

Jersey Jazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 40 • Issue 3
March 2012



During a Lindy Hop workshop weekend in November, 2011, Gordon Webster and band recorded a live CD at the Harro East Ballroom in Rochester, New York.

Photo by Lynn Redmile.

**2012
Pee Wee Russell
Memorial Stomp**

**SUNDAY, MARCH 4
Birchwood Manor**

LAST CALL!

see ad page 7

Gordon Webster: Jazz and Dance Man

Pianist and bandleader Gordon Webster, who hails from Ottawa, Canada, calls New Jersey home these days. At least on those rare days when he actually is at home. A look at his Web site's tour dates for the next few months finds him flitting from performances in Portugal to Poughkeepsie, to Orlando and Tampa, with a quick stop in Whippany before

moving on to Houston, Ottawa and Barcelona. After which, why not travel to the other side of the world and barnstorm Australia for a few weeks?

Born into a musical family, Gordon took up the piano at age four. After studying jazz piano at the University of Toronto he became obsessed with the Lindy Hop in

2001, and in short order, he's become one of the most popular, sought-after musicians by the burgeoning and global swing dance world. Swing dance scene photographer Lynn Redmile caught up with Gordon at a recent weekend in Rochester, New York and shares her encounter in this month's issue of *Jersey Jazz*.

Story and more photos begin on page 26.

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Prez Sez

By Frank Mulvaney President, NJJS

My, oh my, is this a busy time of the year for the NJ Jazz Society! We've been nailing down all the details for the Pee Wee Russell Memorial Stomp (March 4), identifying our annual scholarship recipients, filling out the line-up for Jazzfest (June 16) and arranging for guests for our Sunday Socials at Shanghai Jazz. I hope you don't wait until the last minute to get your tickets for The Stomp. We are almost guaranteed a sellout.

■ Ace trombonist/trumpeter Jim Fryer along with pianist Gordon Webster did a marvelous program for us at our **January Jazz Social**. I'm sure many of you are familiar with Jim from the many times he has performed in bands at our events and the Bickford Theatre programs. I am very pleased to tell you that on **Sunday, March 18** our guest will be Sherrie Maricle, PhD, who will do a jazz drumming-type master class. Sherrie, the leader of the DIVA Big Band, 5 Play and the DIVA Trio, is considered to be one of the finest drummers in the business. You'll learn things you didn't know about the role of the drummer in different types of ensembles, the techniques employed for different rhythms and what made the famous drummers so great.

■ My wife Kathy and I get out to a lot of live jazz in one form or another. Of course I do some solo hanging out because she is not quite as insatiable

about the music as I am. I get out to at least 100 gigs a year and most of them cost me \$15 or less. Many of the college jazz events that I cover don't even have an admission charge. Most NJ bar and club venues don't have cover charges and I usually just buy two beers.

I'm always running into people who ask me how they can find out about where to find live jazz. Of course there are always ads and notices in this magazine. We have a terrific events page on our website www.njjs.org. There's a listing in the Star-Ledger Ticket every Friday and you can sign up for Andy McDonough's weekly e-mail list from www.njjazzlis.com.

So where are the best places that regularly feature live jazz in NJ? Here are some of my favorites in no particular order:

- **Shanghai Jazz** in Madison — frequently no cover during the week. Cover depends on artist, good food.
- **Cecil's Jazz Club** in West Orange — No cover for Tuesday's jam, small cover Monday big band, usually \$15 at other times. (Sadly, end of February is the last opportunity to enjoy the vibe at Cecil's. See page xx.)
- **Trumpet's Jazz Club** in Montclair — usually a \$15 cover, more or less depending on artist.

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 xx. The Berrie Center at Ramapo College offers NJJS members 5% off event tickets.

FREE Film Series...Now on THURSDAY nights at 7 PM at Library of the Chatham. 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!

- **The Bickford Theatre** in Morristown.
- **The Watchung Arts Center** in Watchung.
- **Crossroads in Garwood** — great Tuesday jam, no cover.
- **Skipper's Plane Street Pub** in Newark — jazz three times a week, good food and no cover.
- **Hibiscus** at Morristown Best Western — jazz three times a week, dinner expected, good food.
- **The Priory Jazz Club** in Newark — Fridays only, no cover, minimum food or beverage purchase.
- **Makeda Restaurant** in New Brunswick — no cover, interesting ethnic cuisine.
- **New Brunswick Hyatt Hotel** — once a month, no cover, good food.
- **Salt Creek Grille** in Princeton — jazz three


times a week, no cover, good food.


- **The Glen Rock Inn** — Thursday nights only, dinner expected, good food.
- **The Universities:** William Paterson, Rutgers, New Jersey City, Rowan, Princeton and Montclair State — beautiful and comfortable theaters and convenient free parking.

The two Newark establishments are in the university district, which is being gentrified and is as safe as downtown Morristown, Summit or Westfield. The Hyatt Hotel is the best deal — beautiful, spacious and comfortable with garage parking.

I'd like to share with you the four recent fantastic jazz events that I experienced in the span of just eight days that cost me as little as a grand total of \$35. The first event was the CD release for drummer Tim Horner's

Octet (a band of all-stars) at the Puffin Cultural Arts Center in Teaneck. It would not surprise me if the CD became Grammy-nominated. The next gig was for 2012 Grammy-nominated vocalist Roseanna Vitro at the New Brunswick Hyatt. She is going up against Karrin Allyson, Kurt Elling and Tierney Sutton. The next day it was Jon DiFiore's Quintet CD release at Makeda in New Brunswick including big-time players Rich Perry and Joe Magnarelli. Two of the musicians were past NJJS scholarship recipients. And finally there was the concert of fabulous vocalist Denise King at Centenary College with her sextet.

There may be more great jazz to hear in Jersey than there has been in a long time. More and more venues are popping up. My advice to you is to forget about HBO, get out of the house and go. There is nothing more exciting than live music. 

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>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 George Gee, Warren Vaché, Emily Asher, <i>Mona's Hot Four</i> Birchwood Manor Whippany noon – 5 PM see ad page 7</p>	<p>Sunday Mar 18 JAZZ SOCIAL <i>Sherry Maricle</i> Shanghai Jazz 24 Main St, Madison 3–5:30 PM</p>	<p>Thursday Mar 22 FREE FILM <i>Solo Flight: The Genius of Charlie Christian,</i> plus <i>Red Norvo: Jazz at the Smithsonian</i> Library of the Chathams 214 Main Street Chatham 7 PM</p>	<p>Thursday April 26 FREE FILM — TBA</p> <p>Sunday May 6 CO-PRODUCED CONCERT <i>Vince Giordano & His Nighthawks</i> Mayo Performing Arts Center Morristown</p>
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From the Desk of Chickie the Jazz Dog

Chickie the Jazz Dog is pleased to announce that the winner of January's "Win This Book" contest is NJJS member Cindy Gordon of Princeton, NJ, who received a copy of *Harlem Jazz Adventures: A European Jazz Baron's Memoir, 1934 – 1969*.



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.

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Jazz Ensemble Workshop

Free and relaxed. Northwest NJ.
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contact: Bob 973-209-7716
jazzguy@centurylink.net

Jazz Trivia

By O. Howie Ponder

NONAGENARIANS

Previously Howie has asked about musicians who would have celebrated their Centennial — had the Grim Reaper not claimed them first. This month, on a brighter note, we will consider "youngsters" who will "only" be 90 this year. The good news is they are still among us (at press time, at least) and in some cases, actively performing.

- 1.** This saxophonist came to prominence with Count Basie's band, 1953-64. Besides his mastery of tenor and alto saxes, he is considered one of the first modern jazz flutists. He was inducted into the American Jazz Hall of Fame in 2001 and named an NEA Jazz Master in 2007.
- 2.** After a short, unhappy stay with Glenn Miller's trumpet section, he played with Jimmy Dorsey before leading a hot U.S. Navy band in WWII. He led one of the few popular post-war big bands with a combination of the Miller sound and novelties such as "The Bunny Hop" and "Hokey Pokey."
- 3.** An "all purpose" trumpeter, he might have pursued a career as a classical musician had his race not been a factor at the time. He played with the top big bands, including Count Basie's, as well as a long tenure on the ABC staff, Broadway pit bands and some classical orchestras. Alec Wilder wrote "Sonata for Trumpet and Piano" in his honor. He received the Musician Award at the 1996 Pee Wee Russell Memorial Stomp.
- 4.** Originally from Laurel, Mississippi, this guitarist began his career playing country and Dixieland music. After moving to New York, he found fame playing in the band on Dave Garroway's *Today* TV show. He composed music for films and television in New York and Los Angeles and has recorded with Charlie Parker, Benny Carter, Ben Webster, Sarah Vaughan as well as Andre Previn and Kiri Te Kanawa.
- 5.** It is hard to find a big band that this trombonist hasn't played or recorded with, from 1940 on. He spent over 25 years in Broadway pit orchestras. He received the Pee Wee Stomp Musician award in 2008 and was inducted into the American Jazz Hall of Fame in 2009. In his spare time he is also an accomplished photographer.
- 6.** This musician's primary instrument is the guitar, but he also played violin and trumpet well enough for WWII military bands and later, NBC staff assignments. His recording with Stan Getz of "Moonlight in Vermont" was one of the two best jazz records of 1952, according to *DownBeat* magazine.
- 7.** This singer was a child radio star in her native Oklahoma. As a teenager, she was picked by Glenn Miller to briefly substitute for Marion Hutton. She also sang with bands led by Bob Crosby, Wingy Manone, Charlie Barnet and Joe Venuti. Part Iroquois Indian, she was said by Billie Holiday to be "the only white woman who could sing the blues." However, she is better remembered for her hits "The Rock and Roll Waltz," "Side by Side" and "Wheel of Fortune."
- 8.** Calling this clarinetist a Benny Goodman admirer is a major understatement. He has made his long career playing in groups all around Manhattan. He was technical advisor to the movie *The Benny Goodman Story* and taught Steve Allen how to play the clarinet for the feature role.

(answers on page 46)



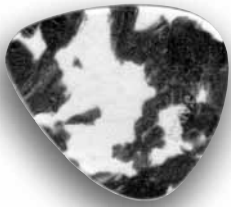
Howie also welcomes suggestions for future questions — or comments from readers. Contact him at jazztrivia@njjs.org.

WBGO 88.3 FM • WBGO.ORG

88.3 FM

WBGO.org 88.3 FM **programs** at a glance

TIME	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	TIME	
12AM	Late Night Jazz with Bill Daughtry	JAZZ AFTER HOURS with Brian Delp	EVENING JAZZ with Awilda Rivera						12AM
1-5AM	JAZZ AFTER HOURS with Sheila Anderson		JAZZ AFTER HOURS with Brian Delp				Jazz After Hours with Sheila Anderson	1-5AM	
5-6AM	Living on Earth							5-6AM	
6AM		MORNING JAZZ with Gary Walker and Doug Doyle with NPR and Local News, Sports and Traffic at 6:04, 6:30, 7:04, 7:30, 8:04, 8:30 and 9:04AM					Smiley & West	6AM	
7AM	Sunday Morning Harmony with Dan Karcher						Portraits in Blue with Bob Porter	7AM	
8AM							Saturday Morning Function with Bob Porter	8AM	
9AM								9AM	
10AM	Singers Unlimited with Michael Bourne	MID-DAY JAZZ with Rhonda Hamilton with NPR and local News at Noon					Rhythm Revue with Felix Hernandez	10AM	
2PM								2PM	
2-6PM	AFTERNOON JAZZ with Rob Crocker	AFTERNOON JAZZ (Blues Hour at 3:00PM) with Michael Bourne and Andrew Meyer with NPR and Local News, Sports and Traffic at 4:04, 4:30, 5:04, 5:30, 6:04 and 6:26PM					AFTERNOON JAZZ with Monifa Brown	2-6PM	
6PM	JazzSet with Dee Dee Bridgewater	Jazz at Lincoln Center with Wendell Pierce	The Checkout with Josh Jackson	JazzSet with Dee Dee Bridgewater	Marian McPartland's Piano Jazz	Portraits in Blue with Bob Porter	SATURDAY EVENING JAZZ with Rob Crocker	6PM	
6:30PM								6:30PM	
7PM		NJ Capitol Report	Latino USA	SportsJam/Conversations	People's Pharmacy	WBGO Journal		7PM	
7:30PM	Sunday Night Music Mix with Eulis Cathey		LATIN JAZZ CRUISE with Awilda Rivera	EVENING JAZZ with Awilda Rivera				7:30PM	
8PM		EVENING JAZZ with Awilda Rivera						8PM	
9PM								9PM	
10PM							Late Night Jazz with Bill Daughtry	10PM	
11PM	Jazz from Archives							11PM	



The Editor's Pick

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

Cecil's Jazz Club Closes Its Doors

On February 3 an e-mail from Cecil Brooks III brought the sudden announcement that the West Orange jazz club the drummer has run for the past nine years would close its doors on February 26. "It's been a great ride, lots of work and, of course, a lot of fun. But after nine years of six or seven days a week, 12 hours a day as a club owner, my heart tells me it's time to get back to the music, as a player and record producer. That's where I have to go, and that's what I have to do now."



Photo by Tony Mottola

Cecil's Jazz Club opened on July 4, 2004 to no small amount of hoopla, with comedian Bill Cosby in the house that first night. Over time the funky orange-walled room, with its super acoustics and friendly vibe (not to mention tasty blackened catfish), became a favored haunt of the flourishing Essex County jazz community, that also pulled in national acts touring in the area.

"We're not looking at this as a negative," Brooks told *The Star-Ledger*. "It's been almost a decade and so many great things have happened here. Every great musician on the planet has played here." Yes indeed, nine years is a good long run, and we'll just add our "Three cheers for Cecil Brooks III" — Hip, Hip, Hooray. It was grand while it lasted. JJ

AMOS KAUNE At press time came the news that the legendary New Jersey jazz club owner Amos Kaune died on February 4. First at the Tap Room in Clifton, and later at Gulliver's in West Paterson and the club's second incarnation in Lincoln Park, Amos presented many of the music's top players at a time when his clubs were near the only game in town for live jazz. He was a longtime member of the NJJS, an advisor to the Board of Directors, and was named "Non-Musician of the Year" at the 2007 Pee Wee Russell Memorial Stomp. A full obituary will appear in the next issue.



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:

April: February 26 • May: March 26

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

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New Jersey **Jazz** Society
PRESENTS

LAST
CALL!

THE 43RD ANNUAL

PeeWee Russell Memorial STOMP

SUNDAY, MARCH 4, 2012

From noon to 5 PM at THE BIRCHWOOD MANOR
111 North Jefferson Road, Whippany, NJ 07981 (Off Route 10)
973-887-1414

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or fax. A \$3 per ticket handling fee will be charged **except** for orders by check with stamped self-addressed envelope.

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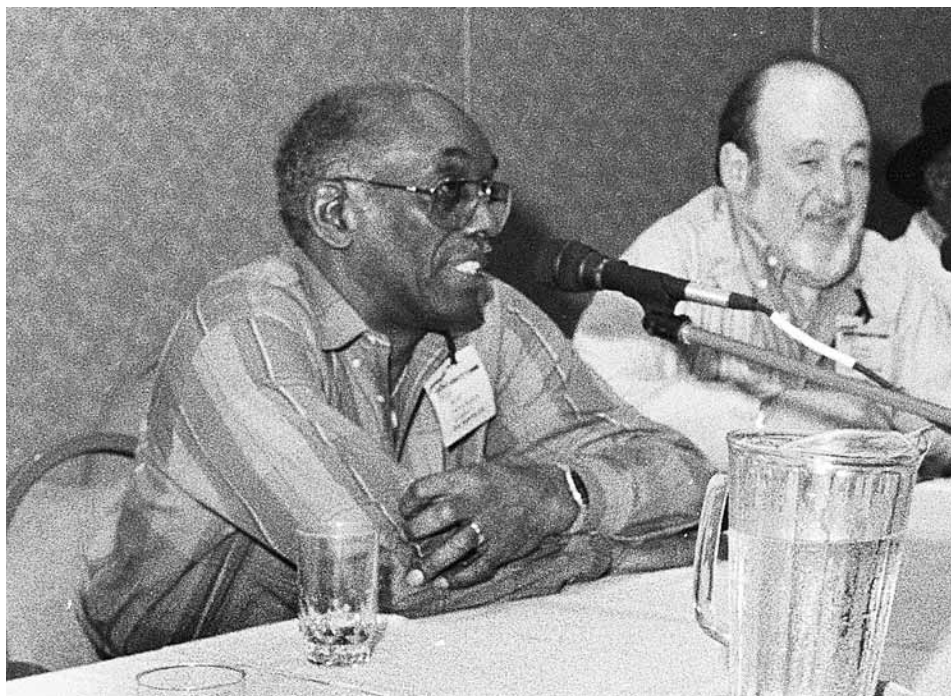
The New Jersey Jazz Society is qualified as a tax-exempt cultural organization under section 501(c)(3) of the Internal Revenue Code. Contributions to NJJS are tax deductible to the extent allowed by law. Proceeds of the event help support scholarships.

Big Band in the Sky

By Sanford Josephson

■ **John Levy, 99, bassist, personal manager, April 11, 1912, New Orleans – January 20, 2012, Altadena, CA.** Guitarist Howard Alden only met John Levy a few times, while playing with one of Levy's clients, the late vocalist Joe Williams. Recalls Alden, "I didn't really get to know him that well, but I do remember being thrilled that it was the same John Levy who played bass on many of Billie Holiday's records." It was Levy's ability as a bassist that made him such a great talent manager, in the opinion of tenor saxophonist Jimmy Heath. "He was a very talented musician," Heath told *Jersey Jazz*, "so when he became a manager, he had that insight from being a performer, and it affected the way he treated his artists. He took care of them. He managed so many people I liked, such as Joe Williams, Nancy Wilson and Cannonball Adderley. They were enamored of him."

