

# JerseyJazz

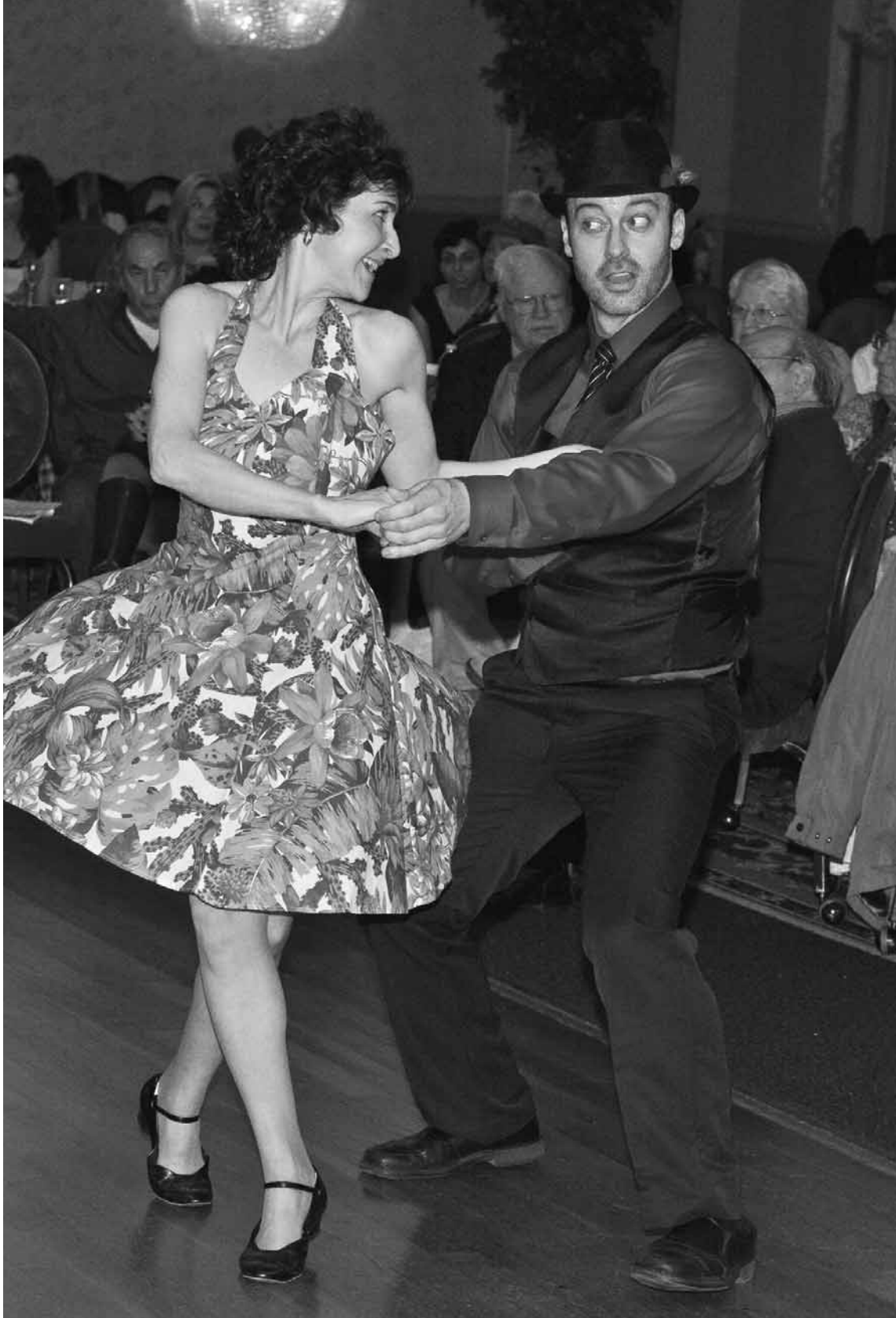
Journal of the New Jersey Jazz Society

*Dedicated to the performance,*

*promotion and preservation of jazz.*

Volume 40 • Issue 4

April 2012



## THE 43RD ANNUAL **PEE wee** Russell Memorial **STOMP**

More photos  
begin on page 28.

Photo by Tony Graves

April is  
  
Jazz Appreciation Month

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## Prez Sez

By Frank Mulvaney President, NJJS

Sometimes a new trend can be underway and we don't realize it until it becomes obvious. But there are usually telltale signs. Recently, I noticed in *The Star-Ledger* Ticket, 29 jazz venue events listed for the week and I knew of quite a few more that regularly have jazz. The New Brunswick Jazz Project, about to have its second anniversary, has worked with several different venues and has arranged gigs for over 200 musicians including Conrad Herwig, Ralph Bowen, Tia Fuller, Arturo O'Farrill and Roseanna Vitro to name a few. The Jazz Arts Project annually presents seven to eight programs in Red Bank including a summer series in the beautiful Two River Theatre. Jazz impresario Bruce Gast produces 30-35 jazz events each year between the Bickford Theatre in Morristown and Ocean County College. There are now three venues in Asbury Park that regularly feature jazz including Chico's House of Jazz, now in its second year. This past summer Somerville held its third jazz festival and Morristown held its very first festival. Numerous libraries around the state present jazz programs and the six universities that I cover each year present a total of about 50 programs, which include many big band programs, and often with famous guest musicians. Rutgers alone presents eight big band concerts a year. The Westfield Downtown Association has had a summer jazz program for a

number of years, hiring 36 groups (many well-known) to perform at each of four outdoor downtown locations every Tuesday evening throughout July and August. New Jersey also has numerous remarkable high school jazz ensembles, which perform in a series of competitions and present concerts at their own schools. Have we reached a tipping point yet?

■ Boy oh boy, have I been pigging out on great live jazz since my last epistle. The series of events started with a fabulous Bridgewater Benny Goodman Tribute concert on January 21. While the music was splendid, for me the most noteworthy fact was that the 14-piece band included four 20-somethings: the Anderson twins, Bria Skonberg and Manhattan School of Music student Aaron Johnson. The two four-clarinets features with the kids and Dan Levinson were fantastic. On the 26th it was Conrad Herwig and his quintet at Makeda in New Brunswick with tenor monster Ralph Bowen, pianist Orrin Evans, and bassist Kenny Davis. The next night it was Sophie's Bistro in Somerset to hear my young friend Brandon Wright, a terrific tenor saxophonist who is playing with the Mingus and Maria Schneider bands. The night following it was the fantastic Frank Vignola at the Unitarian Church in Morristown. There is no doubt that Frank has few jazz guitar peers. We took Sunday

Stay tuned to [www.njjs.org](http://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 25. The Berrie Center at Ramapo College offers NJJS members 5% off event tickets; see ad page 39.

**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!

off and on Monday it was Bucky Pizzarelli's Birthday Bash at the Bickford Theatre in Morristown. On February 3 we were at the Princeton Arts Council for a sold-out performance by multi-reed/flute player Audrey Welber's band, Jazz4Soul. The next night we were at the Newark Bethany Baptist Church Jazz Vespers with the great Jon Faddis. He performed, without sheets, the five movements of the suite written for Dizzy Gillespie by Lalo Shifron. I don't think there was a dry eye in the house when he magnificently played "Come Sunday" for the benediction. Jon was his usual fun-loving, cut-up self even in church. Note that the NJ City University Jazz ensemble and Grammy-nominated Roseanna Vitro will perform at the vespers service on April 7. On February 9 it was the Todd Bashore Quartet at Makeda with Orrin, Kenny and drummer Jerome Jennings. Todd is an absolutely awesome alto player. Sunday, February 12

we were at the first installment of the spring William Paterson Jazz Room series for the great Mulgrew Miller and WPU jazz faculty (see my College Scene column). Finally, we traveled 90 miles to Rowan University on February 17 to hear their always exciting ensembles. I have not mentioned five other sessions and I will be doing five upcoming events in a four-day period. Hey, it's a tough job but somebody has to do it.


■ We just booked the wonderful singer/pianist Tony DeSare to complete the lineup for Jazzfest (June 16), which for the second time will be held on the campus of The College of Saint Elizabeth in Morristown.


The rest of bill consists of:

- The Harlem Renaissance Orchestra,
- Eddie Montiero's Shades of Brazil,
- The Jon Burr Trio with Howard Alden, Jonathan Russell and vocalist Lynn Stein for a Stephane Grappelli Tribute

- Swingadelic Octet — Tribute to the Three Louies (Armstrong, Jordan and Prima in his centennial year)
- Andy Farber's Swing Mavens with vocalist Champion Fulton
- Emily Asher's Garden Party — Roving Dixie band between theatre breaks

It's going to be very exciting.

■ Our Sunday Social at Shanghai Jazz on February 19 with our guest 91 year-old guitarist legend Al Caiola brought out record attendance. What a great time it was! I hope you don't miss our April 15 Sunday Social when we will have Grammy-nominated (this year) vocalist Roseanna Vitro and her college voice students. And then on May 20 we will have the phenomenal young clarinetist Dave Bennett. Mark your calendars and make your plans so that you don't miss these events. 

