Mondays 8:00 PM

THE COMMUNITY THEATRE

100 South St.
973-539-8008
www.mayoarts.org

HIBISCUS RESTAURANT

At Best Western Morristown Inn
270 South St.
866-497-3638
www.hibiscuscuisine.com
Tues, Fri, Sat, Sun brunch

HYATT MORRISTOWN AT HEADQUARTERS PLAZA

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

THE SIDEBAR AT THE FARMISHED FROG

18 Washington St.
973-540-9601
www.farmishedfrog.com/
thesidebar

ST. PETER'S EPISCOPAL CHURCH

70 Maple Avenue
973-455-0708

SUSHI LOUNGE

12 Schuyler Place
973-539-1135
www.sushilounge.com
Sunday Jazz Nights 7–10 PM

Mountainside

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

Mount Holly

THE FIREHOUSE CAFE
20 Washington Street
609-261-4502
www.thefirehousecafe.net

Newark

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

BETHANY BAPTIST CHURCH

273 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.skippers
planetstreetpub.com

New Brunswick

DELTA'S
19 Dennis St.
732-249-1551
www.deltasrestaurant.com/nj
Saturdays 7–11 PM

THE HYATT REGENCY NEW BRUNSWICK

2 Albany Street
732-873-1234
NO COVER
New Brunswick Jazz Project
presents live Jazz
Wednesdays, 7:30–10:30 PM
http://nbj.org or 732-640-0001
for dates/times

Listings are alphabetical by town. All entries are subject to change; please call each venue to confirm schedule of music.

Tell them you saw it in Jersey Jazz!

We want to include any locale that offers jazz on a regular, ongoing basis. Also please advise us of any errors you're aware of in these listings.

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

TUMULTY'S

361 George St
732-545-6205
New Brunswick Jazz Project
presents live Jazz & Jam
Session Tuesdays 8–11 PM
http://nbjpp.org for dates/times

New Providence

PONTE VECCHIO RISTORANTE

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

Newton

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

North Arlington

UVA
602 Ridge Road
Friday 7:00 PM
Adam Brenner

North Branch

NEW ORLEANS FAMILY RESTAURANT

1285 State Highway 28
908-725-0011
7:00 PM

Nutley

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

Oakland

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

RUGA'S

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

Pine Brook

MILAN

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

Plainfield

CAFÉ VIVACE

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

Princeton

MCCARTER THEATRE
91 University Place
609-258-2787

MEDITERRA

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

SALT CREEK GRILLE

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

WITHERSPOON GRILL

57 Witherspoon Street
609-924-6011
www.jmggroupprinceton.com
Tuesday night jazz 6:30-9:30 PM

Rahway

ARTS GUILD OF RAHWAY

1670 Irving St.
732-381-7511
www.rahwayartsguild.org
8:00 PM

UNION COUNTY PERFORMING ARTS CENTER

1601 Irving Street
www.ucpac.org
732.499-0441
(Call for schedule)

Raritan

MUGS PUB AND RESTAURANT

73 West Somerset Street
908-725-6691
Fridays 7 PM

Red Bank

COUNT BASIE THEATRE

99 Monmouth St.
732-842-9000

"JAZZ IN THE PARK"

Riverside Park
732-530-2782

Ridgewood

WINBERIE'S AMERICAN BISTRO

30 Oak Street
201-444-3700
www.selectrestaurants.com
Thursdays Piano Jazz/Pop
Fridays/Saturdays Jazz/Pop duos

Rumson

SALT CREEK GRILLE

4 Bingham Avenue
732-933-9272
www.saltcreekgrille.com

Sayreville

SHOT IN THE DARK SPORTS BAR & GRILL

404 Washington Road
732-254-9710
Thursday 7:30 pm
John Bianculli

Seabright

THE QUAY

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

Sewell

TERRA NOVA

590 Delsea Drive
856-589-8883
http://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
7:30-9:30 PM Somerset Jazz
Consortium Open Jam

SOPHIE'S BISTRO

700 Hamilton Street
732-545-7778
NO COVER
New Brunswick Jazz Project
presents live Jazz Fridays
8-11 PM
http://nbjpp.org or 732.640.0001
for dates/times

Somerville

VERVE RESTAURANT

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

South Brunswick

JAZZ CAFÉ

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

South Orange

SOUTH ORANGE PERFORMING ARTS CENTER

One SOPAC Way
973-235-1114

Summit

SUMMIT UNITARIAN CHURCH

4 Waldron Ave.
Sunday

Teaneck

THE JAZZBERRY PATCH AT THE CLASSIC QUICHE CAFE

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

LOUNGE ZEN

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

PUFFIN CULTURAL FORUM

20 East Oakdene Ave.
201-836-8923

ULTRABAR KITCHEN & COCKTAILS

400 Cedar Lane
201-357-8618

Tom's River

OCEAN COUNTY COLLEGE FINE ARTS CENTER

College Drive
732-255-0550
www.ocean.edu/campus/
fine_arts_center
Some Wednesdays

Totowa

SUSHI LOUNGE

235 Route 46 West
www.sushilounge.com
973-890-0007
Sunday Jazz 6 pm

Trenton

CANDLELIGHT LOUNGE

24 Passaic St
www.jazztrenton.com
609-695-9612
Saturdays 3-7 PM

JOE'S MILL HILL SALOON

Market & Broad Streets
609-394-7222
Occasionally

Union

SALEM ROADHOUSE CAFE

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

VAN GOGH'S EAR CAFÉ

1017 Stuyvesant Ave.
908-810-1844
www.vangoghsearchcafe.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.

At Hoboken's Pilsener Haus: 2/3 **Sad Cats**, Latin Music from Cuba to Brazil; 2/23 **Matt Munisteri** Red hot swing and American roots music; 2/29 **Manouche Bag**.

At William Paterson U., Martin Krivin Tribute Concert 2/12 w/bassist **Rufus Reid** and pianist **Mulgrew Miller** 4 PM. Meet-the-artist 3 PM.

NBJP presents 2/2 **The Lee Hogans Quartet**; 2/9 **The Todd Bashore Quartet** at Makeda in New Brunswick; 2/16 **The Behn Gillece Quartet**.

2/8 NBJP presents **Roy Assaf** and **Nir Naaman Quartet** at Hyatt New Brunswick.

At Bethany Baptist Church in Newark, 2/4 **Jon Faddis Quartet**.

At Trumpets Montclair, 1/29 **Dalton Gang**.

1/27 **Richard Banks** at The Priory, Newark.

2/4 **Jimmy Bruno** at Trenton's Candlelight Lounge.

Also visit Andy McDonough's njazzlist.com



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