While a member of the George Shearing Quintet in the late 1940s, Levy began to take over some of the group's business responsibilities. In 1951, he decided to form his own talent management company, John Levy Enterprises, and Shearing became his first client. Over the years, he managed 85 different artists including vocalist Betty Carter, pianist Herbie Hancock and trumpeter Freddie Hubbard. Writing in the *Los Angeles Times*, January 24, 2012, Don Heckman pointed out that Levy "took his place in the business area of jazz when segregation still existed. Jazz musicians, the majority of them African-American, were confronted by demeaning travel and lodging conditions and often deprived of such potential income sources as their publishing rights. As their representative, Levy was determined to do everything he could to further the professional goals and improve the lives of his clients." In a 2006 interview in *Newsday*, Levy said, "The racial problems of the times, for many musicians, came out in their frustrations but not in their appearance professionally. They had to perform at the top of their game... My main objective was to do as much as I could to promote those artists, to enhance their careers as much as I could."



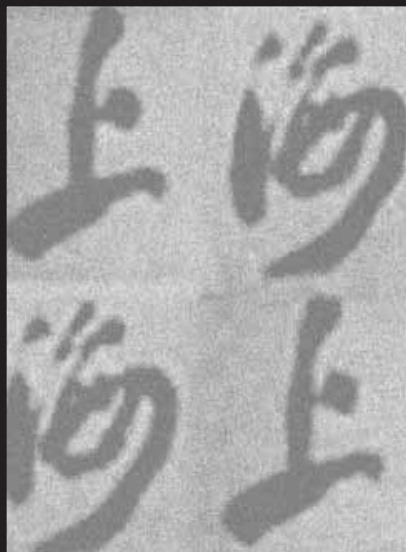
John Levy addresses the audience during a panel discussion at the *JazzTimes Magazine Convention* in Los Angeles, October 1988. At right is record producer Orrin Keepnews. Photo by Mitchell Seidel.

One of the musicians Levy managed, pianist Norman Simmons, told *Jersey Jazz* that Levy "had quietly been in support of my musical career since I first gained a little recognition in Chicago. I am among the many whose name did not become prominent on his roster. Nevertheless, until his last days, he maintained confidence in my talents, and we maintained a harmonious contact." Simmons expressed a special thank you to Shearing, who he says, "aided John in surmounting the color barrier. Before John, so-called managers sat behind their desks and did bookings but did no managing of artists' affairs."

Levy's family had moved from New Orleans to Chicago when he was five years old. He became a bassist in his teens, mentored by Milt Hinton, and eventually landed a job with a trio led by the violinist Stuff Smith. He moved to New York with Smith's trio, which became a fixture at the Onyx Club on 52nd Street. In 2006, he was named a National Endowment for the Arts Jazz Master. He was inducted into the International Jazz Hall of Fame in 1997 and also received a Lifetime Achievement Award from the Los Angeles Jazz Society.

His wife and business partner Devra Hall Levy had been planning a 100th birthday party in April. In preparation for that event, several testimonials were posted on his website, www.lushlife.com. Among them were tributes from the pianists, Herbie Hancock and Ahmad Jamal. Thanking Levy for his "lifelong support and appreciation of culture, especially jazz," Hancock added that he also knew him as a bass player "on several landmark recordings before you got a desk job." Pointing out that those managed by Levy were "all cornerstones in the development of great artistry and owe much to your managerial talent and love for the music," Hancock added that "George Shearing was my very first influence. It was his music, which often included you, that first attracted my attention in jazz. My first pieces that I tried to copy were from his recordings of 'I'll Remember April,' 'Lullaby of Birdland,' 'East of the Sun' and many others. That was my starting point at the age of 14 in 1954 in Chicago while at Hyde Park High School. I was able to tell this story to George many years ago, and he was pleasantly surprised... John, you and I are connected in many ways."

continued on page 10



SHANGHAI JAZZ

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and bar

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LIVE JAZZ SIX NIGHTS a WEEK & NO COVER (except special events)

Highlights, late February, March 2012:

- tue 2/14:** TONY DESARE, by reservation only
- wed 2/15:** NICKI PARROTT
with ROSSANO SPORTIELLO
- sun 2/19:** DARYL SHERMAN
- wed 2/22:** AARON WEINSTEIN
- fri & sat 2/24 & 25:** FREDDY COLE, by reservation only
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BIG BAND IN THE SKY

continued from page 8

Jamal described Levy as “one of the foremost ‘supportive bassists,’ which is hard to come by these days. You and Stuff and the entire camaraderie that graced 52nd Street were truly inspiring. Those were history making days that we cannot forget! Additionally, we made a lot of history together after George persuaded you to manage him and, following that great diva Dakota [Staton], I joined the office.”

In addition to his wife, Levy is survived by his son Michael Levy and daughter Pamela McRae of Youngstown, Ohio; daughters Samara Levy of San Diego and Jole Levy of New York City; 14 grandchildren and several great-grandchildren.

■ **Etta James, 73, vocalist, January 25, 1938, Los Angeles – January 20, 2012, Riverside, CA.** In the late 1950s, pianist Ramsey Lewis and Etta James were both on the Chess-Checker-Cadet record labels. Writing on his Facebook page, Lewis says he never got to know James personally, but, “we did meet from time to time at the studio/offices. She was a natural singer with a big beautiful voice. It was impossible to be within earshot of her singing and not be deeply moved. She will be sorely missed.”

Although known mostly as a rhythm and blues singer, rather than a jazz singer, James’s biggest hit, “At Last,” was written in 1941 and initially recorded by the Glenn Miller Orchestra. And one of her four Grammy Awards was for a 1995 album, *Mystery Lady: Songs of Billie Holiday*. Peter Keepnews, writing in *The New York Times* (January 21, 2012) acknowledged that James “was not easy to pigeonhole. She is most often referred to as a rhythm and blues singer, and that is how she made her name in the 1950s with records like ‘Good Rockin’ Daddy.’ She is in both the Rock and Roll Hall of Fame and the Blues Hall of Fame.”

Randy Lewis, writing in the *Los Angeles Times* (also on January 21) called her “the quintessential R&B diva,” but also pointed out that she “was equally at home singing unadulterated blues, searing R&B and sophisticated jazz, the latter receiving special attention in her recordings over the last decade. Her dusky voice, which could stretch from a sultry whisper to an aching roar, influenced generations of singers who came after, from Tina Turner to Bonnie Raitt to Christina Aguilera.”

Howard Mandel, in ArtsJournal.com, expressed the opinion that “Etta James wanted to be Billie Holiday. Holiday’s influence is



Etta James, Monterey Jazz Festival 1975.
Photo ©Ray Avery/CTS IMAGES

palpable in all of James’s ballad singing, including her version of ‘At Last.’ It’s in the way Etta phrases, hesitating behind or jumping ahead of the beat, how she wrings lyrics for layers of meaning and employs all the qualities of her voice despite a fairly limited octave range for nuance.” James was born to a 14-year-old mother, Dorothy Hawkins, and raised by foster parents. According to David Ritz, who collaborated with James on her 1995 autobiography, *Rage to Survive* (De Capo Press), her mother “didn’t want her to sing raunchy rhythm and blues but wanted her to sing jazz like Ella Fitzgerald and Billie Holiday and Sarah Vaughan.”

As a teenager, James was discovered by rhythm and blues musician and promoter Johnny Otis (see separate obituary on Otis), who arranged for her to record “Roll With Me

Henry,” which featured James’s own lyrics to “Work With Me Annie,” a record by Hank Ballard and the Midnighters. According to *The Times’s* Keepnews, “When some disc jockeys complained that the title (‘Roll With Me Henry’) was too suggestive, it was changed to ‘The Wallflower,’ although the record itself was not.” “The Wallflower” became Number 2 on the rhythm and blues charts in 1954, although another version, “Dance With Me Henry” became a Number 1 pop hit for Georgia Gibbs in 1955.

In 1960, James was signed by the Chess label, remaining with that company for more than 10 years. In the mid ’70s she struggled with a drug habit, eventually opting for rehab in order to cure her cocaine addiction. Her career after that consisted of touring and recording for a variety of labels. She was once again in the public eye in 2008 and 2009 when Beyonce Knowles portrayed her in the movie, *Cadillac Records*, recorded “At Last” and performed it at President Barack Obama’s inaugural ball. James reportedly said she wished she had been invited to sing it instead.

In a statement on her website, Beyonce called James, “one of the greatest vocalists of our time...Playing Etta James taught me so much about myself, and singing her music inspired me to be a stronger artist.” Bonnie Raitt, in the *Los Angeles Times*, said, “I don’t know that there’s ever been a singer that knocked me out as much as Etta. The mark she made was setting the bar so high for the depths someone can sing from.” And Aretha Franklin posted this statement on her Facebook page: “Etta James was one of the great soul singers of our generation. An American original!”

In recent years, she had been in declining health, suffering from dementia and kidney failure. Her death was caused by complications from leukemia. She is survived by her husband of 42 years, Artis

continued on page 12

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BIG BAND IN THE SKY

continued from page 10

Mills; two sons, Donto and Sametto James; and four grandchildren.

■ **Johnny Otis, 90, vocalist, songwriter, drummer, bandleader, disc jockey, December 28, 1921, Vallejo, CA – January 17, 2012, Los Angeles.** It's ironic that Otis died only three days before the death of perhaps his greatest discovery, the singer Etta James (see separate obituary on James). Although often called the "Godfather" of rhythm and blues, Otis, according to Ihsan Taylor, writing in *The New York Times* (January 19, 2012) "combined the high musical standards of big band jazz with the raw urgency of gospel music and the blues." Howard Mandel, writing about both Otis and James in *ArtsJournal.com* on January 20, pointed out that Otis "had six years of big band jazz experience before he convened his own 16-piece ensemble in 1945. The distance between mainstream jazz (if not that new thing, 'bebop') and pop music for dancing was quite close then. Benny Goodman, Artie Shaw, Tommy Dorsey, Billy Eckstine, Bob Wills, Ella Fitzgerald, Big Joe Turner and Louis Jordan were among the genuinely popular stars of jazz. Otis could hang with them; he drummed with Lionel Hampton on 'Flyin' Home' as the climax of a 1950 broadcast..." The first hit recorded by the band he formed in 1945 was "Harlem Nocturne," still a favorite of many jazz musicians today.

Otis, who was white, was raised in Berkeley, CA, where his father operated a grocery store in a largely black neighborhood. "When I got near teen age," he told the *San Diego Union-Tribune* in 1991, "I was so happy with my friends and the African-American culture that I couldn't imagine not being part of it." In 1994, he told the *San Jose Mercury News*, "Genetically, I'm pure Greek. Psychologically, environmentally, culturally, by choice, I'm a member of the black community." According to *The Times's* Taylor, Otis "played a key role in creating a new sound for a new audience of young urban blacks," a sound that in the early '50s "would form the foundation of rock 'n roll." In addition to James, he helped launch the careers of such singers as Jackie Wilson, Esther Phillips and Big Mama Thornton.

As a musician, Otis played vibraphone and piano in addition to drums and can be heard on several R&B records as well as on jazz records by such musicians as saxophonists Lester Young and Illinois



Bandleader Johnny Otis performs with his traveling revue, "The Johnny Otis Show," at the Kool Jazz Festival, Saratoga Springs, NY in 1985. Photo by Mitchell Seidel.

Jacquet. His most popular recording, as a bandleader and vocalist, was "Willie and the Hand Jive," a Top 10 hit in 1958. Otis had several other R&B hits in the '50s and also worked as a disc jockey on Los Angeles radio for more than 50 years beginning in the 1950s. He also had his own LA television show from 1954–1961.

While he continued to make music through the end of his life, he became active in politics and the civil rights movement in the '60s. In the mid-'70s, he was ordained as a minister and started a nondenominational church in Los Angeles. In the early '90s, he became an organic farmer.

He is survived by his wife Phyllis; his son John Jr., a guitarist known as Shuggie; his son Nick, a drummer; two daughters, Janice and Laura Johnson; nine grandchildren; eight great-grandchildren; and a great-great granddaughter.

■ **Jimmy Castor, 71, singer, saxophonist, percussionist, bandleader, January 23, 1940, New York City – January 16, 2012, Henderson, NV.** Castor's 1966 hit, "Hey Leroy, Your Mama's Callin' You," helped broaden the appeal of the Latin soul sound that grew out of the combination of Latin jazz and rhythm and blues developed in Harlem on the heels of recordings by Latin bandleaders Joe Cuba and Ray Barretto. But Castor's biggest hit was "Troglodyte (Cave Man)," which reached Number 6 on the Billboard pop charts in 1972.

In the 1980s, he became one of the first musicians to sue over sampling, where a fragment of music from one recording was featured on a later recording by someone else. In 1986, he took legal action against the Beastie Boys for the use of his "The Return of Leroy (Part One)" in their song, "Hold It! Hit It!" According to his son, Jimmy Castor, Jr., the case was settled out of court, and Castor received a percentage of the 7 million copies sold. It is believed he eventually derived more income from the sampling of his music than from the sales of his own records. His song, "It's Just Begun," was sampled in the movie, *Flashdance*, and other songs were sampled on recordings by Kanye West and Mos Def.

Survivors include his wife, Sandi Almedia; four children; and eight grandchildren.



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



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Mr. Clemente Goes to Washington

Pianist/Coast Guard Auxiliarist Rio Clemente's Road to the White House

By Vera Reed, US Coast GuardAuxiliary

New Jersey pianist Rio Clemente's journey to the White House began 10 years ago. A personal friend, New Jersey Congressman Rodney Frelinghuysen, admired Rio's talents and patriotism and forwarded his personal renditions of patriotic songs to then President George W. Bush. For Rio the thought of playing at the White House was "a personal dream for me." Both of Rio's parents were immigrants, and he felt it to be a great honor that the son of immigrants would be able to play at the White House. Shortly thereafter, the 9/11 attacks occurred and the dream seemed out of reach.

In November, Rio had the opportunity to represent the Coast Guard Auxiliary, Flotilla 10-10 Hackensack, NJ and perform at a Veterans Day celebration at The Inn at Bowman's Hill in New Hope, PA. "Any opportunity I have to perform for the vets, I'm there," Rio said. This performance was recorded by a friend, Ali Luthy, and it was posted on YouTube. A close friend and

fellow musician, Amy Otey, saw the video and called her contact at the White House, Julie Raish. Amy then called Rio to tell him "if you call this number, there is a chance you can play at the White House." Clemente laughed, "Even though we know each other 20 years, she never knew of my dream to play at the White House." Two days later, Rio was confirmed and making plans to fulfill his longtime dream.

On Thursday, December 21, Rio and Ali Luthy set out for Washington DC. It took them five hours in a rainstorm but nothing would keep him from his patriotic goal. Rio recounted, "It was exciting from the moment we left." Rio, dressed in his Coast Guard Auxiliary uniform, played in the East Wing of the White House for visitors who had been waiting years to see it decorated for the Christmas season at an invitation-only event. He played a selection of Christmas and patriotic songs. Ms.

Luthy passed out Rio's *Patriotic Songs* CD to visitors. When military personnel walked into the room he played their branch songs. A Naval officer saluted him as he played and Rio saluted back without skipping a note! He ended his performance with "America the Beautiful" and "God Bless America." "It was such an honor to represent the Coast Guard Auxiliary, something I will never forget. My Flotilla believed in me and never gave up and I never gave up. Dreams do come true." With a tear in his eye, Rio couldn't help thinking about his mom and dad, who have passed away and how proud they would have been. **J**

The U.S. Coast Guard Auxiliary is a uniformed volunteer component of the United States Coast Guard created by an Act of Congress in 1939. The Auxiliary, America's Volunteer Guardians, supports the Coast Guard in nearly all of the service's missions.

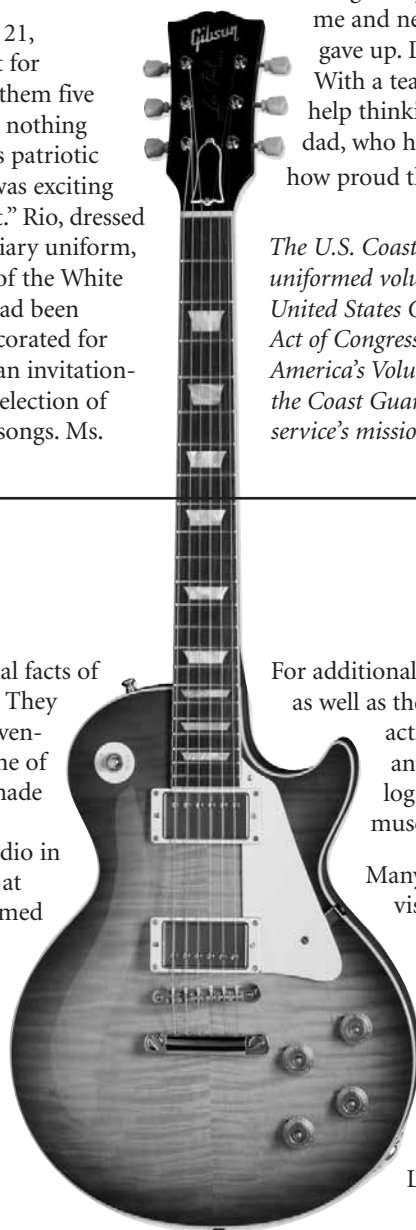
Mahwah Museum Presents Les Paul Exhibit

The Mahwah Museum Society has assembled an ongoing exhibit, *Les Paul in Mahwah: A Tribute*, a nearly 1,000 square foot presentation paying tribute to the legendary musician, inventor, recording artist and performer. The exhibit tells the Les Paul story as it has not been told before and features rare and unique artifacts relocated from his home in the Deerhaven section of town, including a reconstructed recording studio and a variety of unusual and valuable guitars. The museum is open Wednesday, Saturday and Sunday, 1:00 – 5:00 PM. The Mahwah Museum is located at 201 Franklin Turnpike, Mahwah, NJ. Admission to the exhibit is \$5 per person.