**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.

### Thursday Mar 22

FREE FILM  
*Solo Flight: The Genius of Charlie Christian, plus Red Norvo: Jazz at the Smithsonian*  
Library of the Chathams  
214 Main Street  
Chatham 7 PM

### Sunday April 15

JAZZ SOCIAL  
Grammy-nominated vocalist *Roseanna Vitro* and her college voice students.  
Shanghai Jazz  
24 Main St, Madison  
3-5:30 PM

### Thursday April 26

FREE FILM  
*Rhythm Is My Business: An Evening with Marty Grosz. A documentary about Marty built around a concert with Vince Giordano, Dan Block and Scott Robinson.*  
Library of the Chathams  
214 Main Street  
Chatham 7 PM

### Sunday May 6

CO-PRODUCED  
CONCERT  
*Vince Giordano & His Nighthawks*  
Mayo Performing Arts Center  
Morristown  
see ad page 7

### Sunday May 20

JAZZ SOCIAL  
Phenomenal young clarinetist *Dave Bennett*  
Shanghai Jazz  
24 Main St, Madison  
3-5:30 PM

# NJJS Calendar



## The Mail Bag

I RECEIVED THE FEBRUARY 2012 ISSUE OF *JERSEY JAZZ* and found the article on discography very interesting. I have been studying the history of discography for many years and I have written a number of articles that have been published in various magazines especially *Names and Numbers* which is a specialist discographical magazine published in Holland.

The first discographer?

I believe that it is generally accepted that Hilton Schleman and Charles Delauney were the pioneers of jazz discography. Schleman is noted for his comprehensive approach as he included some dance bands as well as jazz. However, his work is largely a listing of records with supporting information. Delauney was the first to list the records with personnels and recording dates and locations, albeit in a non-alphabetical sequence. The books of both these authors appeared in 1936. But, there was a document published at least a year and possibly two years before either of those books. The author was Victor Carol Calver who produced a discography of Duke Ellington that appeared in 1934. Calver called his publication a "Handlist" thus using a diminutive of the English word "Handbook," a common term of the period for a reference work. Compilation of the listing of an artist's work would not qualify as a precedence in the field of discography until you look at what Calver had done. He listed the recordings by recording company and then chronologically, giving the recording dates, although only by month and year. He provides the personnel of the band and pseudonyms used in the artist credits. He gives American, British and occasionally "Continental" release numbers. He even indicates which recorded tunes are Ellington compositions. The only thing that is missing is master numbers. Because this was published in 1934 when Ellington's output was small, the document runs to only 11 pages including the front cover. The page size is 15 by 21 centimetres.

Something that indicates the pioneering approach of the author is that the final page of the booklet is an advance notice of his intention to publish a complete listing of the recordings of Spike Hughes made under his own name and as a sideman. The innovation in this case is to be the inclusion of master numbers as well as references to the reviews of the records in *The Melody Maker*. Unfortunately, I have not seen a copy of this document and enquiries to several leading discographers have drawn a blank as they have either not seen the document or have never even heard of it.

The rarity of the Ellington booklet and the apparently mythical status of the Spike Hughes document means that Victor Calver's innovative efforts have gone largely unnoticed by the discographical fraternity. But this should not prevent us from acknowledging the fact that Calver produced a document that was recognisable as a discography. Like many researchers, he may have been the originator of the information format that he used but it is possible that even as early as 1934 there was a group of record collectors exchanging information in a more-or-less standard format. To have published their books in 1936, Schleman and Delauney must have been working on the manuscripts at least a year or two earlier. It is unlikely that these two authors, as with Calver himself, were working in isolation. I now wonder what other small documents of a discographical nature remain to be discovered. Whatever now comes to light, it cannot detract from the fact that Victor Carol Calver of Ipswich in England deserves to be recognised as one of the first, if not the very first, discographer.

George Hulme  
London, England

I CHECKED OUT MY LATEST *JERSEY JAZZ YESTERDAY* and was delighted with the space you provided for the John Bunch tribute concert. In fact, I even received a call already from one of our mutual recipients asking about how to buy tickets.

Thanks so much for your help...the JJ magazine is a great read and you should be very proud of your outstanding efforts!

Best wishes,

Bob Bush

Collection Coordinator

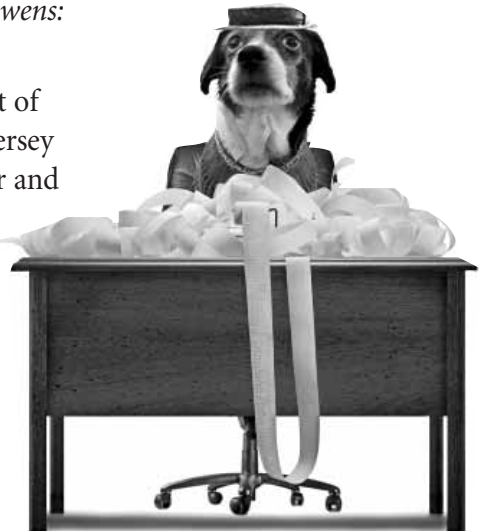
Al Cohn Memorial Jazz Collection — Kemp Library  
East Stroudsburg University of Pennsylvania

## From the Desk of Chickie the Jazz Dog

This month Chickie the Jazz Dog has TWO contest winners to announce!

NJJS member Stan Greenberg of Sarasota, Florida wins February's CD contest and receives a copy of *Jimmy Owens: The Monk Project*.

Member Al Parmet of Springfield, New Jersey is our book winner and receives a copy of *Mr. Trumpet: The Trials, Tribulations, and Triumph of Bunny Berigan* by Michael P. Zippolo.



## Jazz Ensemble Workshop

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jazzguy@centurylink.net

**WBGO's Jazz Appreciation Month  
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weekdays 2-3pm with host Michael Bourne

April 11 – Manhattan School of Music

April 16 – Berklee College of Music

April 17 - SUNY Purchase

April 19 – New School

April 25 – New Jersey City University

April 27 – New York University

**TUNE IN**



**LOG ON**



*Brandee Younger*

**STOP BY**

Saturdays at 12:30pm

March 31 - Montclair Art Museum  
Montclair, NJ - **Brandee Younger**

April 14 - Cicely Tyson School  
East Orange, NJ - **Donald Harrison**

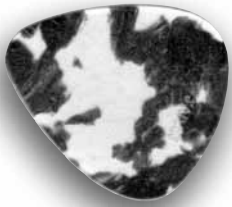
April 31 - NJPAC/Victoria Theater  
Newark, NJ - **Will Calhoun**

April 28 - Newark Museum  
Newark, NJ - **Claire Daly**

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## The Editor's Pick

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

### Local 802 to Jazz Clubs: "Why Don't You Do Right?"

While musicians who work in New York's symphony orchestras and Broadway pit bands have long been covered by union contracts, their counterparts in the jazz world labor in mainly non-union clubs with no guarantee of fair payment, no pension or health contributions or state statutory benefits like workers' comp, unemployment or disability insurance. The situation has been a black mark for AFM Union Local 802 for a long time, and the union's new leadership seems committed to doing something about it.

In 2007, the organization Justice for Jazz Artists (J4JA), founded by Local 802, celebrated what appeared to be a clear victory in its fight to get retirement benefits for jazz artists — passage of a state law allowing for a tax break for club owners on the revenue they receive from admission charges. The intent of the law was to allow club owners to continue to collect the tax dollars and redirect them into the musicians' pension fund. But nearly five years later none of the affected clubs have entered into agreements with the union to collect the benefits.

"All we are asking is for club owners to agree to sit down and discuss a viable solution to a situation that they should frankly be ashamed of," said John O'Connor, Recording Vice President of Local 802 AFM. "Making these minimal contributions to a pension fund would show they truly value the hardworking and skilled musicians who bring patrons through the doors of their clubs every single night — and who deserve to retire with dignity."

Recently J4JA turned up the heat with an informational leafleting campaign at Birdland, the Blue Note, the Village Vanguard, Dizzy's Club Coca-Cola and The Jazz Standard. O'Connor says that hammering out a bare-bones agreement with those high profile clubs would enable unions to get similar agreements in other major cities and create a network through which touring musicians could earn pension credits.

"Several efforts have been made to engage the clubs in being part of the solution, without success," says bassist Ron Carter, Local 802's jazz organizer. "Now it is time for jazz fans to let the clubs know that exploiting jazz artists is no way to show respect for the men and women who fill their venues and sustain this great American art form."

J4JA has also launched a Web site at where you can learn more about the issue and sign a petition. Why not take a look and lend your support at [www.justiceforjazzartists.org](http://www.justiceforjazzartists.org).



**CORRECTION:** In the February issue's Pee Wee Preview, we misidentified Mona's Hot Four pianist Jesse Gelber.

#### Comments?

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

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

**New Advertising Rates** Quarter page: \$50; Half page \$75; Full page \$110. Biz card size \$25. \$10 discount on repeat full-page ads. To place an ad, please send payment at [www.PayPal.com](http://www.PayPal.com) using our code: [payment@njjs.org](mailto: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](mailto: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:

**May: March 26 • June: April 26**

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

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# BRAD MEHLDAU & JOSHUA REDMAN