Visitors will learn essential facts of Les Paul's life and career. They will see displays of his inventions and innovations, one of a kind precious guitars made especially for Les Paul, a reconstruction of the studio in which he worked, a look at how he and Mary performed their weekly radio show from their home, and many hands-on video and audio displays. Visitors will also have access to a performance space where, at certain times, they can play one of Les's guitars.

For additional details about the exhibit as well as the schedule of other activities and details about an upcoming raffle, log onto www.mahwahmuseum.org.

Many people have already visited the Mahwah Museum Society's website to share stories about Les Paul. The Museum invites you to tell your Les Paul story. Visit www.mahwahmuseum.org, and click on SHARE LES PAUL STORIES. **J**





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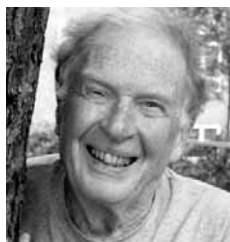
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Noteworthy

Fradley Garner International Editor *Jersey Jazz*

EDDIE DANIELS, 'MY SUCCESSOR' — BENNY GOODMAN ... SOUND JUDGMENT: RUDY VAN GELDER GETS A 'SPECIAL' GRAMMY ... CHARLIE MINGUS LIVES ON IN NOGALES AND WASHINGTON ... MARIAN MCPARTLAND MOVES ASIDE (NOT OUT) FOR JON WEBER ... AND NOW, ON PIANO ROLL, THE REAL SCOTT JOPLIN

WHEN BENNY GOODMAN commissioned a clarinet concerto from **Aaron Copland** back in 1947, he referred to fellow-clarinetist **Eddie Daniels** as “my successor.” And after Daniels performed Leonard Bernstein’s “Prelude Fugue and Riffs,” the composer wrote to a mutual New York friend about Daniels’ album *Breakthrough*: “Dear Ron, Your friend Eddie Daniels combines elegance and virtuosity in a way that makes me remember **Artur Rubinstein**. He is a thoroughly well-bred demon. Lenny.” On his first visit to England in many years, Daniels performed the Copland in February, with the London Symphony Orchestra. “We’re talking about a performance of authority, legitimacy... And — yes, still, at the age of seventy — serious chops,” wrote *LondonJazz Weekly News* in a pre-concert phone interview with Daniels. An early, still popular album is a 1973 duo session with Eddie switching among flute, clarinet and bass clarinet, and guitarist **Bucky Pizzarelli**. *A Flower For All Seasons*, on the Choice label, was later reissued on CD as *Blue Bossa*.

“ABOUT DAMN TIME!” commented a blogger on *LondonJazz Weekly News*, on the “Special Merits” Grammy award to 87-year-old sound engineer **Rudy Van Gelder**. “He’s only been the best set [of] ears since the ’50s.” Hailed by many as the greatest recording engineer in jazz history, Van Gelder placed musicians, microphones and manned controls for almost every recording session on the Blue Note label from 1953 to 1967 — embracing many seminal jazz classics. The session tally is in the thousands, and he still freelances at his studios in Englewood Cliffs, New Jersey. “The signature of a Van Gelder recording lies in the rich, natural tone of each instrument and the clearly defined separation between them, ensuring that every sonic detail is audible,” wrote the Hollywood music critic, **Steve Huey**. “What’s more, Van Gelder had an uncanny knack for capturing sonic textures that supported whatever mood the musicians and producers were aiming at.” The sound legend is in Olympian company: New Orleans composer and bandleader **Dave Bartholomew**, 91, also received a special Grammy, while the late **Steve Jobs**, 56, was awarded one posthumously, all at a ceremony the night before the main event on February 12, in Los Angeles.

HOW DO YOU DESIGN a monument to the bigger-than-life **Charles Mingus**? The City of Nogales, Arizona plans to erect a memorial on the corner of its cemetery to the native son who

became a prolific composer, angry bandleader, driving bassist and passionate civil rights advocate. After Mingus died, at 56, in Mexico,

his widow, **Sue Mingus**, sold his possessions to the Library of Congress. The institution describes it as “the most important acquisition of a manuscript collection relating to jazz in the Library’s history.” There are hundreds of original music manuscripts, arranger’s scores and instrumental parts, tape recordings, photographs, literary manuscripts and other memorabilia. Hopefully, the memorial will be in place before the fourth Charles Mingus Hometown Jazz Festival, April 20–22, on both sides of the U.S.-Mexico border (Nogales, Arizona, and Nogales, Senora). The U.S. premiere of **Kevin Ellington Mingus’s** video tribute to his grandfather is set for Saturday, April 21. E-mail: info@mingusproject.com

ON PIANO JAZZ, **NPR** radio’s longest-running (since 1978) cultural program, **Marian McPartland** rapped and played with other jazz musicians, most of them pianists. Last November, the 92-year-old hostess stepped back (not away) from the bench.

This year, *Piano Jazz Rising Stars*, the successor show, is broadcast on ETV, South Carolina Public Radio. Saturdays at 10 PM, **Jon Weber**, an accomplished pianist and composer, sits down with guests on the order of pianist **Taylor Eigsti**, who cited the English rock band **Coldplay** before playing a jazz version of a Coldplay song; guitarist **Julian Lage**; alto saxophonist and singer **Grace Kelly**, and this year’s Thelonious Monk Competition winner, pianist **Kris Bowers**. “I’ve learned something valuable from every guest I’ve had,” says Weber. “It’s a treat. I get a concert every week.”



Eddie Daniels performed Copland’s Clarinet Concerto in London. Photo courtesy of Sebastian Scotney, *LondonJazz Weekly News*.

WEB HIT-OF-THE-MONTH

HOW MANY JAZZ PIONEERS left no recordings behind? **Buddy Bolden** and **Scott Joplin** come to mind. “But wait a minute,” writes **Ken McCarthy**, founder of the online *JazzOnTheTube*, “**Scott Joplin** made piano rolls.” So the jazz site offers, straight “from the hands of the master,” the good old “Maple Leaf Rag.” You’ll find it at: <http://www.jazzonthetube.com/page/913.html>

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

Bucky Pizzarelli/ Jay Leonhart to Lead "A New York Swing Session for John Bunch"

East Stroudsburg University | Mar. 25, 3:00 pm

A concert to pay tribute to the life and music of the late jazz pianist John Bunch will take place on Sunday afternoon March 25, 2012 at East Stroudsburg University of Pennsylvania as the third presentation in the 2011-12 ESU Jazz Synergy Series.

Bassist Jay Leonhart was once quoted describing John Bunch as "one of the greatest jazz pianists the instrument has ever known." Guitarist Bucky Pizzarelli said that John was "Benny Goodman's favorite piano player." These three masters of their instruments formed the group known as "New York Swing" and entertained jazz fans around the globe for decades with their elegance and musicianship.

This celebration, dubbed "A New York Swing Session for John Bunch," will present Leonhart and Pizzarelli in performance with special guests, saxophonist Harry Allen and pianist Bill Mays. The event will also officially welcome the John Bunch special collection to ESU as part of the Al Cohn Memorial Jazz Collection in Kemp Library.

The concert will be presented in the Cecilia S. Cohen Recital Hall in the Fine and Performing Arts Center, Normal and Marguerite Streets, on the ESU campus. The suggested donation for general admission to the concert is \$10; all students with a current ID will be admitted free. Doors will open at 2:45 p.m.

The 2011-12 ESU Jazz Synergy Series is presented by the ESU Regional Jazz Coalition and the Al Cohn Memorial Jazz Collection at ESU's Kemp Library.

For more information, call (570) 422-3828 or visit www.jazzatesu.com. To check on other upcoming arts events at the University, call the ESU Cultural Events Hotline at (570) 422-3483. **JJ**

Jazz Journeys

New Brunswick Jazz Project Women in Jazz

Once again, in March, in recognition of Women's History Month, the New Brunswick Jazz Project will present their Women in Jazz series. "Dedicating an entire month to showcasing performances with female leaders is a good way for us to do what we can to honor women's contributions to jazz," said Jim Lenihan, one of the founders of NBJP. This month NBJP will present, among others, saxophonist Sharel Cassity, trombonist Emily Asher, organist Akiko Tsuruga, bassist Linda Oh, vocalist Tyrha Lindsey and drummer Sylvia Cuenca leading quartets.

The 10-performance series opens on March 1 at Makeda with trumpet player Tanya Darby and her quartet. In performances on March 21 at the Hyatt Regency and March 22 at Makeda Ethiopian Restaurant, NBJP will give a nod to the all female bands, like The International Sweethearts of Rhythm,

formed by women when men wouldn't allow them to play. Taking the stage those nights will be an ensemble led by bassist and arranger Mimi Jones. The band will include tenor saxophonist and vocalist, Camille Thurman, pianist Shamie Royston, drummer Shirazette Tinnin and vocalist Vanessa Perea, musicians NBJP has worked with throughout the year.

Please visit NBJP.org for complete schedule.

For more information contact Mike at 732.640.0001 or Email: jazz@nbjp.org

Cape Bank Jazz @ the Point Festival

The Somers Point Jazz Society has announced the line-up for Cape Bank Jazz @ the Point 2012, an annual 4-day jazz festival with 10 great groups performing March 8-11 at various venues in Somers Point, New Jersey. A pre-event price of \$60 per person is good for the entire four-day festival.

Acts include Venissa Santi Quintet, The Mulgrew Miller Trio, Jimmy Cobb & Cobb's Mob, Tim Horner Quintet, and Grant Stewart Quartet with special guest Hilary Gardner

For tickets and more information call 609-927-6677 or visit the Somers Point Jazz Society online at www.spjazz.org.

For more information on the City of Somers Point, NJ, the oldest settlement in Atlantic County, visit www.somerspointgov.org or call 609-927-9088.. **JJ**

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"Sometimes just one phrase can open the window onto a singer's whole lifetime of musicality, stagecraft and accumulated wisdom." — Sebastian Scotney
REVIEW FROM 3/6/11 @ RONNIE SCOTT'S IN LONDON

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Talking Jazz

A Jersey Jazz Interview with Dick Hyman

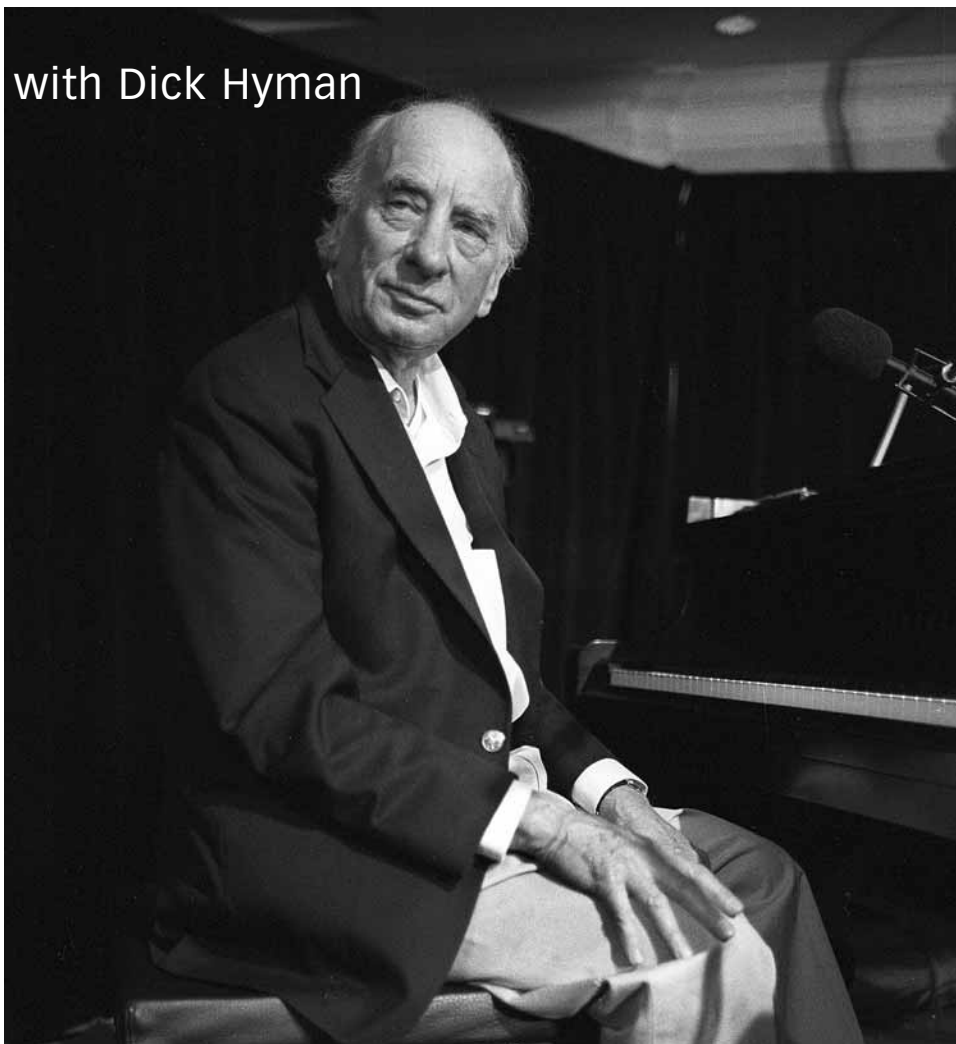
By Schaen Fox

Longtime fans of NJJS's Summer Jazzfests surely have fond memories of the many performances by Dick Hyman. He has had such a long and distinguished career in so many areas of the music business that it is hard to imagine an introduction is warranted beyond saying that I was thrilled to have several phone conversations with him last year.

JJ: Please tell us about your project *Dick Hyman's Century of Jazz Piano*.

DH: Well the *Century of Jazz Piano* began in the '90s as a CD-ROM product for the computer. I recorded on a Yamaha Disklavier piano — that is to say, a latter-day player piano. These days, it's called a reproducing piano. The total tunes recorded came to 120 or so pieces, and there was, in addition, a video section we called "Hands on Lessons" on such subjects as ragtime, Jelly Roll Morton, stride, George Shearing, bebop, playing in a rhythm section and all sorts of things. The product reached only a small audience, and then the technology began to change, and you couldn't even play the *Century of Jazz Piano* on newer computers.

Around that time, Mat Domber of Arbors Records expressed interest, so we changed the whole format. The result was a boxed set of six discs. Five of them are conventional audio CDs and the sixth, the lessons, is a DVD. That's what the *Century* is now, along with a booklet that explains everything. The new boxed set actually contains slightly more product than the CD-ROM did because I've added some items to it. This version is superior, also, in that you actually hear a real piano, not an electronic keyboard, which is the way we had to go in the original version. What we did was spend a weekend getting the original program to activate a Yamaha Disklavier so that it performed the entire 120-odd songs. We just let it play all the tunes and recorded it for CD as it was doing so. And also, as I said, I played and re-recorded some additional things live, adding Mark Neuenschwander, a fine bassist, to some of them.



Dick Hyman, Clearwater Beach, Florida. January 2011. Photo by Mitchell Seidel.

Some of the DVD has been posted on YouTube by other people. I've let them stay there because I consider it good advertising. The new DVD, though, is quite a bit better in sound and picture to what you get on YouTube.

JJ: I read that you were born in NYC and that you moved to Mount Vernon when you were about 13. When did you move back to the city?

DH: When I began to go to college at Columbia, I went back and forth. Then, when Julia and I got married in 1948 right after my graduation, we moved to New York immediately. I was 21. We've been married 63 years.

JJ: Then New York was your home until you moved to Florida?

DH: Well, the New York area, the city, then Carle Place, Long Island. Altogether, we actually lived longer in New Jersey. We had houses in Tenafly and then in Montclair for many years. When a lot of my colleagues were moving to California, we considered doing that, but ultimately rejected the idea.

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DICK HYMAN *continued from page 18*

JJ: I remember that you had a strong association with our early Jazzfests. Would you tell us about those and about your career in New Jersey?

DH: I played many concerts for the New Jersey Jazz Society. One I remember was with Soprano Summit and it has been issued on Arbors Records. Lots of appearances in Waterloo Village — solo, with bands and then I regularly put together what we called Pianorama — a gang of piano players along with a couple of soloists on horn. These piano concerts involved Ralph Sutton, Art Hodes, Dick Wellstood, Tommy Flanagan, Jane Jarvis, Derek Smith, Judy Carmichael, Jay McShann, Dave McKenna, Roger Kellaway and lots of others. Ellis Marsalis was a guest one year. That was in the days when Derek and I were getting together as a team. We still continue. It is the most lasting piano duo I've been a part of. Derek and I have two concerts scheduled for next winter.

The noted conductor Gerard Schwartz, I guess before he was quite as noted, conducted The Waterloo Festival Orchestra one year in a program that included my "Ragtime Fantasy," along with "An American in Paris," and "Petrouchka." It was a good performance — still my preferred demo of the piece, though it was recorded on a little cassette player.

I was also busy with the New York Jazz Repertory Company, an idea of George Wein's in which we presented new versions of recorded jazz classics which we were able to stretch out and add new solos. Some of these we also performed in Waterloo. We had a good reception to a Carnegie Hall concert of the music of Louis Armstrong. I had copied Louis's small band recordings, but arranged the trumpet parts for three players in harmony. That worked very well. Then, for another concert, we expanded it to a big band with five trumpeters. That got the attention of the U.S. State Department, and they sponsored a tour of the Soviet Union in 1975.

JJ: How was the tour in the Soviet Union?

DH: It was most interesting. We are talking about 1975, when there was a sort of warming up of the Cold War. Our two countries were getting together in space exploration, and I guess everyone thought that jazz would promote even better relations. We spent three weeks touring from Moscow all the way over to Novosibirsk (New Siberia), which is north of India, and down to Alma Atta, the capital of Kazakhstan. We traveled by plane and bus with a band of four saxes, five trumpets, two trombones,

Three of us walked to the park and found the Russian guy. We didn't want to have a crowd scene. We sidled up to each other silently. I was carrying some LPs under my overcoat and, as quickly as possible, I transferred them to the Russian. He slipped them under his overcoat and immediately walked away. Just like the spy movies!

bass, guitar, piano — played and directed) — and vocals by Carrie Smith.

JJ: Did you have any problems due to the Cold War?

DH: No, on the contrary, it was very pleasant, no Cold War stuff, and I gave many vodka toasts to "music, which brings us together," although I couldn't swig more than a taste of the stuff. We were there on July 4th and the American Embassy hosted a nice celebration in Moscow — even, I was told, inviting some dissidents whom the Russians weren't fond of. Of course, there were some adjustments we made, like any tourists.

We had been encouraged by the State Department to bring small gifts for the Russian musicians, who lacked elementary things like mouthpieces and reeds. We met with some of the Russians early on and agreed to meet them in a park within walking distance of our hotel. Nobody was sure that what we were about to do would be considered legal by the authorities, so we planned our meeting like an espionage contact. Three of us walked to the park

and found the Russian guy. We didn't want to have a crowd scene. We sidled up to each other silently. I was carrying some LPs under my overcoat and, as quickly as possible, I transferred them to the Russian. He slipped them under his overcoat and immediately walked away. Just like the spy movies!

One time our bus was ready to leave, but we waited and waited some more and then learned that the authorities had discovered that there was a towel missing from one of the musician's rooms. In the Soviet Union that was considered stealing state property. They made a remarkably big deal out of that.

JJ: How many years did he have to serve?

DH: Fortunately, it didn't get that far. Joe Newman remembered that he had grabbed a towel to wrap his trumpet in, and he gave it back.

JJ: Since we are on things political and cultural, how often have you played in the White House?

DH: The first time was for a celebration of George Wein's 25 years (was that all?) of producing jazz concerts. Jimmy Carter was President. Among some other duties, I accompanied Catherine Handy, W. C. Handy's daughter, who sang "St. Louis Blues." Her performance had been a high point of a concert George put me in charge of which was a re-creation of a 1928 Carnegie Hall performance that Handy had produced.

Getting it all together for that concert required a lot of research, since we started with only a copy of the original printed program. Eventually, I arranged most of it as I imagined it had been done back in the '20s, and we played the concert in Carnegie Hall in 1981 and once again at the Kennedy Center in Washington. It began with Bobby Short singing some pretty politically incorrect oldtime minstrel songs (but he knew how to present them with tongue in cheek), and it included my soloing later on in a performance of James P. Johnson's "Yamakraw," a rhapsody for piano and orchestra reminiscent of Gershwin's earlier "Rhapsody in Blue." Back in 1928, Fats Waller had been the pianist.

Another White House occasion was during the time of President Clinton. He played the tenor sax, too, though I didn't get to accompany him. And then there were three times we did a television show called *In Performance at the White House*. I was the musical director, conducting the Marine Band in shows that included John Denver, Patty LuPone and Bernadette Peters. I began to feel at home, more or less, at the White House, particularly since President Bush (Sr.) and Barbara Bush were so cordial. They invited the cast upstairs where they

lived, showed us around, said, "This is your home, too. This is a home for all Americans." Touching, really.

JJ: That is very nice. Did you get any photographs?

DH: Yeah, and then there were photographs of all of us after the show with the president and Barbara Bush.

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

DH: Well, let's look around my studio, and I'll tell you about some of the things on the wall. Here is my induction into the New Jersey Jazz Society and the Institute of Jazz Studies of Rutgers Hall of Fame. That's from 1995. There are several diplomas from other colleges which gave me honorary degrees — University of South Florida, Hamilton, Five Towns, Wilkes. Kind of impressive when you see them together. I'm impressed! Here is something from when the Edinburgh International Jazz and Blues Festival bestowed on me the honorary presidency of the festival, "in recognition of his outstanding contribution to jazz in Scotland." I had played there a number of times including one occasion where I had a second meeting with President and Mrs. Carter, who came to both a rehearsal and a performance with the singer Tracy Chapman in the great historical church of Edinburgh. Here's a poster from the Russian tour in 1975. I've learned how to read "jazz" and "Armstrong" in Cyrillic characters. Here's the Birdland announcement of the opening night of the club in December 15, 1949. I was playing with Max Kaminsky's Dixielanders. The bill also included Lester Young — I worked with him too — Stan Getz, Charlie Parker, Harry Belafonte, and Lennie Tristano. What a lineup!

JJ: I noticed reading about you that there is very little mention early in your career about spending time on the road.

DH: No, that was a decision I made early on. I had gone on the road with Victor Lombardo — we played at the Edgewater Beach in Chicago for three weeks, but soon after I realized that the business was in New York. I began to get a lot of work, and I was a studio musician as much as a jazz player in those years. I did make an exception to go on a European tour with Benny Goodman later in 1950, but basically I stayed in New York from then on. I was a pianist, of course, but an organist as well, an arranger and increasingly a music director of various radio and television shows. I began to compose and arrange for films — a lot for Woody Allen. And along with this was the jazz work for George Wein, for Jersey Jazz, Sunday night solos at



Dick Hyman and Ruby Braff. Photo by Nancy Miller Elliot.

the Cookery in New York and a lot of recording, some of it jazz, more of it not, and a lot of arranging for singers and commercials. Once or twice I went to Los Angeles for specific things, but always came back to New York.

JJ: By any chance did you play with Leonard Garment and Alan Greenspan?

DH: I did jam with Leonard Garment; I didn't exactly work with him. This was before his tenure as a lawyer for Richard Nixon. He recommended me, back in the '50s, to play at a place called Music Inn (in Massachusetts, I think). He and his wife were friends of ours and we stayed in touch.

JJ: Is it true that Alan Greenspan used to do income tax forms for band members while on tour?

DH: [Chuckles] I've heard that a little differently. Garment, Greenspan and Al Cohn all played in Henry Jerome's band at Child's Restaurant. Garment writes that one night Al Cohn played a succession of choruses on "All the Things You Are" or some other workout tune, in all the keys, which convinced Garment that he'd better be a lawyer full time. At any rate, I think that was the band where Alan Greenspan helped the guys prepare their tax forms.

JJ: I love that story. Did you have any trouble breaking into the jazz scene in the city?

DH: It was an evolutionary thing. I'd been playing gigs since I was in college, really. In the early '50s I got onto the staff orchestra of WMCA, a small, independent radio station, and a year or two after joined the orchestra at WNBC and stayed there for five years. I can't really separate breaking into the jazz scene and breaking into the studio scene. My whole career has been about both those things. The studio playing soon expanded from being a piano player to being an organist, arranger and a music director as well. I met jazz people like Eddie Safranski, Don Lamond and Mundell Lowe at NBC, and there was a fair amount of jazz that we played on radio and television. Lots of us just did what came along first. I didn't need much sleep in those days!

Looking backward, when I graduated from Columbia in 1948 and married Julia soon after, I played solo piano for several months in a place in Harlem called Wells Music Bar. There was an organist there too, Charlie Stewart, and he and I played duets now and then. The man who got me the job was named Dan Burley, who was either the publisher or the editor of the *Amsterdam News* (I don't remember), a nice guy who also played piano on the side.

Around that time I began to play with Tony Scott at Café Society Downtown. We were in and out of there for many engagements and played for

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DICK HYMAN

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dancing, listening and for the floor shows. Some of the acts were the comedian Jack Gilford; the singer, Muriel Gaines who did slightly suggestive calypso songs ("The Doughnut with the Hole in the Middle"); the folk singer Josh White. That is the place where Charlie Parker dropped in and somebody started a reel-to-reel tape recorder going. A bootleg of that record is still in circulation. The most important star to play there was Art Tatum. Of course, he required no accompaniment from us. They just rolled out the piano that I'd been playing with Tony's group so the audience could see him better, and he played. That's all. Every single night we were amazed.

Around the same time I began to do occasional work with a band leader named Alvy West, who billed his group as The Little Band. He wanted to make the Little Band sound a bit larger, so he encouraged me to play Hammond organ as part of it. The trumpeter was Johnny Parker and the drummer was Bob Rosengarden, the bass player was George Shaw. Two saxophonists in addition to Alvy were Jack Greenberg and Sol Tepper. We did radio shows backing Eddie Fisher, Don Cherry, and other singers.

A while later, I had a nightly TV show with only piano and the same bass player, George Shaw. That show, *Date on Broadway*, was the one that Charlie Parker and Dizzy Gillespie appeared on with us, when they received the award from *Esquire Magazine*. We had augmented the band for that occasion with the drummer, Charlie Smith, and there happened to be a different bassist, Sandy Block, that night, when we played "Hot House."

The time at NBC was challenging. They used me all over the schedule, but the original program that got me aboard was an early morning radio show with Eddie Safranski as the leader. The band included Will Bradley, Mundell Lowe, Don Lamond and three reed players: Hymie Schertzer, Artie Baker and Al Klink. Dale McMickle was the trumpeter.

During that time at NBC, I was given my own show to conduct. It starred Norman Brokenshire, but the singer was Bill Hayes. Many, many years later — both of us in our 80s now — Bill and I teamed up here in Sarasota to do a two-week run at a local dinner theater. Great fun. We were the oldest of friends, based on that relationship which was more than 50 years in the past. By the way, another service at NBC, way back, was a season of the Sid Caesar Show, Bernie Green conducting, which was funny, demanding and I learned a lot. Remember, it was all live back then.

JJ: That is an amazing list of talent. Do you recall any conversations you had with Art Tatum?

DH: I never talked to him at length. I was just so in awe whenever he played, that I had nothing to say. But he did say something about me once. On the *Voice of America*, being interviewed by Willis Conover, he was pressed by Willis to describe some of the younger people around whom he had become aware of. He remarked, "Well have you heard this kid Dick Hyman?" I've never had a greater compliment.

JJ: OK, let's turn that around. Would you name some of the younger people you are aware of?

DH: Bill Charlap, certainly, is a major pianist. Ted Rosenthal, for sure. Aaron Weinstein, the violinist, and Anat Cohen, the reed player.

JJ: What would a typical day be like for you at NBC?

DH: OK: I would get up at 4:30 out in Carle Place and be in the NBC studio in Radio City (Rockefeller Center) in time to go on the air at 7:05 with Eddie Safranski's band. When that was over — it must have been 8:00 — Safranski, Don Lamond and I would rush up to the NBC television studio on Columbus Ave. and 68th Street and become Milton DeLugg's band on a show called *Breakfast with Music*, which starred Morey Amsterdam. There would be a rehearsal for the next day's show after that and then I might be scheduled to play organ for a game show with Monty Hall. The organ began to be more important in my schedule. It was not yet Jimmy Smith time, but old-time radio organ — opening rousing theme song, accents during the list of sponsors, lead-ins for the contestants, and either a triumphant fanfare for a winner or a "too-bad" effect for a loser. That's how you played an organ game show, and I did much the same later on for "Beat the Clock."

There might be more rehearsing scheduled for one show or another during the day, and for a several months I played on a soap opera called *Front Page Farrell* which broadcast at 5:00 or so. Then there were special calls for a weekly show like Sid Caesar. It was a five-day work week, a weekly salary — a great education and considerable responsibility in just getting from one studio to another in time, not to mention the playing.

The honky-tonk piano business was a specialty of its own. Enoch [Light] released my albums on several different labels he ran, each of them with a different pseudonym. I was Puddinhead Smith on one, Rip Chord on another and Willy "The Rock" Knox on a third, all the same performances. And I did this for other companies too, as Slugger Ryan and Good Time Charlie. Crazy times!

In addition to all that, I was beginning to get called for freelance recording sessions and other non-NBC radio and television shows. It got to be a very action-packed week. This kind of schedule went on for many years and I loved it. I resigned from NBC just to freelance, moving from recording studio to studio. On a good day you might go from 10 AM to 1 PM, then another date at 2:00 and a third at 7:00. A lot of us did that. Bucky Pizzarelli is one of the few colleagues who is still as active as I am. His career had a lot in common with mine in those days. Lots of laughs, a lot of being on the line.

There were several groups of players I was happy to be a member of. One was the Enoch Light people. Enoch made a lot of recordings and those were the days of the beginning of stereo. He recorded us in various combinations, under his name and ours. The crew was liable to be Bob Rosengarden, Bob Haggart, Doc Severinson, Tony Mottola, The Ray Charles Singers, etc. We also did other dates for Phil Bodner, the great reed man, and for just about anyone who called first.

Another group played for Muzak and I got to be a Muzak arranger and conductor as well. Al Caiola

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DICK HYMAN *continued from page 22*

booked us on a lot of sessions where we backed rock singers like Frankie Avalon and Fabian. In all of this, I was able, for a long time, to be considered both a sideman and a conductor. It was occasionally comical and worked like this: I would work for you in the morning, you would work for me in the afternoon and both of us would show up on someone else's date in the evening. There was an immense amount of recording going on in New York. For one thing, the record companies had to redo their old catalogues in the new stereo process as well as keep up the competition among each other with new stuff.

JJ: I read that it was Enoch Light who came up with the name Knuckles O'Toole.

DH: That's right. Actually I was the second Knuckles. Billy Rowland did several albums before me, but in total I did more. The honky-tonk piano business was a specialty of its own. Enoch released my albums on several different labels he ran, each of them with a different pseudonym. I was Puddinhead Smith on one, Rip Chord on another and Willy "The Rock" Knox on a third, all the same performances. And I did this for other companies too, as Slugger Ryan and Good Time Charlie. Crazy times!

JJ: I read that you were unhappy about the negative things that have been written about Benny Goodman. Would you like to say something to balance that?

DH: First of all, Benny's importance in jazz history has steadily increased and I think this has become clear even to those people who don't like him. He should be seen now in the context of the total history as the remarkable musical giant he was. It's true that he didn't always have friendly relations with some of his sidemen, and that he comes from a period that preceded bop, but those things don't detract from his musicianship, his sense of swing, and his having been one of the great soloists and certainly one of the great band leaders. I got along with him very well although it wasn't a close personal relationship. I started playing with him back in 1950 on a European tour and continued every now and then to do things with him. Perhaps I lasted because I didn't work for him that frequently. In fact I saw him only every year or two years or so. Maybe that is what made our association possible. At any rate, I was very flattered when I was asked to be his musical coordinator, arranger and pianist for what proved to be his last television show, *Benny, Let's Dance!* on public television in 1982. Preparing for that show I was at his

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The good old days! A million dollars worth of jazz talent for less than a buck — with a young Dick Hyman backing up "Hot Lips" Page and Max Kaminsky to anchor the trad end of a "Dixie to Bop" jazzfest at Birdland in 1949. Ad circular courtesy of Dick Hyman.

apartment several times. I remember that he had received a recording of himself from the 1920s, and we both briefly jammed along with it.

JJ: I've heard that Teddy Wilson did not care for Benny, which surprised me.

DH: I've heard that too, and it seems to me that I once heard Teddy express some sort of disdain. I really don't know anything about that. Certainly they belonged together musically. If there ever was a pair of players who understood each other's musical goals, it was those two.

JJ: Just considering how important Benny was for integration, long before Jackie Robinson, I'm surprised Teddy would express disdain, whereas Lionel Hampton did not.

DH: Yes. Well, it seems to me that Lionel was much more of an extrovert, got along with people better. Teddy was an introvert. Maybe their different personalities had something to do with it.

JJ: When you won the prize to have lessons with Teddy, you were in a class with other students...

DH: No, I wasn't. The lessons were not in a class. They were 12 individual lessons, although the competition had been public and was broadcast on WOV. The lessons themselves were private situations which took place in Teddy's apartment or studio.

JJ: I read that he instilled a love of practice and precision in you. How did he do that?

DH: I've told this before, but it goes like this: One lesson I told him I thought that some days I might seem to be playing pretty well, but the next day I'd play poorly. What might be done about that? He simply said, "That's why you practice, so that you raise the level of your playing generally. The result is that when you think you are playing less well, it's really not so bad, and when you are at your best it is even better than you think!" The idea was to keep practicing, to raise your level.

JJ: Your move to Florida interests me. I've read that you took your 78 RPM collection. That must have been difficult.

DH: I do have a whole wall of old 78s. I've never had the time to transfer them to CD, and they work perfectly well with a turntable that also plays my

considerable collection of LPs. I certainly wouldn't want to go through all that copying to get them into an iPod. About the move, our housing situation up north was complicated. We had a place on Long Island, and we lived in Hoboken at the time. The business was changing, and my role was changing in it. I no longer needed to be in New York every day. Julia and I realized we could spread out and have lots of other benefits from living in Florida, and I could still come to New York from time to time as needed, as well as concertizing everywhere else.

JJ: I also read that you got Arthur Godfrey to like jazz. Is that true?

DH: I think it would be more accurate to say that he was already interested in jazz but hadn't heard much of it. You know, back then jazz was the new thing, the music of hip young people, and I think Arthur was aware of that. We should remember that *Time* magazine had Thelonious Monk, Dave Brubeck, and — I think — Louis Armstrong on successive covers. Jazz does not have the same recognition now.

After I became Godfrey's musical director he got to like having his ukulele playing and singing accompanied the way we would do it. So we used to include him in our arrangements and it worked pretty well. Remo Palmier, the guitarist, had to tell him what the chords were fairly often, but it worked musically. I was with Godfrey for three years.

JJ: I know you enjoy playing Chopin's music. Is there one composer of the American songbook whose work you also enjoy?

DH: Oh sure, but I wouldn't narrow it down to just one. They would include Gershwin, Harold Arlen, Cole Porter, Duke Ellington...I could give you about 20 names!

JJ: Is there any novel, movie or play that you would recommend to give us non-musicians a good picture of a musician's life?