Friday, April 27 at 8 pm



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## Big Band in the Sky

By Sanford Josephson

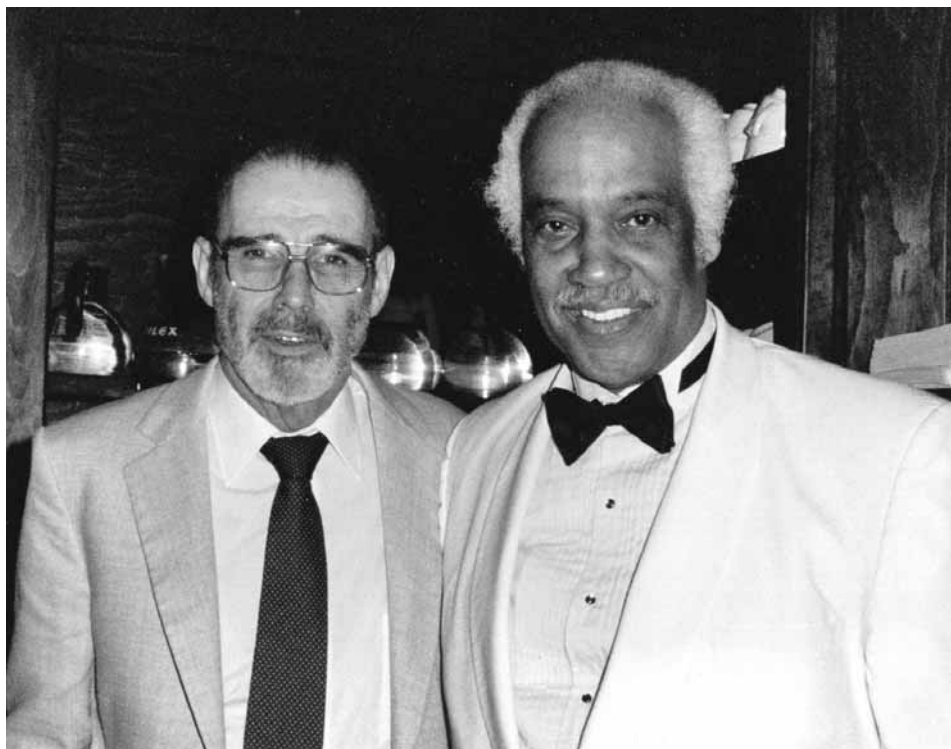
■ **Amos Kaune, 80, club owner, August 26, 1931, Passaic, NJ – February 4, 2012, Clifton, NJ.** Nothing describes Amos Kaune better than the sign he had in front of Gulliver's, the jazz club he operated in West Paterson, NJ (now Woodland Park) and later in Lincoln Park. It read: "This is a jazz club. You are expected to be quiet. If you are talking or making noise and it disturbs the musicians or other customers, you will have to leave. There will be no refund of your music charge."

No wonder musicians loved him. As public relations executive and film producer Susan Brink said in an email to *Jersey Jazz* editor Tony Mottola, "Amos respected the music, and he insisted his patrons do the same... He gave his all to support jazz in New Jersey for many years. Everyone played his clubs — Wayne Shorter, Sonny Rollins, Phil Woods, the Heath Brothers — everybody."

Vocalist Marlene VerPlanck described him as "one of a kind," telling *Jersey Jazz*, "He knew just what to do and how to handle all situations." When he opened the Lincoln Park location in 1986, she recalled, "Amos did everything with the most meticulous attention to detail...As usual, he brought in all the wonderful artists that no other booker could seem to deal with."

Jazz guitarist Bob DeVos called Kaune "a jazz hero," writing on his Facebook page that he played at and frequented Gulliver's "...countless times. Without a doubt it was New Jersey's best jazz club ever. Amos knew the music and his customers' preferences; he knew who to hire and got all the greats to play there." Pianist-educator Noreen Lienhard played at Gulliver's several times with the late drummer Joe Morello. Amos, she said, "was just a great guy. He really loved the musicians. People wanted to work for him because he treated people well." Bassist Bill Crow added that Kaune was "a good friend and a responsible employer of jazz musicians."

The predecessor of the original Gulliver's was the Clifton Tap Room in Clifton. The first Gulliver's opened in the 1970s. When the Lincoln Park location closed in 1989, Kaune



Amos Kaune, left, with bandleader Mercer Ellington at Gullivers.

began booking the jazz for Trumpets in Montclair. Reporting in *Jersey Jazz* on a jazz club owners forum at a New Jersey Jazz Society member meeting in 2006, Mottola described Kaune as "a modest and soft-spoken man. He's also a pioneer who gave jazz audiences a place to hear top-notch players at a time when there were precious few opportunities to catch live jazz in the state."

Amos Kaune's story can perhaps best be told by his encounters with the musicians whom he both hired and admired. At the club owners' forum, he recalled that he once asked the tenor saxophonist Zoot Sims, "How can you get so drunk and play so great?" Sims's reply: "Easy. Practice drunk." *Jersey Jazz* profiled Kaune in its February 2011 issue, and, in that interview with Schaen Fox, he recounted many of his experiences.

### On Joe Pass:

"Joe Pass was originally from New Brunswick and had family all around this part of New Jersey. He was a great, great guitarist, but he did show up drunk one night... What happened was he had nothing to do in the afternoon, so some German guy recognized him and said, 'Come on in and have a drink.' That was the worst thing you could say to Joe."

### On The Modern Jazz Quartet:

"Those were the biggest weekends we ever had. In both cases, they were going to record and wanted to play before a live audience before they went in the studio. Any number of musicians would do that."

### On Bucky Pizzarelli and Harry Leahey:

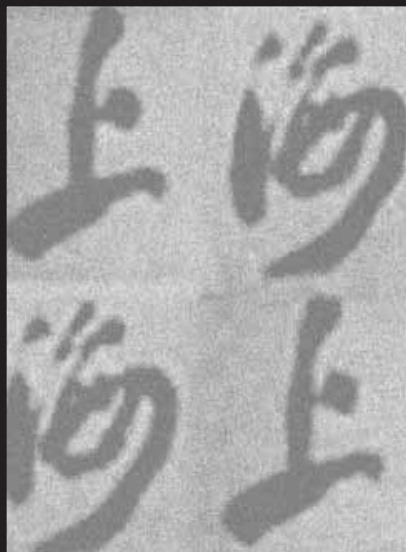
"We had big nights with Harry and Bucky Pizzarelli. I remember Bucky was in one night with Les Paul listening to Harry. They were so charged up by Harry they kept talking about him, and at three o'clock in the morning we had to empty the place — that was the law."

### On Gene Bertoncini:

The guitarist Gene Bertoncini, "has a very good sense of humor. He tells some really corny jokes...One night we had the Bishop of the Paterson Diocese in with a couple of other priests. So Gene told this joke about a painter that was hired to paint this little church that was way out in the country. He was all alone and he started to run low on paint and he realized the only way he was going to get through it was to water the paint...Finally, he finishes and steps back to admire his work, and there is a cloud-burst. The paint washes off, and a voice comes out of the cloud saying, 'Repaint and thin no more.'"

*continued on page 10*





# SHANGHAI JAZZ

Restaurant  
and bar

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— Star Ledger

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top-flight live jazz  
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where there's no cover  
and you're always  
treated like a favorite  
customer."

"It's a true night out  
on the town."

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

Highlights, late March, April 2012:

- fri & sat**  
**3/16 & 17: CLAUDIO RODITI**  
**sun 3/18: ALISON KALAHAR**  
**wed 3/21: DEREK SMITH**  
**fri 3/23: GROVER KEMBLE with BRYNN STANLEY**  
**sat 3/24: ROB PAPAROZZI**  
**sun 3/25: HOLLI ROSS with EDDIE MONTEIRO**  
**thu 3/29: DIVA TRIO**  
**fri 3/30: CHAMPION FULTON**  
**wed 4/4: NICKI PARROTT with WARREN VACHÉ**  
**thu 4/5: HARRY ALLEN**  
**sat 4/7: MARK PETERSON**  
**wed 4/18: BUCKY PIZZARELLI**

**Book your special parties at Shanghai Jazz.**  
**Call for information.**

Tuesday: 6:30 PM – 8:30 PM; Wednesday and Thursday: 7:00 PM – 9:30 PM  
Friday and Saturday two seatings: 6:30 and 8:30 PM  
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## BIG BAND IN THE SKY

continued from page 8

### On Kenny Rankin:

“He sang and was pretty good, but he was a real pain. He would hold up the guitar to the overhead speakers. Now an amplified guitar is a microphone, and you are going to get feedback holding any microphone up to a speaker. Then he would look and shake his head like what kind of a joint am I playing in?”

In the preface to Schaeen’s profile, trumpeter Warren Vaché paid tribute to Kaune. He said: “Amos and Pat Kaune single-handedly kept jazz alive in northern New Jersey for years. Their club was always like a home, comfortable and warm... Amos gave us a great place to play, and a place where the music was the most important thing.”

VerPlanck recalled that the original Gulliver’s was small and intimate. “Amos was trying his best to deal out front, and Pat [his wife] was cooking hamburgers on a single burner and making beautiful cheese plates.” The Lincoln Park location was much larger. “We had Mercer Ellington with the Duke Ellington Orchestra,” he told Schaeen. “We had Louie Bellson’s big band and that was something like 20 pieces — a big band indeed. We had the Artie Shaw band, minus Artie Shaw.”

And the name Gulliver’s? “I went through song titles and movie titles, and I guess I came across *Gulliver’s Travels*, and it sounded nice, so I used it. It worked pretty well.” Booking the music at Trumpets was less stressful than owning a club. “That was fun,” he said. “Every night I would walk in and get hit with all the problems. I could commiserate with everybody, and when it was over, I went home, and that was it.” In 2007, the NJJS presented Kaune with a “Non-Musician of the Year” Award at the annual Pee Wee Russell Stomp.

In addition to his wife, Pat, Kaune is survived by a brother James of Bedminster, NJ; nieces Tara Head of Hanson, MA, Lisa Marie Kaune of Bedminster and Patricia O’Dea of Alpharetta, GA; a nephew Norman Sergeant of Wayne, NJ; and a great-nephew.

■ **Bruce McNichols, 72, saxophonist, banjo player, radio personality, April 6, 1939, Oceanside, NY – February 16, 2012, Mamaroneck, NY.**

Growing up on Long Island, McNichols began having impromptu jazz sessions with his friends when he was in the eighth grade. In the “Meet the Musicians” section of the [www.OKOM.com](http://www.OKOM.com) Web site (Our Kind Of Music), he recalled that, “The band director took a liking to us and urged us on. In all fairness, we were just little kids, and we weren’t very good, but the idea that we were kids and played happy music made us a big success.”