DH: No, sorry to say, not that I know of. Maybe the closest would be Woody Allen's *Sweet and Lowdown*, but the musician in that was really pretty crazy, and I like to think that most of us are not. Howard Alden did a terrific job playing for Sean Penn, who did remind me of some guys I've known. I organized the score for the film, and I think in quantity there is more jazz in it than in anything else I've done, maybe because there was minimum actual arranging necessary.

JJ: OK. You're known for your interest in Bixology. Has anyone ever told you of compositions he made but never wrote down?

DH: Yes. There are some pieces that have surfaced. I played one on a recording I did for Randy Sandke called *Re-Discovered Louis & Bix*. It is called "Cloudy." You'll have to ask Randy about how he located it. I can tell you about another, though: Joe Venuti played on my Jelly Roll Morton recording for Columbia in the '70s. While we were taking a break, he sat at the piano and played a piece of about a minute and a half. He said, "Bix used to like to play this." The tape was rolling so the engineer captured the performance. Joe said

the title was, "Shake it and Break it." Later on, after Joe passed away, I copied down what he played, and published it as having been composed by both Bix and Venuti. Of course, there is an old Dixieland tune with the same title, so I have never been sure whether Venuti was stringing me along (an appropriate title) 100% or maybe only 75%. Joe was well-known as a practical joker. It is hard for me to tell if his "Shake it and Break It" was really partly Bix or mostly Bix or not at all. It was in E-major, an unusual



Dick Hyman was one of the jazz luminaries who helped create the "Portrait of Art Tatum" at Town Hall during the 1981 Kool-New York Jazz Festival. Preparing for the show are, from left: Jaki Byard, John Lewis, Hyman, Billy Taylor, Adam Makowicz, Slam Stewart and Dick Wellstood. Photo by Mitchell Seidel.

key that Bix would never have played in, but it's a sort of violin key, which is one clue that Bix did not write the piece. But, of course, Venuti might have just transposed it for his own convenience. Later on I learned that Venuti had used the same melody, more or less, in another song which was credited to him. So I guess I was had.

JJ: So score one more for Joe. Do you have a favorite Joe Venuti story?

DH: Other than that one? Well, I was riding in a taxi with him around the time of the Jelly Roll recording, and said, "Is it true that you gave Wingy Manone one cufflink for Christmas?" He immediately responded, "Yeah, and I gave him the other one the next year."

JJ: That is a fine story to end with. Thank you for generously sharing your time with us.

DH: OK, Schaen. Thank you. Give my very best to Tony. I was so close to his father that when I first saw Tony, Jr., I was struck by the resemblance. **JJ**

Dick Hyman will be at the Kitano Hotel in New York with Ken Peplowski on April 20 and 21. He will also be at Stockton State College in Stockton, NJ on April 23 and at Malloy College on Long Island on April 27.

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.

The roar of the crowd was quite deafening. The question had been simple: “Are you having a good time?” But it was Gordon Webster doing the asking — and the crowd wanted more.

Gordon Webster, pianist and bandleader, is one of the most sought-after musicians in the Lindy Hop arena. He has played at hundreds of dance events all over the world, providing irresistible danceability through his tremendous musicianship and passion, and first-hand knowledge of social dancing. Inspired by such luminaries as Fats Waller, Count Basie, Oscar Peterson and Gene Harris, Gordon continues to pay homage to their musical creations with crisp, clean dexterity. His irrepressible joy and excitement is tangible while he plays — clearly felt and echoed by his band, and by the dancers who strive to reproduce in movement on the dance floor what they hear.

During the weekend of November 18 and 19 2011, Gordon Webster “and friends” recorded a CD (his fourth) during two live performances at the beautiful Harro East Ballroom in Rochester, New York. The event was a Lindy Hop workshop weekend, hosted by Groove Juice Swing, taught by international star instructors Steven Mitchell and Virginie Jensen, and Gordon’s band provided the music for the evening dances. Joining Gordon were Cassidy Holden (guitar), Rob Adkins (bass), Jeremy Noller (drums), Aurora Nealand (reeds and vocals), Matt Musselman (trombone), Jesse Selengut (trumpet and vocals), Gordon Au (trumpet), Dan Levinson (reeds) and Naomi Uyama (vocals).

But Gordon doesn’t only play for dancers. He is an eclectic musician, holding a Bachelor of Music from the University of Toronto, and a Masters of Jazz Studies from the Manhattan School of Music — he sees value in many styles of music. In addition to collaborating with some of Canada’s finest jazz instrumentalists and singers while playing at top Toronto clubs, Gordon has also studied privately with Kenny Barron and Garry Dial, among others, and has performed with a number of well-known jazz musicians as diverse as Wycliffe Gordon, Tim Hagans, Dan Levinson, Donny McCaslin, Bria Skonberg, Grant Green Jr.,

Gordon Webster:

and Chris Potter, to name a few. For the past couple of years, he has also been a member of Grammy-nominated Darcy James Argue’s Secret Society. Gordon’s playing has been showcased in New Jersey at the Bickford Theater, and he is featured regularly at many of New York City’s top jazz venues including Blue Note, The Iridium, Dizzy’s Club Coca-Cola, Jazz Standard and BAM.

During the breaks between the recording sessions, I asked Gordon about his relationship with music.

LR: *What influenced you to start playing at such a young age?*

GW: I grew up surrounded by highly skilled musicians, and used to go to sleep listening to chamber music and piano concertos! My father plays viola, and has played with the

National Arts Center Orchestra in Ottawa Canada for the past 35 years. My brother is an esteemed arranger and composer of contemporary jazz music. My mother is a classical pianist, and also teaches young prodigies. When I was around four years old, I begged my parents for piano lessons, and my mother saw I had a great interest in it.

LR: *How did you end up playing for dancers?*

GW: I started to learn to dance Lindy Hop in 2001, while living in Toronto. I just loved that dance, and the community — and they danced to the old jazz. I started playing at a swing dance camp called Swing Out New Hampshire (SONH), but I was there not just for the gig, but as a dancer. I even fell in love with a dancer (Katie is now my wife)! We had these late night dances — there



Jazz and Dance Man

continued from page 1

Story and photos
by Lynn Redmile



Rob Adkins (bass), Dan Levinson (saxophone), Jesse Selengut (trumpet), Matt Musselman (trombone) and Aurora Nealand (saxophone)

were local noise regulations at the camp, so when we played, the volume was low. I would play “Night Train,” at 2 AM, and everyone had to listen and be very quiet and intent. You could hear the dancers’ feet shuffling on the wooden floors to the music...and the connection between the dancers and musicians was tangible. Many of these dancers were young people who wouldn’t listen to jazz otherwise, and yet everyone was completely connected to that music — when we hit those breaks, everyone moved in unison. This was something I’d never experienced when I played in jazz clubs or concert halls — there, audiences were attentive, liked what I had to play, but I didn’t get the energy back from the listening audience in quite the same way as I did from dancers. A magical thing happens during an interaction with an audience when you play for dancers — and I was hooked. I see myself as eclectic...I love the idea of being a pianist who can swing. When I first moved to New York, it was a deliberate attempt to be a contemporary jazz artist like Chris Potter, Brad Mehldau, Kenny Barron, etc. But after 2006, my relationship with a new vibrant young traditional jazz community in the city reconnected me to the music I had encountered in the dance community.

LR: Tell me about your first album, *Blues till Dawn*.

GW: As I said, I didn’t initially intend to make a career out of playing for dancers. But the music chose me, and it just felt so



Gordon Webster with vocalist Naomi Uyama

natural — with NYC as my base, I began to get booked around the Northeast at dance events with a quartet I had formed with a brilliant and soulful singer, Brianna Thomas. I wanted to record an album accessible to listening/radio audience as well as a dance audience — this music appeals to a much wider audience. At the time I was trying to be like Oscar Peterson or Hank Jones, so we recorded an eclectic mix of music, some blues and some faster numbers, and I liked the way the blues pieces turned out.

LR: Why did you choose to record this album live in Rochester?

GW: Groove Juice Swing is an organization I have worked with over the past five years, we have a great symbiotic relationship, and I decided to do a live recording because of the special energy that exists at that event. Live recording is special — and very different

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GORDON WEBSTER *continued from page 27*

from doing a studio album where there's no interactive nature. Groove Juice Swing was willing to go the extra mile to help make this project a reality. While all the tunes are danceable, they are ideal for a listening audience too.

LR: *And what's next?*

GW: I really enjoy playing in a variety of musical genres and settings, both on tour and in the city. I want to continue to play for jazz audiences, both dancers and a sit-down audience. There's definitely an audience for traditional jazz — four years ago, I joined forces with Dennis Lichtman who founded Mona's Hot Four (a traditional jazz jam session in the East Village, New York City) and put a piano in there, and really wanted to pursue traditional jazz music of the teens, twenties, thirties, etc. I want to



keep that audience growing — the older trad jazz works have given me a better foundation for the contemporary pieces.

JJ

Gordon's CD will be available from his website, www.GordonWebsterSwings.com, on iTunes and at live shows.

Lynn Redmile is a jazz enthusiast, photographer, swing dancer and writer. She takes every opportunity to enjoy live performances, and preserve and share those moments of joy created by the musicians. www.LynnRedmile.com

Cassidy Holden (guitar), Rob Adkins (bass), Gordon Au (trumpet), Jeremy Noller (drums), Jesse Selengut (trumpet), Matt Musselman (trombone) and Aurora Nealand (clarinet)



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2012 NEA Jazz Masters

By Sandy Ingham

Photos by Mitchell Seidel

Growing up in the 1920s, Von Freeman recalls being surrounded by music. His father, George, was a Chicago cop who played ragtime piano. His mother was a guitarist. Von was enthralled listening to duets by his dad and a young trumpeter named Louis Armstrong, who lodged with the Freemans after coming up from New Orleans.

Satchmo and the avant-garde Von. Quite a musical stretch.

The jazz tenor giant Freeman, who will turn 90 in October, was one of five National Endowment for the Arts Jazz Masters inducted in a ceremony January 10 at Jazz at Lincoln Center in New York. His story epitomized a recurring theme of this 30th annual celebration — how jazz has evolved as it passes down generation to generation, from old masters to young protégés who go on to master the music and take it down adventurous new paths.

Other inductees had similar if not quite as iconic inspirations.

Bop singer Sheila Jordan told of hearing a Charlie Parker record on a jukebox as a teenager. “That changed my life,” she told the J@LC crowd, which included many of the still-living 73 previously honored Masters.

Jack DeJohnette, the pianist-cum-percussionist, also grew up in Chicago under the influence of the free-wheeling AACM, and realized he’d been well-schooled upon arriving in New York. He sat in with Freddie Hubbard up at Minton’s, who subjected him to a grueling test that he passed with flying drumsticks.

Bassist Charlie Haden, too, grew up in a musical household, experienced jazz in his early teens and found his calling after moving to Los Angeles at 20 and meeting Ornette Coleman. That changed his life.

Trumpeter, educator and outspoken advocate for jazz musicians’ rights Jimmy



Sheila Jordan is flanked by fellow NEA Jazz Masters Class of 2012 members Jack DeJohnette, left, and Jimmy Owens at the ceremony in New York.

Owens, the fifth new Master, is a native New Yorker influenced by the galaxy of jazz stars drawn into the city’s orbit. He made special mention of Billy Taylor, Lionel Hampton, Gerald Wilson and Donald Byrd, Jazz Masters all, and of Charles Mingus.

The five honorees were saluted in brief filmed documentaries, their music serving as soundtracks as friends, family and colleagues extolled them. Live introductions with more glowing words followed, then the inductees — or their children — took the mic to say thanks and express in words what it is they have spent lifetimes expressing in their music.

DeJohnette: “Music is my love, my joy, my passion.” And music, he said, “can make a difference in building a better world,” one in which “peaceful coexistence” prevails.

Freeman, represented by sons Chico and Mark, was lauded by presenter Benny Golson as someone who “poured himself out like a gift offering” every time he picked up his horn. On first hearing, “he scared me to death,” Golson said.

Haden, kept home on doctor’s orders, was described on the film by his wife, Ruth Cameron. In his playing “I hear love, sadness, yearning, deep feeling. I hear poetry,” she said. Presenter Stanley Crouch pointed to Haden’s commitment to causes as founder in 1969 of the Liberation Music Orchestra, which has made bold statements denouncing racism and war.

Owens dwelled mostly on his role improving jazz players’ lives as a leader in the musicians union and the Jazz Foundation of America. He scolded New York’s jazz club owners for reneging on promises to contribute to musicians’ pension funds.

Jordan, resplendent in red and black cape, was the most colorful of the inductees, breaking into a tribal chant after presenter Jon Hendricks mentioned their shared Cherokee ancestry, ad-libbing a lyrical shout-out to Ornette Coleman during her performance, and leading the audience in a brief Charlie Parker sing-along.

“The spirit of this music sets me free,” said the ebullient singer.

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NEA JAZZ MASTERS *continued from page 29*

The NEA Jazz Masters pose for their annual group portrait before the concert honoring the new members to their ranks at Jazz at Lincoln Center in January 2012.

Hendricks' rhyming intro spoke for all present:

"We welcome Sheila and all her charms, With warm hearts and open arms."

The night wasn't all talk.

The J@LC Orchestra was on stage throughout, and leader Wynton Marsalis welcomed numerous guest soloists and called on them to create new collaborations, to improvise in the moment, to exemplify the greatness of jazz. Among the successes:

■ Altoists Phil Woods and Grace Kelly battled in front of the band's frenetically paced Dizzy Gillespie tune, "Things to Come," at the evening's outset.

■ Masters Ron Carter and Hubert Laws in duets on two new compositions, with Laws's flute flitting like a butterfly over the craggy landscape laid down by Carter on bass.

■ Pianist Toshiki Akiyoshi, soprano saxist Dave Liebman and percussionist Candido Camero — Masters all — joining the band on the irresistible Horace Silver hit "Señor Blues."



Flutist Hubert Laws, left, shakes hands with bassist Ron Carter as the two NEA Jazz Masters performed before their peers.

■ Kenny Barron and Bobby Hutcherson in a piano-and-vibes embrace on Dave Brubeck's "In Your Own Sweet Way."

■ The Frank Wes mid-tempo blues "Magic," written for the Basie band, set toes to tappin' and heads a-bobbin', especially when Wes and Golson traded brawny tenor solos.

■ Benny Carter's wistful "Again and Again" rang down the curtain as a video montage of joyous scenes from previous Jazz Masters celebrations filled the big screen.

As one speaker intoned of the five honorees — and the 123 who preceded them — "They have made indelible marks on the endless canvas of life."



Benny Golson listens as fellow saxophonist and NEA Jazz Master Frank Wes solos.

Piano Cubano at NJPAC By Sandy Ingham

Last time I saw Chucho Valdes, I described him as an unstoppable force of nature, a powerhouse of the piano without peer. That was several years ago. Now here he was at NJPAC in Newark on January 22, launching a U.S. tour, and could it be that at age 70, he had mellowed just a tad? Or was it that he's leading a septet this time, rather than a trio, lessening the load on his remarkable two hands?

It could also have been his opening, an Ellington medley beginning as a solo on one of Duke's (or maybe Billy Strayhorn's) gentlest ballads before segueing into "Satin Doll," with the two horns, bass and three percussionists kicking in, taking us straight to Havana through "Sentimental Mood," "Caravan" and "C Jam Blues," with a few bars of Neil Hefti's "Li'l Darlin'" woven in to confuse Dukeophiles.

Valdes has long since established himself as a great Afro-Cuban pianist who has incorporated jazz — indeed, all kinds of music — from the rest of the world into his playing. The blues, bebop, fusion all blend with the rhythms of danzon and habanera in his selections,



Chucho Valdes

which were drawn mostly from his Latin jazz Grammy-winning album from 2011 titled "Chucho's Steps."

"Zawinul's Mambo," one of the few tunes Valdes announced, was an homage to Joe Zawinul, the fusion and electronica pioneer. Melodies in the piece seemed inspired by some of the funky writing Zawinul did early on for the Cannonball Adderley band, before Valdes let loose, sweeping his arms up and down the keyboard, sending out tidal waves of dense chords and rich Cuban rhythms.

Valdes shared the spotlight with the excellent sidemen of the Afro-Cuban Messengers. Trumpeter Reinaldo Alvarez was featured on a lilting habanera. Drummer Juan

Carlos Rojas Castro kept several rhythms percolating during a long and amazing solo break on the Zawinul tribute. And the pianist's sister, Mayra Caridad Valdes, sang passionately on two compositions, scatting Cuban-style while trading fours with the trumpet and with saxophonist Carlos Hernandez.

A highlight was the feature for 80-year-old Dreiser Durruthy Bambole, who played the bongo-like and melodic bata drums, five of them, with

dazzling dexterity while singing in an African dialect.

Toward the end, Valdes played a familiar melody by Rimsky-Korsakov — was it from "Scheherazade?" — as the basis for a blues that built gradually and reached an intense crescendo.

The concert capped a weekend of Cuban delights in the metro area, with the Lincoln Center Jazz Orchestra playing two nights of the music of Cachao, the late, great bassist, at Rose Hall, and Arturo O'Farrill celebrating 10 years of his Afro-Cuban big band for two nights up at Symphony Space.

Sandy Ingham is Jersey Jazz's roving reporter.



Fran Kaufman photo

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

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

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Other Views

By Joe Lang

Past NJJS President

This month we have a lot of good music to cover, including that found on a couple of terrific DVDs.

DVDs

■ **Rhythm Is My Business: An Evening with Marty Grosz** is a superb portrait of a unique musician, painted through concert footage and words of other players and associates. The film was produced by Jay Brodersen.

Grosz is a man who has specialized in an aspect of jazz guitar, the rhythm playing that was popular in the 1920 and 1930s, that has few current practitioners. A performance by Grosz is always infused with his infectious personality, one that reflects a combination of ready wit, insightful intelligence and an impish charm.