In 1962, McNichols formed The Smith Street Society Jazz Band. After that, he continued, “I started to get gigs in New York City mostly at bars and restaurants.” Among the musicians that he played with were the late Jim Lawyer, who doubled on string bass and tuba, and trombonist Herb Gardner, who “played piano with us for several years.” In 1970, Lawyer and McNichols formed Muskrat Productions, which specialized in presenting “happy upbeat entertainment that delights people of all ages.” Featured entertainment included Dixieland jazz, sing-along bands and barbershop quartets. The “A Band” consisted of McNichols on soprano saxophone and banjo, Lawyer on banjo, Joe Hanchrow on tuba, Gardner on trombone and piano and Joe Madding on drums. In the ’80s, McNichols’s wife Lynne joined the band as vocalist and Robbie Scott replaced Madding on drums.

In the ’90s, Bill Taggart, once the tuba player with the Southampton Dixie Racing & Clambake Society Jazz Band, created [www.OKOM.com](http://www.OKOM.com) (Radio OKOM), and McNichols became the program director.

Among the more popular programs was *Jim Lowe & Company* pairing McNichols with the onetime WNEW-AM radio personality.



Bruce McNichols. Photo by Bruce Gast.

Veteran jazz concert producer Bruce Gast, in an e-mail to McNichols’s daughter, Brett Lando, wrote: “It is difficult to accept the fact that Bruce McNichols is suddenly gone... The New Jersey Jazz Society grew out of the Pee Wee Russell Memorial Stomp early in the decade of the 1970s. I was not at the first Stomp, but I believe the Smith Street Society Jazz Band, Bruce’s prime outfit, was\*... Bruce was more than just a performer. He was an organizer, a leader, a booker, perhaps even an agent. When young musicians arrived in New York, they tended to work for either Bruce McNichols or Vince Giordano, thus a lot of musicians prominent today owe their initial ability to make a living to playing jazz with either of those guys, possibly both.”

McNichols was also a familiar presence on LMC-TV, Larchmont Mamaroneck

\*Editor’s Note: There is no record of the Smith Street band at the first Stomp. But records do show that the band played every Stomp from 4 through 15.

continued on page 12

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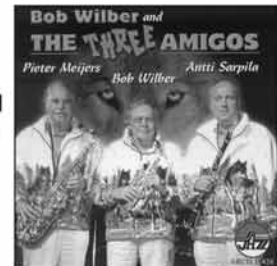
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## BIG BAND IN THE SKY

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Community Television. He appeared in several locally-produced programs and performed onstage at the Emelin Theater in Mamaroneck for LMC-TV award nights and at holiday parties. “Bruce will be deeply missed by all of us here at LMC-TV,” Erik Lewis, executive director of LMC-TV, told thedailyarchmont.com.

Survivors include his daughter, Brett, his wife of 49 years, Lynne, and a granddaughter. According to his daughter, the family hopes to hold a memorial service at a later date.

### ■ Jodie Christian, 80, pianist, February 2, 1932, Chicago – February 13, 2012, Chicago.

Christian was noted for his ability to move back and forth between avant-garde jazz and hard bop. In fact, Neil Tesser, writing in the *Chicago Jazz Music Examiner* on February 13, pointed out that, “His evident comfort with free and avant-garde playing came as a shock to listeners accustomed to hearing him on disc behind such straight-ahead players as saxophonists Eric Alexander, Gene Ammons, Stan Getz and Dexter Gordon.”

Tenor saxophonist Alexander described Christian to *Jersey Jazz* as “a harmonic whiz who had a style all his own as an accompanist and as a soloist. I remember feeling really overwhelmed trying to keep up with his harmony when I first played with him in the early ’90s. On one occasion, I thought I’d outsmart him with some tritone substitutions on the bridge of rhythm changes. He was on it immediately. After the set was over, he asked me, ‘Where did you learn that?’ I said George Coleman had showed me, to which he replied, ‘I taught him that.’”

According to Tesser, Christian had “an enormous impact on Chicago music of the last half-century. As a collaborator with Ira Sullivan in the late 1950s, and as a regular ‘house pianist’ with visiting soloists in the decades after, he exemplified the bold and brawny Chicago approach to mainstream

jazz.” His avant-garde period blossomed in 1965 when he and three other Chicago musicians, pianist Muhal Richard Abrams, trumpeter Phil Cohran and drummer Steve McCall formed the Association for the Advancement of Creative Musicians, an organization “dedicated to nurturing, performing and recording serious, original music.” Later in his career he recorded with the avant-garde saxophonist Roscoe Mitchell, a member of the Art Ensemble of Chicago.

Christian’s ability to navigate both musical worlds, however, also enabled him to become a partner with legendary Chicago hard bop tenor saxophonist Von Freeman. They made three albums together in the early ’90s on the Danish SteepleChase label.

Howard Reich, writing in the *Chicago Tribune* on the day of the pianist’s death, said Christian had, “a vivid presence at the keyboard. His tone was full-bodied, his touch pervasively lyrical, his chords uncommonly lush.”

Survivors include his wife, Juanita; three sons, Jerome, Jodie, Jr. and Jonathan; and seven grandchildren and nine great-grandchildren.

■ Kay Davis (Kathryn Wimp), 91, vocalist, December 5, 1920, Evanston, IL – January 27, 2012, Apopka, FL. Davis, considered one of the last links to Duke Ellington, sang as part of a trio of female vocalists in the Ellington Orchestra from 1944 to 1950. (The other two vocalists were Joya Sherrill and Maria Ellington, no relation to Duke). Classically trained at Northwestern University, Davis was discovered by Ellington while he was in Evanston in 1944. He heard her at a recital and invited her to join his band. She was one of only six African-American students in the school of music at the time and was prohibited from living in the residence halls. In a 2001 interview in *Northwestern* magazine, she said, “We used to drool over Willard Hall, which was right across from the music building. I had a good time at Northwestern, but there were those limitations.”



When she joined Ellington, Al Hibbler was the male vocalist with the band, and the two collaborated on one of Ellington’s most popular songs from that era, “I Ain’t Got Nothin’ But the Blues.” Another memorable moment of her career occurred on November 13, 1948, when she sang Billy Strayhorn’s “Lush Life” at Carnegie Hall accompanied by Strayhorn at the piano.

Davis often used her voice as an instrument within the orchestra. Jazz at Lincoln Center curator Phil Schaap, pointing out to *The New York Times* that, “she was a classically trained coloratura,” said Ellington took a work that featured the trombone, “Blue Light” and renamed it “Transbluency” and “blended trombone with her highest-notes coloratura voice.” She recorded many other wordless vocals, often accompanied by Ellington trombonist Lawrence Brown.

Richard Wang, associate professor emeritus of music at the University of Illinois at Chicago told the *Chicago Sun-Times* Davis was “outstanding” among the three Ellington female vocalists because of “her classical training and beautiful voice. It was haunting.”

She is survived by her son, Edward Lawson Wimp, and a grandson. ■

*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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## Memories of Amos

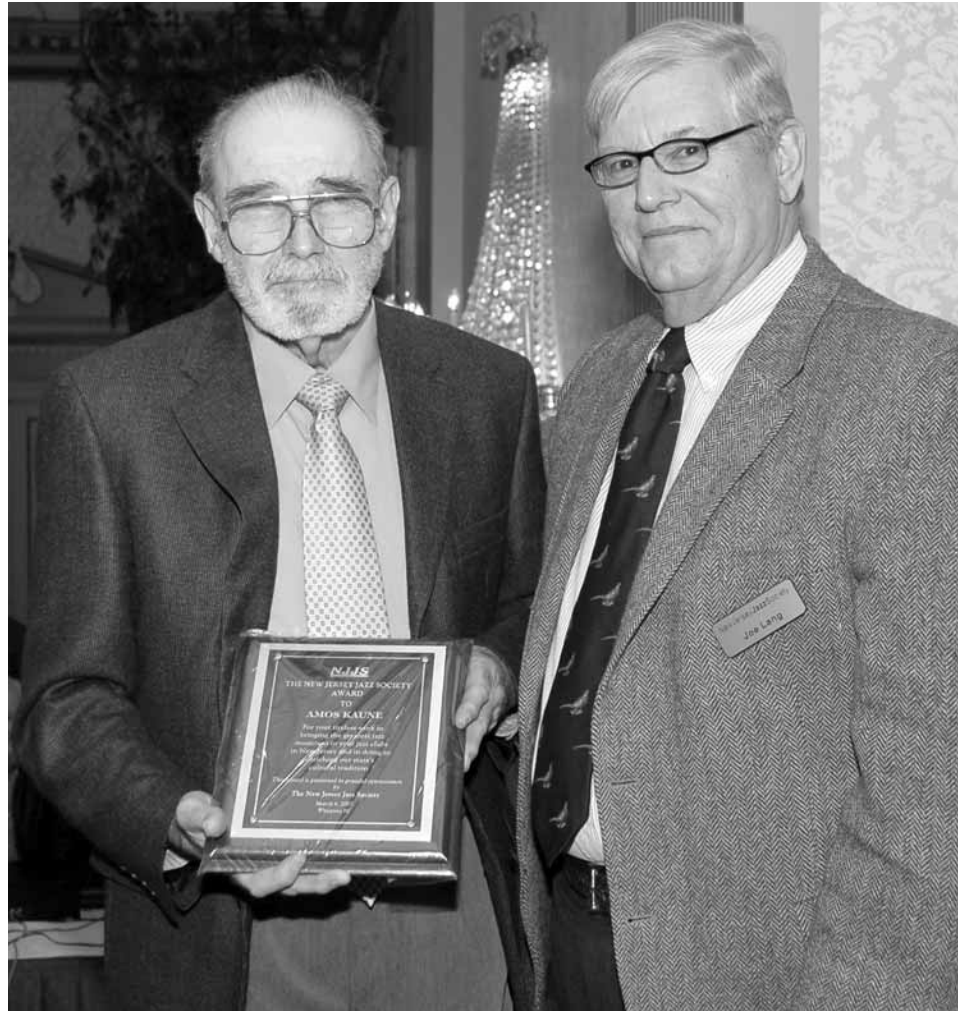
By Joe Lang NJJS Past President

The jazz world is replete with special people, and among those whom I have been privileged to meet, Amos Kaune was among the most special. Unlike many jazz club owners, he truly cared about the music, the performers and his customers. I remember my first visit to the original Gulliver's in West Paterson, and seeing the sign on the door that basically asked those who entered to show respect for the music and the players by being quiet during the sets or they would be asked to pay their bills and leave. There were occasions when I saw Amos bring the tab to a consistently noisy table, and request those in the group to settle up and go on their way.