For the concert that serves as the centerpiece for the film, Grosz is joined by Scott Robinson on cornet and reeds, Dan Block on reeds and Vince Giordano on a trio of bass instruments. They play "I Would Do Anything for You," "I'm Building Up to an Awful Letdown," "Emaline," "I'm Crazy 'Bout My Baby," "Just a Gigolo," "It's a Sin to Tell a Lie," "You Brought a New Kind of Love to Me," "Wabash Blues," "If We Never Meet Again/Jubilee" and "Just Friends." These are four cats who know and love the old tunes, really dig playing them, and doing so together. Thanks to the imaginative camera angles and editing, we get many close-up glimpses of the musicians as they create, and often as they are admiring the playing of their cohorts. They were having a blast, and that is fun to observe in detail.

One of the hallmarks of any Grosz performance is his on mic and off the cuff remarks that show off his unrelenting sense of humor, a trait also reflected in his music. Only Grosz could get away with the lengthy introduction that he provides for "Just a Gigolo," one that I have seen him give on a few occasions. He knows exactly how to keep the audience engaged with his concise dissertation on a fading Hussar in Vienna who is dependent on his looks and charm for survival.

The interview segments with his fellow musicians, and several other admirers, demonstrate the universal admiration that they have for Grosz's musicianship and his dedication to the music that he loves.

This is a fascinating and winning portrait of one special jazzman. The music is terrific in its own

right, and the addition of the interview material rounds out a wonderful tribute to Marty Grosz. (Contact jaybrodersen@yahoo.com or send \$25 to Jay Brodersen, 6859 N Road, Escanaba, Michigan 49829)

■ Reelin' in the Years Productions, the folks who have brought us the fabulous Jazz Icons series, has recently made available **Ray Charles at the Antibes Jazz Festival (Eagle Rock Entertainment - 303859)**, a compilation of live footage from the four evenings that Charles and his band performed at the festival. At this point in his career, Charles had become an artist who had grown beyond his Rhythm and Blues origins to become a mainstream sensation.

For this, his first trip to Europe, he brought along a mid-sized group that included two of the most famous of his alumni, David "Fathead" Newman and Hank Crawford, and the Raeletts, his four-woman backup vocal group. The disc contains two full performances from July 18 and 22, and also includes the surviving material from the concerts on July 19 and 21.

Charles typically started off his sets with a couple of instrumentals, like "The Story," "Doodlin'" and "Hornful Soul," before giving the audience a taste of his singular vocal style. Once he let the vocals kick in, he mixed the crossover hits like "Georgia on My Mind," "Ruby," and "Hallelujah, I Love Her So," with R&B songs including "Let the Good Times Roll," "Sticks and Stones" and "I Believe to My Soul." He changed his program from set to set, repeating a few tunes, but always closing with the song that first brought him to super star status, "What'd I Say."

To see Charles at this stage in his career is to see a confident performer who is full of enthusiasm, and the kind of energy that came through in everything he sang and played. It is a real treat to have this material, originally recorded for television programming in Europe, finally available for mass distribution. It gives a palatable sampling,

almost two hours worth, of what it was like to see "The Genius" at a time when his popularity was on the rise, and his exceptional talent was undeniable. Judging from the reactions of the French audience, he struck just as sympathetic a chord with European audiences as he did here. (www.eaglerockent.com)

CDs

■ The **RED BANK JAZZ ORCHESTRA** has been spreading kicking good sounds since it was first formed by Joe Muccioli in 2006. Their concerts are always well-anticipated events. It is a great thing that there are enthusiasts like Muccioli dedicated to keeping the sounds of big band jazz alive. He has gathered an outstanding group of musicians with reedmen Andy Farber, Bruce Williams and Dan Block, trumpeter Bob Miliikan, trombonist Wayne Goodman, pianist Steve Ashe, guitarist James Chirillo, bassist Bill Mooring and drummer Steve Johns among the players who would be familiar to many NJJS members. **Strike Up the Band (Hip City Jazz - HCJ101)** is a 13-track gem that shows this aggregation to be one swinging bunch of cats. Muccioli's charts show the band off to perfection. As an added bonus, there are three guest vocalists, Tony DeSare on "I Believe in You," Champian Fulton on "After You've Gone," and Joe Piscopo on "Come Fly With Me." With tunes like "Strike Up the Band,"

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"The Mooche," "Moanin'," "The Kid From Red Bank" and "One O'Clock Jump," great musicians, and superb charts, what's not to love? (www.hipcityjazz.com)

■ It is amazing that after over 50 years of being a first-call musician, mostly on the Los Angeles scene, multi-reedman **GENE CIPRIANO** has never released an album as a leader until **First Time Out (Vino Rosso Records – 1011)**. Actually, I am just catching up with this 2006 release, and enjoyed it so much that I had to hip you to it. Cipriano plays tenor sax, clarinet and English horn during this 20-track journey of delightful music. He has a rhythm section of Tom Ranier on piano, Trey Henry on bass and Ralph Humphrey on drums for most of the tracks, one exception being a gorgeous Cipriani tenor sax reading of "Stars Fell on Alabama" with Henry and guitarist Greg Poreé. He is joined by guest artists like saxophonists Gary Foster, Dan Higgins and Pete Christlieb; trombonist Dick Nash and trumpeter Warren Luening on various selections. His teaming with Christlieb for a two tenor front line on "The Preacher" and "Lover Come Back to Me" are pure delights. Ranier forsakes his chair at the piano to join Cipriano for a two-clarinet take on "Moonglow." There are three tracks, "Don't Take Your Love From Me," "Out of Nowhere" and "Nature Boy," where a full string section is added. The only full big band track is a gas of a "Four Brothers." Cipriano is primarily heard on tenor sax, but there are several clarinet tracks, and he gives us a taste of the English horn on "Nature Boy." Those on the scene in L.A. are well aware of the exceptional talent of Gene Cipriano. Hopefully *First Time Out* will make more jazz fans sit up and take notice of this terrific player. (www.genecipriano.com)

■ **Live at the Jazz Corner (Arbors – 19437)** is one of those albums that makes an hour seem like five minutes. Put pianist **ROSSANO SPORTIELLO**, bassist/vocalist **NICKI PARROTT** and drummer **EDDIE METZ** together in a club, and let them have at tunes like "Beats Up," "Gal in Calico," "Honeysuckle Rose," "Li'l Darlin'," "Blue and Sentimental," "Spanish Eyes" and "St. Louis Blues," and the results are pure joy. Allow Parrott to add some tasty vocalizing on "Besame Mucho" and "Fever," and it provides a dash of sultry allure. Finally, turn Sportiello loose on one of his Chopin extravaganzas where the classics meet jazz to the delight of everyone, and you have a program that is irresistible. I believe that I played this disc at least a half-dozen times within days of receiving it, finding new delights with each listen. You should do the same. (www.arborsrecords.com)

■ **CAT CONNER** wears a number of hats in her professional life, but the one that she digs the most is as a jazz vocalist giving her special spin on the tunes that have been a part of her for many years. Finally, with **Cat Tales (Cat Conner)** she has taken the long overdue step of getting some first rate cats to back her for a nine-song excursion that includes "Hello Ma Baby," "I Want to

Talk About You," "Them There Eyes," "If You Could See Me Now," "In a Mellow Tone," "Some Other Time," "Caravan," "Embraceable You" and "I Hear a Rhapsody." The players are Gene Cipriano on tenor sax, clarinet and bass oboe, and George Mesterhazy on piano, with occasional contributions from bassist Jim Hughart. Her opening take on "Hello Ma Baby" is done with a torchy flair that is in contrast to the faster tempo usually associated with the song. "I Want to Talk About You," written and originally sung by Billy Eckstine became a favorite tune for John Coltrane. Connor gives it a thoughtful and spot-on reading. Yes, but can she swing? Bend an ear toward "Them There Eyes," and any doubts disappear. Each track is wonderfully conceived, with Cipriano and Mesterhazy providing many magic moments. Listen to Conner and Cipriano give a fascinating ride to "Caravan," with Cipriano on bass oboe and Conner supplying the rhythm with a shaker. Close your eyes and you can see the desert. Welcome to the world of recording Cat Conner! (www.catconner.com)

■ Blossom Dearie was a legendary singer/pianist who impressed peers and fans alike with her impeccable musicianship and infectious phrasing. She was one of those performers who gravitated naturally to songs, many of them relatively obscure, which were lyrically and musically sophisticated. **AMY CERVINI** is a vocalist who has been inspired by the Dearie mystique. On **digging me digging you (Anzic Records – 0034)**, Cervini turns her attention to a baker's dozen of songs that were among the many recorded by Dearie during her career. Backing her for this visit to the musical world of Dearie are Pianist Bruce Barth, bassist Matt Aronoff and drummer Matt Wilson. Other contributors include Jesse Lewis on guitar, Anat Cohen on clarinet, Jeremy Udden on alto sax, Avishai Cohen on trumpet, Josh Sinton on baritone sax, Jennifer Warren on bass trombone, and James Shipp on percussion. There

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OTHER VIEWS *continued from page 33*

are several songs that you can hear Dearie singing at the mere mention of their names, songs like "I Like You, You're Nice," "Rhode Island Is Famous for You," "My Attorney Bernie," "Once Upon a Summertime" and "I'm Shadowing You." Cervini makes no attempt to imitate the unique Dearie sound, and has a different sense of phrasing. She surely does know how to sing, and nicely interpret a lyric. If there is any room for improvement, Cervini's readings of the more humorous lyrics like "Rhode Island" and "My Attorney Bernie," do not subtly mine them for all of their irony and sophisticated wit. That is a minor quibble, as this is a highly listenable and enjoyable collection of terrific songs well sung. (www.anzicrecords.com)

■ At the beginning of his musical career, Mexican born **JOSÉ GARCIA** was a guitarist who focused on Spanish and Flamenco style playing. About a dozen years ago, he was a member of a Spanish guitar duo that decided to add a vocalist to the mix. When finding the right person became difficult, Garcia took it upon himself to develop as a singer. He applied his newly developed talent to the Latin repertoire that was his natural musical home. A few years ago, Garcia branched out into the world

of jazz and pop standards, and he found a new avenue for his musical expression. **Songs for a Lifetime - Live (José Garcia Music)** is his first recording in this vein, and he hits the ball out of the park. His robust vocalizing has hints of Buddy Greco and Frank D'Rone, two fine stylists. Like D'Rone, he plays along on guitar, and is joined for the album by Carlos Rodgarman on piano, Mike Paganini on bass and Pablo Correa on drums. The set was recorded at the New York Club in Palm Desert. Garcia has a strong, pleasant baritone voice, and nice feel for phrasing. When he opens with "I Get a Kick Out of You," you will get a kick out of him. After eight more fine selections, he gets to the closer, "This Could Be the Start of Something Big," and I have a feeling that this could be a prophetic title for an exciting new addition to the world of jazz/pop singers. (www.josegarciamusic.com)

■ It is nice to come upon an album that is pure fun to hear. Such is the case with **When Country Meets Dixie (Leisure - 1088)** by the **DUKES OF DIXIELAND** and the **OAK RIDGE BOYS**. Many country musicians are drawn to jazz. The obvious examples are the practitioners of Western Swing, but this album, while it occasionally has the feeling of some music of that genre, has a unique sound that reflects a seamless merging of the idioms familiar to the two groups, country music and

Dixieland jazz, with the occasional addition of some New Orleans beats. The Oak Ridge Boys — Duane Allen, Joe Bonsall, William Lee Golden and Richard Sterban; and the Dukes of Dixieland — Kevin Clark, Ben Smith, Scott Obenschain, Ryan Burrage, Alan Broome and JJ Juliano, are having some down home fun as they give their attention to four of the 12 selections on this eclectic collection of jazz, country and gospel songs. The Oak Ridge Boys are present on "Little Talk With Jesus," "Bobby Sue," "Uncloudy Day" and "Elvira." Vocal chores on the other tracks are handled by Oberschein ("That's What I Like About the South"), Lathan Moore ("Are You From Dixie," "Closer Walk With Thee" and "Can't Fight the Moonlight"), Wesley Probst ("Fatback Louisiana" and "Nails in My Coffin"), Bobby John Henry ("Back in New Orleans") and Callaway McCord ("Jambalaya/I'm Walkin'/Toot Toot"). To add some country flavor to the Dixie sounds of the Dukes, David Spires is along on steel guitar. This oleo of musical styles makes for some interesting and spirited music. Give this one a listen, y'all heah! (www.leisurejazz.com)

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



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Jazz Goes to School | The College Jazz Scene

By Frank Mulvaney NJJS President

E-mail: mulvaneyfrank@gmail.com

New Jersey City University, Dec. 5: Latin Jazz Pianist Arturo O’Farrill and NJCU Ensembles

If a jazz big band program director asked my advice about an opener, I would say, “Go with a Thad Jones swinger.” That’s what Jazz Studies Director Ed Joffe did and it was not the first time. Like so much of Thad’s brilliant work, “Dedication” is chock full of interesting ideas to delight the listener and help the band sound great although the university ensemble really didn’t need any help. At the start we had a bowed bass (Anthony Perez) and gorgeous flugel solo by Marcel Bellinger (2012 NJJS scholarship recipient) over bolero rhythm. Then we got a change to up-tempo and had two outstanding solos from Danny Hall (trombone) and Kris Cardella (tenor sax). The tune concludes in ballad mode with more wonderful playing by Marcel. Ellington’s “Black and Tan Fantasy” followed and I could not have guessed that this interesting blues dates from 1927. It featured a trio of two trumpets and trombone ya-ya plunging, a hot alto solo by Jon DiSanto, Marcel again and impressive stride piano work by Jason Teborek. Next we had “You Can Have It” from the fabulous Frank Foster. Kristen Dziuba delivered the lyrics exquisitely and then went on to dazzle us with her scatting prowess. Guitarist German Gonzalez chipped in with hot licks as the band was doing some hard swinging.

The Herbie Hancock Sextet came out of the band to play their namesake’s “Driftin’” These young cats were in the groove all the way — a real treat. Pianist Teborek was the main man ably supported by Kris, Marcel and German. I just listened to the original recording from 1962 with Dexter Gordon and Freddie Hubbard and I’m sure they would have approved. Another group of musicians then came out of the band to form the Blues and the Abstract Truth Septet to render Oliver Nelson’s very familiar “Hoe Down.” This lighthearted piece requires considerable musicianship.

Tenorist Dustyn Richardson had an impressive solo while trumpeter Justin Hernandez did the heavy lifting. There were great ensemble shout choruses while bassist Jack Breslin and drummer Paolo Cantarella provided a solid rhythm foundation.

We had two more big band numbers before the intermission. The big Frank Sinatra hit “Nice ‘N’ Easy” was a special feature for Anders Bostrom on flute and he delivered big time. The scrumptious Billie Byers arrangement of the Spence/Bergmans song is sprinkled with exquisite hits. Wrapping up the first half was a fascinating chart by the very inventive Jim McNeely of the Kern and Hammerstein great “The Song is You.” It opens with a marvelous drum solo by Andrei Koribanics followed by about 24 bars of just drums and horns. The horn parts were intriguing and it almost seemed like two tunes were overlaid. Guest trombonist Louis Bonilla’s appearance was an unexpected pleasure as he provided an amazing solo in part with just drum support — very cool.

For the second half, the 17-piece ensemble plus Latin percussion additions returned to the stage along with featured guest, Grammy-winning pianist Arturo O’Farrill. Arturo played a marvelous intro to the ever-popular “Caravan” which led into a dynamite bari sax solo by



Devin Di Mauro. Composer Juan Tizol, who was a trombonist for Ellington, wrote this unique tune in 1936 and it was first recorded by Barney Bigard and his Jazzopaters in 1936. It’s basically a Latin tune with a fascinating Middle Eastern flavor as you may know. This absolutely fantastic arrangement had the ensemble in full-throttle Latin swing with a sensational euphonium solo by Alan Quinn. Justin Hernandez’s stratospheric trumpeting complemented a torrid brass trio, which included Kris Cardella (tenor) and Danny Hall (trombone). The temperature rose and Arturo was flying with a big, tumultuous Latin jazz piece by his legendary father Chico, called “Piantis.” This was followed by

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HARLEM JAZZ ADVENTURES
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— www.jazzhistoryonline.com/Timme_Rosenkrantz

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COLLEGE JAZZ *continued from page 35*

“Rumba Urbana” which had the excellent trombone section really pumping out the sound. Dustyn Di Maura (bari sax) had a splendid solo on this one, as did Justin on flugelhorn. The ensemble was solidly in the groove with the Latin standard “Almendra” (by Abelardo Valdez, Chico’s arrangement). This catchy tune, with its contagious rhythm, was augmented by a terrific bass solo from Anthony Perez. The amazing Louis Bonilla soloed at the outset of his own composition “Still Closer” written for his daughter and recorded with Arturo a few years back. The gorgeous lush arrangement was a delight played superbly by the ensemble. “Tanuango” was an incredible arrangement by the brilliant Mike Mossman. The sax harmony was magnificent within the roar. The interesting, pulsating brass provided the background for outstanding solos by Marcel Bellinger (trumpet) and Jon Di Santos (alto). The final tune listed in the program was a clever story-telling composition called “40 Acres and a Burro.” In the early going we had humorous crying by the trumpets, stuttering trombones, rising and falling flutes and saxes and vocal chattering background. A quick transition to a heavy Latin rhythm and the entire ensemble at full throttle followed to the end but not before Kris Cardella (tenor) inserted an awesome improvisation. A well-deserved standing ovation preceded a brief encore, a clever Latin treatment of “Shiny Stockings.” I have no doubt that this night the audience heard the best big jazz for hundreds of miles around. **JJ**

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Goodman Tribute Swings Through the Snow

Photos by Lynn Redmile

Despite coinciding with the winter's first snowstorm on January 21, the long-running annual Bridgewater concert to mark the (Jan. 19) anniversary of Benny Goodman's famed 1938 Carnegie Hall appearance was a sellout, just like the original landmark show.