He was a man of principle, and his loss at the age of 80 will be felt by all who were lucky enough to know him. Although I visited Gulliver's in West Paterson many times, I did not really get to know Amos as a friend until he relocated the club to Lincoln Park. The new venue did not have the retro smoky atmosphere of the original location, a place that seemed like the setting for a film noir flick. It was, however, a terrific place to hear the sounds of jazz. The first thing that you would notice was the magnificent oak bar that Amos had lovingly designed and hand finished.

Almost any serious jazz fan in the New York City area saw Zoot Sims in a club at some point. Most famously, Zoot was a regular performer at the legendary Half Note in New York City, but my finest memories of my favorite of all tenor sax players are of sitting in the old Gulliver's, staring through the clouds of smoke at Zoot as he wove his majestic musical landscapes on the stage. Even today, that was for me the essence of the live jazz listening experience. Thanks to Amos, and his no talking policy, it was always possible to enjoy performers like Zoot in a way that allowed you to escape into the sounds of the music completely.

It was often the case when I would arrive at the Lincoln Park location early enough to get a good table for the first set to find Amos standing inside the front door talking to the featured performer of the evening.



Amos Kaune, left, shown receiving his NJJS "Non-Musician of the Year" from Joe Lang at the Pee Wee Russell Memorial Stomp in 2007. Photo by Tony Mottola.

One night I arrived to find Amos engaged in a conversation with Anita O'Day. I have never been much of an autograph collector, but knowing the accessibility of the performers at Gulliver's, I had decided that evening to bring my copy of *High Times Hard Times*, Anita's autobiography, to have her sign it. As she walked away from Amos, I approached her to request the autograph. She hardly stopped as she headed toward the bar, and brusquely dismissed my request with the words, "When I'm working! I'm on my time now." I was a bit taken aback, but when Amos announced at the end of the first set that Anita would be at the bar during the break, and would gladly sign record albums, I swallowed my pride, and once again approached her for an autograph. She was sitting on a bar stool speak-

ing with a few customers, and turned to me as I approached to ask her to sign the book. Upon spying the book in my hand, she grabbed it, and started to go through the pictures, making comments about each one. She then launched into a lengthy dissertation on why the book should be made into a movie, and who she would want to play her. Finally, she looked at me and said, "I suppose that you would like me to sign this," and without waiting for an answer, asked me my name. She wrote:

To Joe  
How about this mess? (but good).  
Get ready for the movie: ---  
Love,  
Anita O'Day  
8/1/87

continued on page 16





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## MEMORIES OF AMOS

*continued from page 14*

That was indeed a memorable experience that probably would not have happened at most other clubs.

Yes, Amos provided a special environment for the enjoyment of the music that he and his patrons loved, but he was far from a one-dimensional cat.

Of course, an important part of his life was his partnership with his wife Pat. She was always there at Gulliver's when I frequented the clubs, and her sunny presence was a welcome part of the scene. It was only in the days following his passing on February 4 that I learned of his and Pat's dedicated involvement in the life of Holy Trinity Church in Passaic where they regularly attended mass, and contributed much of their time to parish activities.


Another area of interest for Amos was boxing. As a youngster, he hung out at the famous Stillman's Gym where he became a sparring partner for fighters like Chico Vejar. It is funny, but I was only ever able to stump Amos with one boxing question. Who was on the *Friday Night Fights* telecast on the evening that Joey Maxim beat Sugar Ray Robinson in a light-heavyweight title fight at Yankee Stadium? The answer that eluded Amos was Chico Vejar who lost to Chuck Davey. Boxing has changed a lot since those days, but Amos continued to have an interest in the sport. Pat told me that he left behind an extensive collection of *Ring Magazine* issues.

It was always fun to speak with Amos, and to hang with him while listening to music. He had a bottomless well of stories about all of the players who worked in his clubs, the two incarnations of Gulliver's, the Clifton Tap Room and Kid McCoy's, as well as the people that he helped to book into Trumpets Jazz Club when he lent a hand at that venue. He would tell

about picking up people like Chet Baker, Helen Humes and Maxine Sullivan in New York City, and driving them to the clubs, and back home. The Chet Baker stories were particularly fascinating, and some reflected the horrors of Chet's addiction. Amos was a part of jazz history, and it is too bad that his stories never found their way into a permanent form.

It was not only jazz and boxing that held his interest. He was a well read man who was knowledgeable about a wide range of topics. He was a big fan of movies, and easily recalled details about films from years ago. There were so many ways in which to bond with him.

Amos served as an advisor to the New Jersey Jazz Society, and for many years, I had the pleasant task of interacting with him during the process of selecting the annual honorees for the Pee Wee Russell Memorial awards given each year to a jazz musician and a jazz advocate. In 2007, I had the pleasure of telling him that the other advisors had decided that Amos should receive the jazz advocate award. He was happy to hear the news, but seemed surprised to be so honored. I can still see his smile as I presented the plaque to him. Tony Mottola recently forwarded to me a picture of Amos and me with his award, and it is one that I shall value, and place in a frame to remind me regularly of my friend Amos.

What I will remember most about Amos was his warmth, and his generosity of spirit. I rarely heard Amos have negative things to say about individuals. He may not have dug the music played by some cats, or might have had differing views with others about a variety of topics, but he was always gentle in his observations, and respectful of the opinions of others. He will be missed, but also frequently remembered by those who were fortunate enough to have enjoyed his friendship. 

## Jazz Trivia

By O. Howie Ponder

### DUKE ELLINGTON

Duke Ellington's birthday comes this month on April 29. It's his 113th, nothing special, but then we never need any special reason to remember the Duke, do we?

1. Duke Ellington had a particular dislike for this color.
2. What did Duke's usual diet consist of?
3. This physician looked after Duke's health for 37 years. Rev. Martin Luther King, Jr. was another of his patients.
4. Duke recorded three significant songs in 1927 that established him as a composer. Can you name them?
5. Duke wrote this song to be played by a trio in close proximity to the then-new electric microphones and called it "Dreary Blues," but it found fame under another title.
6. Two of Duke's songs, "Never Know Lament" and "Concerto for Cootie" were originally recorded as instrumentals, but became more famous when lyrics were added. By what titles are they better known?
7. Who created the phrase, "It Don't Mean a Thing if It Ain't Got that Swing?"



*(answers on page 50)*

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

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## Memories of Barbara Lea

By Joe Lang NJJS Past President

During 1976-1977, National Public Radio broadcast the series *American Popular Song with Alec Wilder and Friends*. It was through that series that I first heard about many wonderful singers who had escaped my attention prior to my hearing them on these programs. One of the first voices that I heard on that series was that of Barbara Lea.

Barbara had been on the scene since the 1950s when she released much-acclaimed recordings on Riverside and Prestige, but the kind of tasteful and classic popular music she performed was losing attention and popularity as Rock 'n' Roll became a tidal wave that was crushing good music as it rushed to the center of musical attention. Barbara turned her concentration to acting, and the music that she loved took a back seat. This was the time when I was becoming absorbed in the music of jazz and the Great American Songbook, but Barbara's recordings never came to my notice.

My love for this music led me to tune into the Alec Wilder radio show weekly, and one of the great benefits that I derived from that series was my discovery of the magical singing of Barbara Lea, one program devoted to the songs of Willard Roberson, and the other songs associated with Lee Wiley. Her singing career was revived by the attention brought by her appearances on the Wilder show, and I soon found opportunities to hear Barbara in person. She proved to be even more wonderful than I anticipated. Those special intimate evenings at Jan Wallman's with Wes McAfee were particularly memorable. Barbara and Wes had a special chemistry that made each appearance together a special occasion.

Over the years, Barbara became a friend with whom I could share the love that we had in common for great songs, particularly those oft-ignored gems that she seemed to uncover with regularity.



A few times, I was able to engage her for gigs. One was a transcendent program of Alec Wilder songs that I organized for the New York Sheet Music Society. Barbara and Marlene VerPlanck, two of the premier interpreters of Wilder's popular songs volunteered their talents to sing a program of Wilder songs, accompanied by Tony Monte on piano. Fortunately, the program was recorded on video, and I have enjoyed watching it again on frequent occasions.

Another time I hired Barbara and pianist Keith Ingham to participate in a series at the Watchung Arts Center celebrating the centennial birthdays of Noel Coward, Hoagy Carmichael, Duke Ellington and Fred Astaire. Barbara and Keith had recently done an album of Coward songs, and they performed songs from that disc on the Coward evening. Barbara was a natural interpreter of this sophisticated material.

Barbara also was part of a Hoagy Carmichael celebration under the leadership of Dick Sudhalter that was presented at one of the New Jersey Jazz Society Jazzfests. Along with Bob Dorough, Barbara provided the vocals on the program. She was right at home singing Hoagy's distinctive songs.

On a personal level, I remember Barbara as a warm and engaging person. She was indeed opinionated about a variety of topics, and we had some areas of disagreement, but that did not affect our friendship.

When her problems with Alzheimer's disease started to affect her, Jeanie Wilson, the kind of loving and devoted friend we all should be blessed with having, took on the responsibility of caring for Barbara. When Barbara could no longer live on her own, Jeanie and her husband Bill welcomed her into their home in North Carolina where Barbara was treated with love and respect. For several years, Barbara and Jeanie spent time living in both Manhattan and Raleigh. I often saw Jeanie and Barbara on those frequent occasions when Jeanie drove up from North Carolina with Barbara to spend time at Barbara's apartment, and to experience some live music. As time

passed, Barbara did not recognize old friends any longer, but she sat in the clubs enjoying the music, and, on occasion, humming along with a tune that registered with her. These were poignant and touching moments that will always linger with me, and, I am sure, with others who were present at those tender times.

The news of Barbara's passing was not surprising, but sad nonetheless. All who knew Barbara will have fond memories of her wonderful talent, and the friendships that they shared with her. She is surely a valued addition to the Heavenly Choir. R.I.P. dear Barbara. JJ

*(Note: The vocal tracks from the Alec Wilder shows are on The Devil Is Afraid of Music (Audiophile – 119), and Remembering Lee Wiley (Audiophile – 125). The album of Coward songs is Barbara Lea and Keith Ingham Are Mad About the Boy: The Songs of Noel Coward (Challenge – 70073). Hoagy's Children, Vols. 1 and 2 (Audiophile – 291 and 292) have the material with the Sudhalter group. These albums, and many more by Barbara Lea, are available from amazon.com and cdbaby.com).*





## Dan's Den Retired and On the Road

By Dan Morgenstern

**G**lad to be back in the old Den! I may be retired from Rutgers, but what follows will show beyond doubt that I have not been a couch potato.

The National Endowment for the Art's annual Jazz Masters Fellowship in-gathering in New York, on January 11 (*Jersey Jazz*, March), witnessed the biggest turnout in the event's 30-year history, with much socializing and superb music. Once again, the Lincoln Center Jazz Orchestra impressed with its quality and flexibility. Drummer Jack DeJohnette, vocalist Sheila Jordan and trumpeter and jazz advocate Jimmy Owens basked in jazz's highest honors. Our only regret was that two of the five Fellows, tenor saxophonist Von Freeman and bassist Charlie Haden, had to stay home for health reasons.

A couple of days later, we were off to Florida. Clearwater was cooler than metropolitan New York, something for climate change deniers to ponder, but the music at the Fourth Annual Arbors Records Invitational Jazz Party nudged up the mercury. Here again, the focus was on pianists. Paolo Alderighi, Ehud Asherie, Dick Hyman, Louis Mazetrier, John Sheridan and Rossano Sportiello were headliners, while veteran Mike Lipskin and newcomer Stephanie Trick held forth in the Mainstay Tavern, but also got some innings on stage.

All the keyboarders performed in band settings as well as solo. The rest of the cast included cornetist Warren and clarinetist Allan Vaché, trumpeter Duke Heitger, trombonists Dan Barrett and John Allred, reedmen Harry Allen, Dave Bennett, Pieter Meijers, Ken Peplowski, Antti Sarpila, Bob Wilber and Engelbert Wrobel; guitarists Howard Alden, James Chirillo, Jacob Fischer and Bucky Pizzarelli; bassists Jerry Bruno, John Lamb, Nicki Parrott and Frank Tate; vibists Terry Gibbs and Chuck Redd (doubling drums); drummers Danny Coots,

Ed Metz and Butch Miles; violinist Aaron Weinstein, and the queen of jazz party singers, Rebecca Kilgore, with Nicki also doing some vocalizing.

As is producer Mat Domber's custom, the troops were deployed in ever-shifting combinations, with the standard allotment of 20 minutes per set — a few lucked out with five minutes more, as the old song has it, but two very special hour-long sets were presided over on consecutive nights by Terry Gibbs, at the helm of a terrific sextet that provided the festival's most caloric moments.

### No slouch, he...

As spry and funny as ever at 87, Gibbs remains one of jazz's premier vibists, and no slouch as a bandleader. He's had some great big ones. Here, he fronted Peplowski — clarinet only, we didn't get to hear his fine tenor — Ken was enlisted when Terry's old Tommy Dorsey band-mate, Buddy De Franco, begged off — Hyman, Bucky, Nicki and Butch (who now prefers to be called Charles, since he's traded in the road for the academy — his full moniker is Charles J. Thornton Miles Jr.

The term "all-star" may have lost its luster decades ago, but it applied here. In Benny Goodman-George Shearing groove, a natural given the instrumentation, these consummate professionals sounded like anything but the ad hoc assemblage they were. Much of the credit must go to Gibbs, whose funny commentary put everyone at ease, and who beat off perfect tempos.

Among the highlights of two great sets: a "What's New" with a standout contribution from Gibbs, who's not just a speed demon; a "Body and Soul" graced by Ken's solo turn — he's reached a new plateau as a boss balladeer; a "Softly As In a Morning Sunrise" in which Nicki offered a beaut of a solo and Hyman shone; a "Polka Dots and Moonbeams" again elevated by Ken, and a "Mean to Me" featuring Terry at his inventive best. Throughout, the rhythm

section was in sync (haven't mentioned up tempos, there was a truly swinging "Sweet Georgia Brown," among others) and Miles, here and in all his other appearances, conjuring up memories of Jo Jones with his combination of drive and taste.

One could hardly expect such group perfection from other sets, but Bob Wilber, always a great organizer, took advantage of the presence of frequent reed-mates Sarpila and Meijers to join him in some well-crafted, three-way togetherness, and the Vaché brothers were fun together, with a good rhythm section anchored by Parrott and Miles. Aside from the often brilliant piano displays — Hyman, the old master, served up a torrid "Hallelujah" and a kaleidoscopic "I Got Rhythm," among other goodies — Mazetier, who also filled in for the absent Bernt Lhotsky, did a "Sweet and Lovely" that lived up to its title and in both band and solo appearances proved that he should not be typecast as a stride specialist (he can do that, of course, including a splendid Lion takeoff) but considered a fine all-round jazz piano player.

### Hardest test in stridedom

Ehud also fits that description and got to me with his "You" spot on a Kilgore set (she picks good tunes), and cute little Miss Trick, in her third festival appearance and now all of 21, tackled one of the hardest test pieces in the stride canon, James P. Johnson's "You Got To Be Modernistic" in masterly fashion, and also did well in a band setting.

The guitar sets were standouts. It was Alden, Bucky, and the great Dane Jacob Fisher who got most of the chances; Chirillo only got in on one of the guitar sets, scoring with a fine "Smoke Gets In Your Eyes," love the way he voices chords. The other three did have one pure trio op, in which they all copped on "Honeysuckle Rose" and guitarist Fischer took honors. He also did so on two sets with Bucky, backed by the senior cat in the cast, Jerry Bruno, who at 92 still keeps great time. (These are the things that make your 82-year-old reporter happy). The two have nicely contrasting styles. And instruments, Bucky with his seven strings, Jacob with a guitar more in the acoustic mold. Bucky responded well to the challenge of a truly original and inventive partner. Fittingly, one

of their choices was “Just Friends.” Jacob, by the way, was discovered many moons ago by another great Dane, Svend Asmussen; I had hoped to see Svend, now 95, who spends winters in Florida, but he only stopped by for a minute; Jacob told me that he had injured an arm last year, and though it has healed, Svend decided to put his violin away for good.

All told, and with apologies to those unmentioned, a fine earful in Florida, with many thanks to Mat Domber, a true friend of jazz and its makers.

■ February 3 marked the fourth Eddie Durham Jazz Celebration at Texas State University, San Marcos — the city where the noted trombonist, composer, arranger and man who put the electric guitar on the jazz map was born. It was Dr. Keith Winking, who directs the school’s jazz orchestra, and whose acquaintance I first made when he came to the Institute of Jazz Studies and volunteered to organize some of its holdings of big band arrangements, starting with the Charlie Barnet Collection, who came up with the idea of hometown honors to Eddie (1906-87), which found support from Dr. Gene Bourgeois, provost, and a native of New Orleans. It also resonated with the city administration, and a park has been named for the musician, with plans for a museum as well, all this with the support of Marsha Durham, Eddie’s daughter.

The orchestra performs works by Durham — this year it was “Every Tub” and “Time Out,” from Eddie’s Basie period, very well done (correct tempos), with saxophonist and educator Russell Haight in the key role of Lester Young. Your reporter gave a talk, illustrated with samples of the recordings, about the two key sessions issued on Commodore that first featured Eddie’s amplified guitar, with their interesting history, involving John Hammond and Milt Gabler, and the sublime clarinet (and tenor, of course) of Lester Young.

The great trumpeter Buck Clayton was also prominent on those recordings, so they made a nice lead-in to the main event, a quartet led by tenor saxophonist Doug

Lawrence, this year’s featured performer, whom I first met years ago when he was a member of Buck’s New York big band. The special guest was Rufus Reid, the great bassist who is probably best known to our readers for his fine work at William Paterson University. Two Texas State faculty members, pianist Hank Hehmsoth and drummer Stephen Summer, rounded out the group.