Nor did the weather deter drummer Brooks Tegler from driving up from Washington DC with his restored Gene Krupa drum set to add a dash of authenticity to the music. The show, presented at the elegant Theatre of the Somerset County Vo-Tech Schools, featured the 14-piece James Langton All-Star New York Big Band fronted by clarinetist Dan Levinson.

"Benny, to my ears, believed that what mattered more than technique was swing, and he demonstrated that principle in every note he played," Levinson said. "There's something about Goodman's sound that always stops me in my tracks."



Aaron Johnson,
Dan Levinson,
Peter Reardon Anderson,
Will Reardon Anderson



Will
Reardon
Anderson



And swing they did. From the opening "Let's Dance" to the penultimate "Sing, Sing, Sing," before closing with Goodman's signature, Gordon Jenkin's plaintive "Goodbye."

The Clarinet a la King show, which was preceded by a dinner prepared by the Vo-Tech's culinary arts program, was organized by Jim Bourke for the SC Vo-Tech Foundation and co-sponsored by the NJJS. Proceeds benefit the Somerset County Vo-Tech Schools. 

Caught in the Act

By Joe Lang
Past NJJS President

LYRICS AND LYRICISTS

MAKIN' WHOOPEE:

Walter Donaldson, Gus Kahn and the Jazz Age

Theresa L Kaufmann Concert Hall | 92nd Street Y
NYC | January 7-9, 2012

There could not have been a better choice as the band for a program of music by composer/lyricist Walter Donaldson and lyricist Gus Kahn than that of Vince Giordano and the Nighthawks. These cats play classic pop and jazz of the 1920s and 1930s, the period when Donaldson and Kahn were most active, with style, enthusiasm and remarkable musicianship. To support the Nighthawks in their romp through 29 tasty tunes, artistic director and host Robert Kimball assembled a stellar quartet of vocalists, Christine Andreas, Jason Graae, Howard McGillen and Laura Osnes, as well as the husband and wife team of soprano Joan Morris and pianist William Balcom, who is also a fine composer.

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This well-paced program was full of familiar tunes. Donaldson and Kahn had a partnership that began in 1922. They produced lots of hit tunes like “My Buddy,” “Yes Sir, That’s My Baby,” “Carolina in the Morning,” “Makin’ Whoopee,” “Love Me or Leave Me” and “My Baby Just Cares for Me,” all of which were included in the program, and that barely scratched the surface of their joint efforts.

Kahn also worked with many other songwriters, including Isham Jones with whom he wrote “It Had to Be You,” “Swingin’ Down the Lane,” “The One I Love (Belongs to Somebody Else)” and “I’ll See You in My Dreams,” the last of which served as the title of the bio-pic about Kahn that starred Danny Kaye and Doris Day.”

Although Donaldson worked primarily as a composer with other lyricists, he occasionally wrote both words and music quite nicely, as was evident this evening with “Borneo,” “At Sundown,” “Little White Lies,” “You’re Driving Me Crazy (What Did I Do?),” “Sam, the Old Accordion Man” and “Because My Baby Don’t Mean Maybe Now” being the selections performed that were solely by Donaldson.

There were lots of other goodies sprinkled among the program with other Kahn lyrics including “Ain’t We Got Fun,” “Pretty Baby,” “Liza (All the Clouds’ll Roll By),” “Toot, Toot Tootsie (Goodbye),” “I’m Through with Love,” “Dream a Little Dream of Me,” “San Francisco,” “You Stepped Out of a Dream,” “All God’s Chillun Got Rhythm” and “Flying Down to Rio.” “How ‘Ya Gonna Keep ‘em Down on the Farm,” “My Blue Heaven” and “T’aint No Sin (To Dance Around in Your Bones)” were the other Donaldson compositions that were performed during the show.

With Kimball providing the continuity with his informative and insightful commentary, the concert moved along with great pace and spirit. The four singers each had a distinctive personality, with Andraes having several of the fine ballads, like “It Had to Be You,” “I’m Through with Love” and “Love Me or Leave Me,” that she executed with feeling and a retro torch singer intensity.



Graae is among the most delightful performers of lighter material, as he had a chance to prove on tunes like “How ‘Ya Gonna Keep ‘em Down on the Farm,” “Yes Sir, That’s My Baby” and “Because My Baby Don’t Mean Maybe Now.” McGillen brought a Broadway leading man perspective to his approach on “My Buddy,” “Liza,” “My Blue Heaven,” “You Stepped Out of a Dream” and “Flying Down to Rio.” Osnes sweetly performed “Swingin’ Down the Lane” and “Dream a Little Dream of Me,” and also had charming turns with Graae on “Pretty Baby” and “You’re Driving Me Crazy.”

Balcom and Morris have been performing programs of Great American Songbook material together since 1973, and fit in perfectly with the temper of the evening. They were given “At Sundown,” “Little White Lies” and “Sam the Old Accordion Man” as their selections, and led the audience sing-along on “Makin’ Whoopee.”

Special notice must be given to Vince Giordano and the Nighthawks. They conjure up a variety of adjectives such as delightful, spirited, swinging, jazzy, fun, and on and on. They know and understand the vintage musical styles that they favor, and Giordano’s enthusiastic leadership infuses his aggregation with the right feeling for each piece that they play. Giordano is also a hip vocalist as he showed on “Borneo” and “T’aint No Sin.” The style of this era was to

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Happy Birthday

Frank Wess blows out the candles on his 90th birthday at Dizzy's Club Coca-Cola in New York City on January 2, 2012.

Photo by Fran Kaufman.



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CAUGHT IN THE ACT

continued from page 38

provide very little space for a solo in the arrangements. On this occasion, those brief opportunities were savored by both the talented cats in the band, and by the appreciative audience.

It is always a thrill to leave a concert feeling that you had just experienced a special happening. Such was the case when we left the 92nd Street Y following the Sunday evening performance. I would be shocked if most of those who attended any of the five performances of this engaging program did not have a similar reaction.

**OUR SINATRA:
Eric Comstock,
Hilary Kole and
Christopher Gines**

Feinstein's at Loews Regency | NYC
January 17-21, 2012

The latest reunion of the original performers of the heralded tribute to Ol' Blue Eyes, *Our Sinatra*, Eric Comstock, Hilary Kole and Christopher Gines, proved to be as delightful as ever.

With Comstock handling the piano chores, and Boots Maleson on bass, the trio of vocalists assayed an eclectic collection of songs sung by Sinatra with the kind of dedication to the music and a well of talents that the Chairman of the Board would have appreciated. It is a timeless concoction of Sinatra-related tunes that improves with age, as do each of these three talented vocalists.

Kole, as stunningly attractive as ever, has become one of the premier female singers on the

scene today. She invests her interpretation of each song with a depth of feeling that makes each of her selections sound like it was written for her, a trait that was a trademark of Sinatra's approach to singing.

Gines has always had a wonderful band singer's sound, but his voice has become richer, and his self-assurance has grown over the years to the point where he no longer seems even slightly in Sinatra's shadow. Rather, he is Chris Gines singing songs that Sinatra happened to also sing. It is an evolution that has been fun to observe.

Comstock is as good a saloon singer in the tradition of Hugh Shannon, Bobby Short, Ronny Whyte and Steve Ross as anyone around today. He has a wonderful jazz feeling in his singing and playing that makes each song he sings sound as fresh and new as it ever has.

Speaking of songs, these three marvelous performers provide all or parts of over 50 songs during their hour-plus show. Some are done in complete versions, while two medleys, one of songs from Sinatra films, and an extended closing medley, consisting of about 30 songs, flow from one Sinatra classic to another seamlessly, and often with a wry humorous twist.

This show remains a gem of conception and execution, and it is wonderful that the trio of Comstock, Kole and Gines continue to revisit it, adding subtle new shadings here and there to what has become a grand evening of song. May their Sinatra remain Our Sinatra for many years to come.



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MSM Jazz Philharmonic Salutes Stan Kenton's 'Innovations'

John C. Borden Auditorium | Manhattan School of Music | NYC | January 27, 2012

By Robert J. Robbins Former USA Secretary, Big Bands International

For the first time in over six decades, the music of Stan Kenton's iconic, 40-man-plus Innovations In Modern Music Orchestra received New York City performances, this time by the nearly 60-piece Manhattan School Music Jazz Philharmonic (like the Kenton Innovations ensemble, a hybrid of a symphonic orchestra and a large jazz band) under Justin DiCioccio, MSM's Associate Dean and Director of Jazz Studies. The program bore a dedication to the recently-deceased pioneer jazz educator and MSM alumnus/faculty member Clem DeRosa, who was a co-founder (with major support from Kenton) of the International Association for Jazz Education (IAJE, since superseded by the Jazz Education Network, or JEN), about whom DiCioccio acknowledged, "I would not be standing on this stage tonight were it not for Clem DeRosa, who was my mentor and teacher."

From the opening piano cadenza (featuring direct quotes from Maurice Ravel's *Piano Concerto in G Major*) by Angelo DiLoreto through the final denouement of Robert Graettinger's tone poem *City of Glass* (probably receiving its New York premiere in its four-movement entirety), the MSM Jazz Philharmonic performed this exceedingly difficult and complex fusion of 20th Century symphonic music with jazz-inspired rhythms and harmonies with unbelievable authority. DiCioccio conducted the ensemble with true passion for the music, and his podium technique was quite reminiscent of Leonard Bernstein, who was deeply influenced by the Innovations repertoire (most notably in *West Side Story*).

Kenton's eminence grise Pete Rugolo, who passed away last autumn at the age of 95, was represented by no less than six compositions and/or arrangements. Two originals for the 1950 Innovations Orchestra, "Conflict" and "Mirage," anticipated much film and television music from the '50s through the '70s (of which Rugolo, a



Stan Kenton, publicity photo early 1950s, CTSIMAGES.

disciple of the French-born composer Darius Milhaud, was a leading composer), and the latter, based on a famous motif from Richard Wagner's *Tristan und Isolde*, even inspired Bernstein in one of the Meditations from his 1971 Mass. "Conflict" and Rugolo's arrangement of "Lonesome Road" both presented the voice of mezzo-soprano Andrea Wood in the role originally created by vocalist June Christy. The remaining Rugolo opuses hailed not from Innovations but the 1958 Capitol album *Lush Interlude*, and these were reinterpretations of the Kenton classics "Interlude" and "Opus In Pastels" (composed by Kenton himself in 1941) for five trombones, strings, solo flute, guitar, and rhythm. Rugolo's "Machito," which was introduced by the 1947 Kenton band, appeared in a full-orchestral adaptation by ex-Kenton and Maynard Ferguson saxophonist/arranger Willie Maiden for a joint concert by the Kenton ensemble and Arthur Fiedler's Boston Pops Orchestra in 1972.

"Improvisation" and "Ennui" were ex-Kenton trombonist/composer/arranger Bill Russo's contributions to the program (the former was recorded in 1952 in the standard big band instrumentation, with

alto saxist Lee Konitz as the featured soloist, and the latter was recorded in a live concert at Carnegie Hall the previous year with solo trombonist Harry Betts). Franklyn Marks's "Evening In Pakistan" combined Eastern-flavored rhythms, lush strings, and surging brass behind solo trombone (originally played by Milt Bernhart, who is perhaps best remembered as the soloist on the Nelson Riddle chart of Cole Porter's "I've Got You Under My Skin" by Frank Sinatra. Kenton's own "Shelly Manne," a showcase for the wide-ranging percussion skills of the person who shared its name, divided the efforts among MSM drummer Jake Goldbas and percussionists Justin Doute, Takao Heisho, and Wai Chi Tang. MSM Jazz Philharmonic founder Manny Albam was responsible for "Samana," a sparkling synthesis of Latin-American rhythms, boppish brass and reeds, and Stravinskyesque strings.

The evening's piece de resistance was unquestionably *City of Glass*, by the most-underrated Robert Graettinger, a composer who died prematurely at age 33 in 1957. This was actually the second version of *City of Glass*, whose original was scored for Kenton's conventionally-instrumentated Progressive Jazz Orchestra in 1948 but never recorded until 1993, when Gunther Schuller conducted the Netherlands-based Ebony Band on recordings of both versions. The 1951 Innovations score, which Kenton cut on a 10-inch LP, was heard here and united the influences of Béla Bartók, Igor Stravinsky, Alban Berg, and Charles Ives with interjections of jazz rhythms.

On Friday evening, March 2, the MSM Jazz Ensemble (a "regular" big band minus strings, French horns, and double-reed woodwinds) will perform again in the same venue, highlighting the 1955 Kenton LP *Contemporary Concepts* featuring the arrangements of Bill Holman and Gerry Mulligan, and once again DiCioccio will be at the helm.




Spirit Renewed | Gregory Porter at Bethany

By Linda Lobdell
Photos by Tony Graves

The homily was to be titled “New Beginnings” on January 7 at Newark’s Bethany Baptist Church, but the Reverend Dr. William Howard declared no homily was needed with Reverend Gregory Porter in the house for this first-Saturday Jazz Vespers. Opening with the song “Water” from his same-titled CD, Porter explained that the song is a prayer of renewal. As it happens, three of the four bandmates this day are “preachers’ children,” so they’re especially able to transport us to the realm of uplift, with sweeping arrangements of “On a Clear Day,” “Nature Boy” and “Amazing Grace,” and of original tunes “Precious Energy” and “Lion’s Song.”

Porter’s voice, first experienced by us at the Newark Museum last summer, is bracing and powerful, and Chip Crawford’s piano work soars.

Among the assembled was Martin Farawell, Poetry Director of the Dodge Poetry Festival, which will be held in Newark for the second time this year. He read aloud a personal poem, “Good Morning.”

Rev. Howard says every day, each morning, is an opportunity for a fresh start. “Don’t let your rear view mirror be larger than the windshield,” Bethany’s Barbara Roberts reminds us, and it’s a good way to carry the renewal message home. 

standing: Gregory Porter;
Aaron James, bass;
Emanuel Harrold, drums;
seated: Chip Crawford, piano.





Guy Davis

Friday, Mar. 16 at 12 & 8PM

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Porgy and Bess Back on the Boards

By Robert L. Daniels

The fabulous invalid is alive and well. The Broadway musical is not only kicking up its heels, but the Great American Songbook is dominating the boards. Leading the way at the Stephen Sondheim Theater is Cole Porter's musical fun fest, *Anything Goes*. The 1934 tuner boasts, perhaps, Porter's most bountiful score. Consider "I Get a Kick Out of You," "It's Delovely," "You're the Top," "Easy to Love," "Blow, Gabriel, Blow," and the title song. One doesn't exit the theater humming a song, but rather, singing the whole damn score! At the helm is night club hostess, Reno Sweeney, played by the dazzling Sutton Foster. The lady is not only a Broadway belter in the tradition of Ethel Merman, who created the role, but Foster goes one step further and dances up a storm. For comedy relief, the veteran song and dance elf, Joel Grey, plays a wanted crook on the run. Musicals don't get much better than this.

A few blocks away at the Al Hirschfeld Theatre there is a musical which garnered the coveted Pulitzer Prize. It's *How To Succeed in Business Without Really Trying* and the score is a witty songfest by Frank Loesser. The recently departed Daniel Radcliffe has been replaced by Nick Jonas as the enterprising window washer who works his way up to the front office.

For a brief few months there was *On a Clear Day You Can See Forever*, with Harry Connick in a revised version of the show. The lyrics were written by Alan Jay Lerner and the music by Burton Lane, and the score benefited from the addition of a few songs from the 1951 MGM film musical *Royal Wedding*, "Too Late Now," "Ev'ry Night at Seven" and "You're All the World to Me" gave the show a nice thrust of Astaire class.

The brilliance of our greatest living composer, Stephen Sondheim, is always close at hand. A stunning revival of *Follies* has departed for a six-week run in Los Angeles, but have no fear, Sondheim is near.



Audra McDonald and Norm Lewis. Photo by Michael J. Lutch.

Next up is a concert version of *Merrily We Roll Along* at City Center, and in late July, Theater in Central Park will celebrate its 50th anniversary with *Into the Woods*, in a production which premiered at London's Regent Park Open Air Theater.

The Jule Styne-Leo Robin musical *Gentlemen Prefer Blondes* will star Megan Hilly, and diamonds will once again glitter and glow for a brief revival in March at City Center.


But the season's real prize is *The Gershwins' Porgy and Bess*, gloriously ensconced at the Richard Rodgers Theatre.

The iconic 1935 folk opera has been trimmed from its four-hour length to a palatable two and a half hours, and the richly tailored musical gems by George and Ira Gershwin and DuBose Heyward have

been gloriously preserved and sung with sublime care by a first-rate cast. The production has met with considerable controversy, including a rather savage appraisal by composer Stephen Sondheim in *The New York Times*.

While several of his points were well taken, it prompted some out-of-town adjustments and by the time it reached the Big Apple, the results were acceptable. The most obvious alteration finds the crippled Porgy (Norm Lewis) hobbling about with a cane, rather than being tugged on a donkey cart. The real reward is that the most treasured elements of the Gershwins' score remain firmly in place. The real glory is Bess, magnificently realized by Audra McDonald. The lady is a force of nature and her voice soars with a beauty and dignity that reaches out to the very

depths of one's soul. Mr. Lewis is a low-key Porgy, but his singing is boldly flavorful and he plays the role with a quiet dignity. David Alan Grier is a snappy Sportin' Life who struts with cunning assurance and joie de vivre. Phillip Boykin is Crown and a bulky bully well deserving of the boos and hisses which greet his curtain call.

My only problem was a rather bland set design. Catfish Row has lost its charm and why do the gals go for a picnic on Kittawah Island in high heel shoes? Never-to-mind, what remains are those songs: "Summertime" (beautifully framed by Nikki Renee Daniels), "It Ain't Necessarily So," "Bess, You Is My Woman Now," "I Got Plenty of Nothing," "I Loves You, Porgy," and "There's a Boat That's Leavin' Soon for New York." What's not to like? 