Doug, in great form (many of you encountered him when he was featured with the Count Basie Orchestra), offered a Dexter Gordon special, “Cheese Cake,” a fine “Speak Low,” and a rousing “Cotton Tail,” but the capper was that favored tenor showpiece, “Body and Soul,” on which Doug proved that he is among today’s top tenors. Come to New York, baby! As always, the visit to San Marcos included indulging in some of the best Tex-Mex and barbecue and brisket imaginable.

■ Closer to home, we participated in one of several events at the National Jazz Museum in Harlem, celebrating the publication of the acclaimed biography, *Norman Granz — The Man Who Used Jazz For Justice*, by Tad Hershorn. Tad, my friend and former colleague, is archivist at the Institute of Jazz Studies. He presided over these Saturday afternoon happenings, this one with a panel including George Wein and a Hershorn find, the art historian Olivier Berggruen, whose father, Heinz, was Granz’s favorite art dealer.

Norman Granz, you may not know, was a major collector of modern art, with highly particular tastes. His favorite was Picasso, who became his friend, something very rare indeed. He also bought Braque, Gris, Leger, Klee, Schiele and Miro, whom he introduced to and filmed with Duke Ellington. According to Olivier, who came to know Granz during the producer’s 40-year relationship with his father, Granz had a great eye for quality, in art as in many other things. Dining with Norman, Olivier told us, was something to remember. To have George Wein there was doubly appropriate, since he is the only jazz producer who can be named in the same breath, and is also a notable art collector, specializing in works by African

Americans. (George has donated much of his collection to his alma mater, Boston University.) So it was quite an afternoon, including a rare film clip of Norman at the first major auction of his collection. Read the book!

## Goodbye, Michael

We’ve lost some great musicians and good friends in recent months, and it doesn’t seem to end. A recent passing that hit me hard, though it wasn’t unexpected, was that on February 22 of Mike Melvojn. Some of you may be familiar with that name, but Mike was a great jazz pianist (look him up in Wikipedia) as well as a very busy and successful studio musician, arranger and composer. Mike performed on recordings with, among many less notable names, Sinatra, Streisand, Michael Jackson, John Lennon, Helen Reddy, and the Beach Boys. Closer to jazz home, he accompanied Peggy Lee and Joe Williams.

When I first met Mike, at a Recording Academy trustees meeting many years ago, his name was only vaguely familiar to me. But when he sat down at the piano during happy hour, I sat up. This was someone special. We served together for many years, so I had the pleasure of hearing Mike often, informally but also at trio gigs in L.A., and on too-rare occasions, in New York. When Mike became the first jazz musician to serve as president of the Academy (then still mainly known as NARAS), I was his vice, henceforth dubbed “Veep,” as he would greet me whenever we met.

Mike was a staunch defender of jazz interests at the Academy, and one of his final public acts was to protest the recent cuttings of Grammy categories — in jazz and in Latin music, another area in which he was active. Mike was a special man, and a very special player. Fortunately, there are some recordings to prove that, among them the fairly recent CD with Phil Woods, a fellow Melvojn admirer, *It’s Always You*, on the City Light label, and on the same label, *You Know*. Michael Melvojn died after a long and painful bout with cancer. He was 74. JJ

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## Talking Jazz

### A Jersey Jazz Interview with Joe Wilder

By Schaen Fox

*National Endowment for the Arts Jazz Master Joe Wilder's career began before World War II. He has worked with so many jazz legends it might be faster to note the few that he has missed. During his career he not only experienced the tough conditions endured by all musicians, he also faced the blind prejudice of the Jim Crow era. Happily, because of his musical gifts and gentlemanly demeanor, he has both provided us with decades of wonderful music and played a part in freeing us from the shallow view that a person's potential is determined by their skin color. He agreed to do an interview when we saw him at Birdland in June.*



After photographing the soundcheck at the Beacon Theater the night of Sonny Rollins's birthday concert (Sept. 10, 2010), *Jersey Jazz* contributing photographer Fran Kaufman went outside for a cup of coffee and ran into Joe Wilder on the street. He was on his way home, bringing flowers to his wife. Photo by Fran Kaufman.

**JJ:** I read that you were on the radio as a child performer and Louis Armstrong and his orchestra backed you.

**JW:** That was in Philadelphia. Horn and Hardart, a restaurant chain, had a children's radio program but all the children were white. There was a tailoring company, Parisian Tailors, that made uniforms for almost all the name African-American bands like Duke Ellington, Cab Calloway, and Fletcher Henderson. The head cutter for the company was a fellow named Eddie Lieberman and he

thought it might be a nice idea to sponsor a program featuring black children. They thought it was a nice way to pay back those orchestras. That is the program I was on when I was about 13 – 14 years old.

There was a theater in Philadelphia where all the black entertainers performed: the Lincoln Theater on Broad Street. That is where we rehearsed on Saturday and then played on Sunday. Pennsylvania had the blue laws, so the bars and things were not open on Sundays, and the orchestras didn't work. As a result,



they agreed in their contracts to make up improvised background for the children performing on the radio program. That is where I met Louis Armstrong; but it wasn't his orchestra then. It was Luis Russell's orchestra backing him.

They called me "Little Louis" because I was playing a cornet, but not because I was playing like him. When they told him, he gave me a pass and said, "You take this pass, and any day you want to come to the theater to hear the band, you just show it to them and they will let you in for nothing." I went that afternoon when they played and never went again because I was going to school. I knew he was a famous musician, but I didn't know how famous because of my age. I was very flattered that he had given me the pass but I was too young even to know to keep it. I don't know what happened to it.

**JJ:** That is a shame. I read also that he was proud that you made music your career.

**JW:** Oh, yeah. Every time I would see him, he would say, [In Louis's voice] "You know, young man, I remember you playing on the children's radio program," — or something like that. He was very nice, but I was very shy. When you are a kid, how do you go up to somebody who is world-famous and start talking to him? Unfortunately, I never had the relationship that I could have had with no problem. I just didn't have the sense to go and try to speak to him, but I admired him and I played on the recording session that he did when he recorded "What a Wonderful World." I was in the orchestra. He was such a nice, heart-warming kind of a person.

**JJ:** How did you feel about the criticism Louis got from people like Miles Davis?

**JW:** A lot of the African-American musicians didn't like him because of his attitude. My father, along with many African-American musicians in Philadelphia, thought of him as an Uncle Tom, unfortunately, because he was always smiling. They thought his style was catering to some of the racial prejudices and trying to ingratiate himself to the people who made up most of his audiences. He was just trying to be friendly to the people he played for. He was well aware of the racial problems in the country and his approach was to try to get along with the people who were putting it out. A lot of the improvements we have in racial relationships in this country today started with his friendliness with his audiences.

**JJ:** I've read different things about your father; just what did he play?

**JW:** He was a cornet player initially, and then he switched from cornet to sousaphone. He only played sousaphone for many years. Then it became

popular in Philadelphia for the sousaphone players to play the bass violin, and he bought a bass violin that I think was made in Germany. I had a music teacher named Frederick Griffin who taught him to play the cornet and to play the bass. Then my father studied with one of the bass players with the Philadelphia Orchestra. He became a very fine bass player. Then he doubled bass violin and sousaphone.

**JJ:** OK, you spent time with Dizzy. Did you first meet him in the Les Hite band?

**JW:** No. I got to know Dizzy Gillespie when he came up from South Carolina and started playing in Philadelphia. Frankie Fairfax had a band, and he played with Frankie. I was a little kid and he always used to kid me because when I was playing on the radio program my father always had me wearing bow ties. [Chuckles] After I got older, he'd say, "Yeah, that Joe Wilder, he was always wearing bow ties." I played in Dizzy's band later on [and we] played together in the trumpet section of Les Hite's band. He was a very talented guy. I was playing lead trumpet, and anything we wanted to do, he would say to me, "Why don't we try this?" He had all these wonderful ideas for creating backgrounds for some songs we'd be playing. We would try it if I could do it and it was usually very successful. He always tried to help me. I loved him. He was a nice guy.

**JJ:** About Frankie Fairfax's band as far as I know there are no recordings of that organization.

**JW:** No there weren't. This was in the '30s.

**JJ:** That must be about the most famous unrecorded band. What was it like?

**JW:** There were a lot of bands in Philadelphia. Some were large. Frankie Fairfax and Jimmy Goorum had big bands. The guys used to copy recordings of Duke Ellington and the big-name bands note-for-note and play them. But they didn't zero in on one band; they did a variety of things. That was a common thing at that time.

**JJ:** How was bus travel for you? Trummy Young told me about some horrible conditions.

**JW:** Yeah. It was not the most comfortable thing, but we got accustomed to it. First of all, they were renting the buses for the most part, and the companies weren't giving us plush transportation. [Chuckles] Often, they were very uncomfortable. We had schedules where we would play in this town and the next would be 300 or 400 miles away. Because we had these long trips, the guys would be playing cards for money and shooting dice in the

bus. I never gambled or anything. These guys were gambling and, of course, they hadn't gotten their salaries and they would be betting money that they didn't have saying, "Well, I'll pay you when we get paid." Then when the pay day would come, the guy who had won would say, "You owe me x number of dollars." The guy would say, "I don't have the money, I'm not going to pay you today." Sometimes it would end up in almost physical confrontations over this money. I was really upset about it. I was 19 years old. I used to say, "You know I can't understand you guys. You play and you gamble and then you don't pay each other and you get into situations where you are willing to kill each other." [Chuckles] Unbelievable to see that kind of a thing, but I used to see it and it was disturbing.