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

January Jazz Social | Jim Fryer's Horns O'Plenty

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

Jim Fryer is best known to NJJS audiences as a fine trad-style trombonist through his several appearances at Jazzfest and the Pee Wee Stomp, both with his own combo and as a member of Vince Giordano's Nighthawks. But for this afternoon's appearance at Shanghai Jazz his musical versatility is on full display, as he selects horns from a veritable brass menagerie and — ably abetted by the up-and-coming pianist Gordon Webster — performs two entertaining and eclectic sets that range from traditional and swing jazz to Tin Pan Alley chestnuts and novelty tunes.

After opening with a melodious “St. Louis Blues” on his usual trombone, Jim explains that he'd been inspired to also take up the trumpet at age 20 after seeing the Jim Cullum Jazz Band's Randy Reinhart play both trombone and trumpet on a TV broadcast. He also notes he's owned every Herb Alpert Tijuana Brass LP, “especially the one with the woman covered in frosting on the cover.” (*Whipped Cream & Other Delights*)

“I will try and play a tune on trumpet before my lips fail me,” he declares and plays a tasty Louis-like turn on Jelly Roll Morton's “Wild Man Blues.” Evidently his lips are



holding up, as he stays with the instrument for Isham Jones's “Spain” and, still in Satchmo mode, offers his first vocal of the day on “The Gypsy” (with its rarely heard verse).

Reaching for “another ship from the fleet” he picks up his baritone horn. The instrument, also known as a euphonium, has “a fourth valve here in the front,” Jim explains. “Not sure what it does, but I like the way it looks.”

The gangly-looking tangle of brass has a sweet voice that Jim uses to good effect by playing a soulful version of South African-born pianist Abdullah Ibrahim's anti-apartheid, Spiritual-sounding “Water From An Ancient Well.” After which he closes the first set by singing “Quality Shoe,” a tongue-in-check novelty tune by rock guitarist Mark Knopfler about a faded industrial city. “Imagine it's 1955,” he explains.

For the second set, more potpourri. Harry Warren's “Wasting My Love On You,” Tim Laughlin's “Suburban Street Parade” (“a new obscure tune”), and DeSilva, Brown and Henderson's “Together,” lilting and sentimental here with the melody on euphonium before a vocal chorus.

Playing just one instrument — Shanghai's Kawai Baby Grand — Gordon Webster is nonetheless as versatile as his multi-instrumentalist partner, moving easily from trad to stride to swing and even British music hall styles. For his solo spot he turns modernist with a richly played performance of Bill Evan's haunting “Turn Out The Stars.”

The duo pulls out all the stops for the show's rousing closer — “When You're Smiling.” Jim begins with a rubato chorus on trumpet

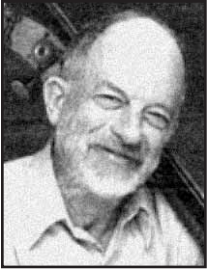


and Gordon then takes the tune to stride. “Latin!” calls out Jim reaching for the euphonium. Then, after a swing chorus by Webster, Jim lifts his trombone. “Stop time,” he declares, making for some intramural rhythmic high jinks between the players. A perfect close to an afternoon of great music — from a player who is also equal parts engaging showman, able singer and good-natured jokester, and who seems to take great pleasure in entertaining his audience.



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From the Crow's Nest


By Bill Crow

Trumpeter Brian Davis, in Australia, follows this column online. He sent me this story: Brian's trio was playing a wedding reception back in the late 1970s, when, during the after-dinner dancing, an argument broke out between the groom and his best man. It turned into a fist fight, and soon the bride, still in her wedding gown, joined in, slapping at both men. The band continued to play, and the drummer began catching the punches and slaps, with rim shots and heavy accents with his bass drum. The pianist joined in with excerpts from *The 1812 Overture*.

The fiasco ended with one of the contenders unconscious on the floor, the other with a bloody nose and a messy tuxedo. The bride ran screaming from the room, and didn't return. The father of the bride came to the bandstand, thanked and paid the musicians, and said, "I just knew something would go wrong tonight." The drummer answered, "I haven't had so much fun since Granny broke the elastic in her knickers."

■ Abby Mayer sent me a story she got from Arthur Goldstein. When Arthur was playing a Broadway show, one of the trumpet players realized just before curtain time that he had left his mute in his locker. He rushed out of the pit through the narrow passageway to the band room and crashed into an incoming woodwind doubler, sending a clarinet, an oboe, a flute, a saxophone and a bassoon flying to the floor. The trumpet player said, "Man, I'm sorry! It was my fault! Please take everything to Sam Ash and have them repaired. I'll pay for everything!" The doubler replied calmly, "Don't worry. They're rented instruments...from Sam Ash!"

■ Saxophonist Greg Thymius told me two stories from trumpeter John Guess. (They were on tour together with *Miss Saigon*.) John told him that in Florida, where he lives, he and Ken Peplowski were called by a contractor to play a show. Every time the guy called with new information, he would ask Ken, "So, you really play the bass clarinet?" Ken would assure him that he did, but the contractor seemed so worried about it that Ken decided to put him on a little.

At the first rehearsal, Ken spread a large clarinet fingering chart on the floor beside his music stand, and when he was sure the contractor was looking at him, he began looking at the music, then at the chart, and deliberately putting his fingers on the keys, one at a time. The other musicians did their best to keep straight faces as the contractor turned pale. 

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. Frank Wess
2. Ray Anthony
3. Joe Wilder
4. Mundell Lowe

5. Eddie Bert
6. Johnny Smith
7. Kay Starr
8. Sol Yaged



What's New?

Members new and renewed

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

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'Round Jersey

Morris Jazz

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The Big Bix Beiderbecke Birthday Bash has become a popular annual theme at the Bickford Jazz Showcase, so much so that the challenge is to find ways to present this exciting material in a different manner each year. Trumpeter **Jon-Erik Kelloso**, who is leading the 2012 festivities, asked that the date be pushed back to Wednesday, March 21, so he could draft some exceptional players who are otherwise engaged on Mondays. The Bickford complied, and he was thus able to recruit **Scott Robinson** (bass sax and C-melody sax, possibly more), **Matt Munisteri** (guitar, banjo) and **Conal Fowkes** (piano and string bass), all of whom double, thus giving his **Bixtet** a fuller sound.

Kelloso charmed the Pennsylvania Jazz Society with a similar lineup last summer, so there is no doubt they can do justice to the legacy of "the young man with a horn." Bix caught the attention of the musicians of the 1920s (more so than the public) and his influence changed the way jazz solos were played. Asked why he never recorded "Singin' the Blues," Louis Armstrong replied "That's Bix's tune." Such was the regard the major names in jazz had for the cornetist, whose early death limited his recording career to less than seven years.

Rio Clemente takes the stage a few days later on Monday, March 26. The Bishop of Jazz is enormously popular in and around his native Morristown, yet the fans never tire of his piano work. This is because he is so versatile. He can play a thumping stride number, follow it with a piece that reflects his classical background, then work in a gospel theme, something jazzy from Broadway, then a jazz treatment of a pop favorite, ending the set with a patriotic piece that brings the audience to its feet.

There is no way to predict which direction his concerts will take, especially when he has total control over a solo evening. The only certainty is that it will be unique, and subsequent visits will be entirely different. Rio is one of a kind.

April is Jazz Appreciation Month (JAM!), and the Bickford will contribute three very different presentations to this national celebration. Guitarist and raconteur **Marty Grosz** leads off on April 16, teamed with two other leaders in a trio that is warming a lot of hearts in Philadelphia, where they are



Jon-Erik Kelloso



Scott Robinson

celebration on April 30. You'll get to enjoy some top New England players who are not often heard here: **Skip Hughes**, **Russ Whitman**, **Bob Bequillard**, **Art Hovey** and **Bill Sinclair**. They play together regularly, thus their arrangements are intricate and the band is really tight.

Later dates include a tasty

frequently heard together. **Dan Tobias** brings his cornet to the party, while **Ed Wise** adds string bass to Marty's acoustic guitar, possibly vocalizing when Marty isn't.

Baby Soda was the hit of last year's NJJS Stomp, but their first visit to the Bickford will be on April 23, although most of the players have been there before with other groups. Come out for some compelling classic jazz played by **Bria Skonberg** (trumpet), **Adrian Cunningham** (reeds), **Emily Asher** (trombone), **Jared Engel** (banjo), **Peter Ford** (box bass) and **Kevin Dorn** (drums).

Fred Vigorito is the hot cornetist who has excited audiences here at several GroundHog Day Jams. He'll be bringing his entire **Galvanized Jazz Band** down from Connecticut to close the JAM

Sidney Bechet tribute led by **Joe Midiri**, an all-star **Leaderless Quartet** (featuring **James Chirillo**, **Harry Allen**, **Rossano Sportiello** and **Laura Hull**), piano extravaganzas by **Neville Dickie** (stride) and **Bob Seeley** (boogie-woogie), and the return of the mighty **Jordan Thomas Orchestra**.

Jazz For Shore
Arts & Community Center
at Ocean County College
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Tickets/Information: 732-255-0500

Django Reinhardt is unique in the classic jazz era in that he created his own style of jazz, one that endures to this day with a hefty number of



Fête Manouche

practitioners and thousands of avid fans. Gypsy Jazz or, as they say in France, Jazz Manouche, enjoys a large, loyal and youthful following throughout Europe, where they consider this style their contribution to the jazz idiom.

Dan Levinson spent some years in Europe and became attracted to the Gypsy style. Generally groups playing Jazz Manouche are all strings, but even Django departed from that model later in his career, replacing the violin with a clarinet, an instrument with similar range. Dan's clarinet is thus authentic and appropriate for his **Fête Manouche** group, which played MidWeek Jazz last year to an enthusiastic crowd.

They return on Wednesday evening, March 7 with a similar roster. **Tom Landman** and **Ted Gottsegen** provide the blazingly fast guitar work that characterizes this style. They are supported by **Rob Adkins** playing string bass (from Mona's Hot Four), with rhythm guitar and vocals by **Molly Ryan**. The result is stirring, fast paced music that often appeals to people without a strong attachment to other forms of jazz. In fact, it can be addictive to all.

Selecting a band for Jazz Appreciation Month (JAM!) is never easy, but the choice of **Emily Asher's Garden Party** makes a lot of sense. This was the unheralded intermission band at JazzFest that drew some of the largest audiences of the day. In fact, it is the only band invited back for 2012, and was booked for the Pee Wee Russell Memorial Stomp as well. Hard to beat that as a recommendation!

Emily Asher leads from the trombone chair when this band debuts here on April 18. She's joined by **Bria Skonberg** (trumpet) and the aforementioned **Dan Levinson** (clarinet and sax) in the front line, supported by a small but talented rhythm section consisting of **Nick Russo** (guitar and banjo) and **Sean Cronin** (string bass). Save that date for an entertaining evening of hot jazz.

Booked for later dates are **Randy Reinhardt's All-Stars** (with **Herb Gardner**, **Brian Nalepka**, **Ehud Asherie** and **Ken Salvo** signed on), the popular **String of Pearls**, a harmonizing vocal trio, and guitar icon **Bucky Pizzarelli**, working with violin virtuoso **Aaron Weinstein**, who alone is worth catching. **The Jazz Lobsters Big Band** will be back over the summer, as will the **Vaché Brothers**. The Box Office can help you get the proper dates and best seats.

Jersey  **'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.

- **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.

- **March 4** – The Adventures of a Jazz Baron: Dan Morgenstern's guest is Fradley Garner, translator-editor of the just-published memoirs of Timme Rosenkrantz (1911-69), the Danish jazz advocate who presented, photographed and recorded many jazz greats.
- **March 11** – Bix Beiderbecke at 109: Even though the legendary cornetist died in 1931, Bix still lives in the hearts of his most ardent fans as demonstrated by host Vincent Pelote and his guest, Andre Pelote, Vincent's brother and fellow Bixophile.
- **March 18** – Portrait of Sheila Jordan: Host Bill Kirchner samples music from the long career of singer/songwriter Sheila Jordan.
- **March 25** – For Bass Faces Only: Host Joe Peterson examines the music of bassist Oscar Pettiford, who followed Jimmy Blanton in the Duke Ellington Band and played and recorded with the Duke, Coleman Hawkins, Dizzy Gillespie, and the cream of the jazz crop.
- **April 1** – Good-Bye Ray, Pt. 1: Host Ed Berger pays tribute to modern, two-fisted pianist Ray Bryant, who died on June 2, 2011. In his illustrious career Bryant played and recorded with Jo Jones, Dizzy Gillespie, Miles Davis, and Benny Carter among others.
- **April 8** – Good-Bye Ray, Pt. 2: Host Ed Berger continues his tribute to modern, two-fisted pianist Ray Bryant, who died on June 2, 2011.

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
Thursday 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 Somersett Jazz
Consortium Open Jam

Hillsborough

DAY'S INN
118 Route 206 South
908-685-9000
Thursday 7 PM Open Jam

Hoboken

MAXWELL'S
1039 Washington St.
201-798-0406
Every other Monday 9:00 PM
Swingadelic

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

Linden

ROBIN'S NEST RHYTHM & BLUES
3103 Tremley Point Road
Linden, NJ 07036
908-275-3043
www.robinsnestrhythm
andblues.com.

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

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

Manville

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

Mendham

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

Metuchen

NOVITA
New & Pearl Streets
732-549-5306
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 FAMILISHED FROG

18 Washington St.
973-539-9601
www.familishedfrog.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 CAFÉ
20 Washington Street
609-261-4502
www.thefirehousecafe.net

Newark

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

BETHANY BAPTIST CHURCH

275 Market Street
973-623-8161
www.bethany-newark.org

NEWARK MUSEUM

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

NJPAC

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

THE PRIORY

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

SKIPPER'S

PLANE STREET PUB
304 University Ave.
973-733-9300
www.skippers
planetreetpub.com

New Brunswick

DELTA'S

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

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

Tell them you saw it in Jersey Jazz!

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

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://nbpj.org or 732-640-0001
for dates/times

MAKEDA ETHIOPIAN RESTAURANT

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

STATE THEATRE

15 Livingston Ave.
732-246-7469
www.statetheatrenj.org

TUMULTY'S

361 George St
732-545-6205
New Brunswick Jazz Project
presents live Jazz & Jam
Session Tuesdays 8-11 PM
http://nbpj.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.jmgroupprinceton.com
Tuesday night jazz 6:30-9:30 PM

Rahway

ARTS GUILD OF RAHWAY
1670 Irving St.
732-381-7511
www.rahwayartsguild.org
8:00 PM

UNION COUNTY PERFORMING ARTS CENTER

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

Raritan

**MUGS PUB AND
RESTAURANT**
73 West Somerset Street
908-725-6691
Fridays 7 PM

Red Bank

COUNT BASIE THEATRE
99 Monmouth St.
732-842-9000

"JAZZ IN THE PARK"

Riverside Park
732-530-2782

Ridgewood

**WINBERIE'S
AMERICAN BISTRO**
30 Oak Street
201-444-3700
www.selectrestaurants.com
Thursdays Piano Jazz/Pop
Fridays/Saturdays Jazz/Pop duos

Rumson

SALT CREEK GRILLE
4 Bingham Avenue
732-933-9272
www.saltcreekgrille.com

Sayreville

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

Seabright

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

Sewell

TERRA NOVA
590 Delsea Drive
856-589-8883
http://terranova
restaurantbar.com
Fridays & Saturdays Live Jazz

Short Hills

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

Somerset

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

SOPHIE'S BISTRO

700 Hamilton Street
732-545-7778
NO COVER
New Brunswick Jazz Project
presents live Jazz Fridays
8-11 PM
http://nbpj.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

South River

**LATAVOLA CUCINA
RISTORANTE**
700 Old Bridge Turnpike
South River, NJ 08882
732-238-2111
www.latavolacucinanj.com/
The New World Order
Open Jam Session
Every Thursday 7:30-11 PM.
No cover, half-price drink specials.

Summit

SUMMIT UNITARIAN CHURCH
4 Waldron Ave.
Sunday

Teaneck

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

LOUNGE ZEN

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

PUFFIN CULTURAL FORUM

20 East Oakdene Ave.
201-836-8923

ULTRABAR KITCHEN & COCKTAILS

400 Cedar Lane
201-357-8618

Tom's River

**OCEAN COUNTY COLLEGE
FINE ARTS CENTER**

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

Totowa

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

Trenton

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

JOE'S MILL HILL SALOON

Market & Broad Streets
609-394-7222
Occasionally

Union

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

VAN GOGH'S EAR CAFÉ

1017 Stuyvesant Ave.
908-810-1844
www.vangoghsearcafe.com
Sundays 8 PM
\$3 cover

Warren

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

Watchung

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

Wayne

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

Weehawken

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

West Orange

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 Trumpets Montclair, 2/25 **MEL DAVIS**

At Hoboken's Pilsener Haus: 3/1 **LISA NOBUMOTO**, Be-bop, Blues, and Ballads; 3/3 **ALEX MEIXNER'S BAND** "The Hardest working man in Polka music." From old time polkas and waltzes to more jazz and pop.

NBJP presents 3/1 **THE TANYA DARBY QUARTET**; 3/8 **THE SYLVIA CUENCA QUARTET**; 3/22 **THE MIMI JONES QUARTET** at Makeda in New Brunswick, and much more.

At Bethany Baptist Church in Newark, 3/3 **PIANIST SHAMIE ROYSTON TRIO**.

At the Brick Oven of Morristown, **PAM PURVIS** Tuesdays - Thursdays. 90 South Street. 973-984-7700.

At the Glen Rock Inn, **BUCKY PIZZARELLI, JERRY BRUNO**, and **AL CAIOLA** 3/29. **SANDY SASSO** closes the Women in Jazz series at Chico's 3/31 in Asbury Park.

Also visit Andy McDonough's njazzlist.com



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

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