**JJ:** Now, you were with Lionel Hampton and Jimmy Lunceford after serving in the Marines during the war.

**JW:** Yeah. During World War II, if you were drafted, there was a rule that when the war was over when you were discharged, whatever job you had had, you were entitled to be rehired. When I was drafted, I was in Lionel Hampton's band. After I came out of the service in 1946, I went back but I wasn't very happy. I played with them for a while and Lionel and I didn't get along too well socially. It was a good band, but I decided it was better to leave than to sit in a group where I wasn't happy. I quit and joined Jimmy Lunceford's band.

He was a fine leader and a brilliant man. He was very proud to be an African-American and he was very serious about the department of his orchestra. He was always concerned about the image of black musicians with the public. We had a couple of guys in the band who were alcoholics, and we would be playing someplace and it would be apparent that they had been drinking because they would be nodding or staggering or something. Jimmy would go over to them while we were playing and say to the guy, "This one is on you." That meant you weren't going to get paid for that night. Maybe a couple of months later, he'd say, "Tonight, guys, after we finish we are going to a restaurant and have dinner." So we would go and be thanking Jimmy, and Jimmy would say, "Don't thank me." He would point to the guys who had been drunk and say, "Thank so-and-so and so-and-so," because he had docked them their salary for that night and the money he had docked them he used to pay for the meal. [Chuckles] He was unbelievable, but he set a great example. He was very intelligent. People respected him. As a leader, you couldn't have a better one.

If we went someplace and had some racial problems, he dealt with it very strongly. The Eddie

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## JOE WILDER

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Vincent band was very popular, but these guys would check in to a hotel, play the engagement then get up and pack up and leave the hotel without paying the bill. Then we'd come and they wouldn't want to rent a room to us. We were playing at the Indiana raceway and we were trying to get into a white hotel. The manager didn't want to rent rooms to us because Eddie Vincent had been there. He said, "These guys left and didn't pay." He didn't want black bands staying there. Jimmy said, "Look, this is Jimmy Lunceford's orchestra, a world-renowned orchestra. We're not people like that and we are just trying to find a place to stay overnight. We'll pay and you won't have any problems. I guarantee it." So the guy let us stay. Of course, we took care of the rent and everything else we had to do. But that was the kind of thing we ran into quite frequently.

**JJ:** Freddie Webster had played in the Lunceford band. By any chance, did you know him?

**JW:** I knew and admired Freddie Webster. I didn't hang out with him but he was a nice fellow and a nice-looking guy too. He was one of the finest trumpet players we had in this country. He was fantastic, but very few people are familiar with him today because he died so young. If he were playing classical music, he would have been just as adept as he was at playing jazz. He was a wonderful ballad-player, too. He was in the Lunceford band before I was. I joined the band before he died. We were rehearsing in Philadelphia when Jimmy got a telephone call telling him that Freddy had just died. We were all very upset.

**JJ:** When Jimmy died, there was a rumor that he had been poisoned. What is your opinion of that?

**JW:** There was some talk about that, but I have no idea. I'll tell you what happened, as far as I can remember. We were in Seattle, Washington, the night before he died, playing at this very famous chain ballroom. When we had intermission, we had 40 minutes off or something. We went to a restaurant that was directly across the street. We went in and sat down and the place was pretty full. We sat for at least 20 minutes and nobody came to ask us if we wanted anything. Finally, we said to the woman who was the manager or owner, "Can we get some service?" She said, "We don't serve people like you in here." We said, "You've got to be kidding." We just refused to move. She called the police and said she had some blacks who were causing a disturbance.



**The hands of a master. Joe Wilder performing at Rutgers University Institute of Jazz Studies, November 2010. Photo by Tony Mottola.**

Two cops came in with their hands on the butt of their pistols and asked us, "What's going on here?" We said, "We just want to order some food." Some of the other patrons said, "Those men haven't done a thing." Somebody in the orchestra said, "In this state, don't you have a law where they have to serve anybody that comes into a restaurant?" The cop looked at the woman and said, "Well, yeah, there is a law." She said something to them and they said, "If you don't want to serve them, you've got to be closed." The woman went to the door and pulled down a curtain that had a sign saying closed and that was it. The cops said, "Well, if she doesn't want to serve you we can't do anything about it." So we didn't eat. We went back to the ballroom and played.

The next morning we went to Seaside, Oregon, a summer resort. We got there early and somebody asked Jimmy Lunceford if he would come to a record store and sign some autographs for people. He said, "Yes." He had been suffering with a headache or something and he took two pills that were very popular to relieve the strain. I can't think of the name of the pills. While he was signing autographs, he got dizzy and fell to the floor. Some people helped him up. They didn't have a hospital in Seaside, so they ordered an ambulance to take him back to a hospital in Seattle. The manager of the band went with him. We milled around until it was time to play that night.

The people who owned the ballroom didn't want blacks to come in. This was a strange thing. They propositioned the band boy and said they would give him \$50 if he stood in front of the entrance and when black people came to buy tickets he would go over to them and say, "Look, they don't want people like us to come in there. If I were you I wouldn't buy tickets to the thing." There weren't many blacks who came, but some did. When he told them that, they didn't come in. We found out and said we weren't going to play. I was one of several in the orchestra who said, "Let's not play."

Eddie Rosenberg, our road manager, in the meantime, had come back after being with Jimmy. He didn't tell us that Jimmy was dead. He told us, "You know, Jimmy would agree with you and wouldn't play, either; but if we don't play then the contract becomes null and void and we won't get the money." Finally, he persuaded us, but we started about an hour after we were supposed to start. We played, then packed up and that was it. I was infuriated that we did play. I felt, and so did other people in the band, that we should have just said, "Well, we just won't play; the heck with the money." We weren't in rural Mississippi; we were in Seaside, Oregon. We started fighting segregation at an early stage.

Then after we played, he told us that Jimmy had died. Some of the guys wanted to shoot him, they were so angry. It was a very disturbing thing. Then the manager said, "We have a few more engagements to play." Instead of cancelling them and coming back to New York immediately, we played two or three more. By the time we got back to New York, Jimmy's funeral was over and we never got a chance to go and pay our respects.

After Jimmy Lunceford died, I played for a while with Herbie Fields's band. I wasn't too thrilled with that band. We'd go to a restaurant or something and the owners would see me and say, "Who is that?" They would say, "He is one of the members of the band." They would say, "We don't serve those people here." Herbie would say, "Joe, you wait in the car and I'll bring you something when we finish eating." [Chuckles] That didn't win him any points on my list either.

Then I was with Sam Donahue, and I was the only African-American player with the band. Sam's band was sort of patterned after the Lunceford band. He had a lot of arrangements that had been copied from Lunceford. We were in Harrisburg, Pennsylvania, and went to a restaurant. As we were going in the manager said something like, "Wait a minute; who is this?" One of the guys said, "He is one of our trumpet players." [The manager said,]



Joe Wilder, with guitarist Jack Wilkins and bassist Nicki Parrott, at Rutgers University Institute of Jazz Studies, November 2010. Photo by Tony Mottola.

"We don't serve those black people in here." Sam Donahue said, "OK, guys, let's go!" We turned around and had to go someplace else. It was devastating to the guys in the band because now I am one of their players and we had a very close friendly relationship. They would go ape over this and I would have to calm them down. Those guys remain dear friends of mine to this day. We had a blood relationship. Sam died, of course, but he was a wonderful person to work with and it was a joy playing with that band.

I try to make the point when I talk about these things that were annoying socially and otherwise, that I probably had it better than a lot of other black musicians. I was born in Pennsylvania and lived in a section where there were, like, seven black families. The only kids I knew in kindergarten and elementary schools were white; and all I knew was I was a kid with other kids. We had some experiences that were so different from other African-American families. During the Depression, my father and mother couldn't get work and my father was picking trash up and selling it to a junk yard dealer to survive. We got coal on credit at the Milles Coal Yard that was directly behind our house. At one point, they couldn't give us credit anymore because of what we owed them.

Our neighbors next door were a German-Irish family, the Cokesburgers, and Mr. Cokesburger was an engineer on the Baltimore and Ohio Railroad. He

talked to my mother one night and she told him how desperate we were. He said, "Look. Have your sons come up by the train at the steep incline by the trestle," which was before our house. "We'll be going so slow I'll have the stoker throw off as much as he can during that slow period. You can use that coal." My older brother and I went with buckets and bags and we had some coal for a few days. I always try to mention that because in the midst of the lynching and all the other heinous things that were happening, there were more godly people just trying to help each other. That is how a lot of us survived, black and white.

**JJ:** I read that you first wanted to be a classical musician, but were prevented because of racism.

**JW:** I know that was written with good intentions, but it is kind of an overstatement. I was a young kid trying to learn to play the cornet. The instruction books that we used at that time were more related to symphonic playing. I didn't even know the difference between jazz and classical. All I was learning were the requirements to be a good player. So people assumed I was intending to play in the symphony orchestra. I wasn't, really; I was just hoping that I would be able to play music per se, whatever it was without being a specialist in any one particular field. The notion that I decided to play jazz because there were no openings for African-American musicians is a little exaggerated.

It was right in that there were no opportunities for blacks playing classical music. My father had some violinist friends and one pianist who auditioned for the Philadelphia Orchestra. They were exceptionally talented musicians, and they were told that they did very well but [the orchestra] wasn't hiring blacks. But all my training was classical and it prepared me to do a lot of things that otherwise I might not have been able to do.

**JJ:** Years later, you did help break that barrier by playing with the Philharmonic. How did that happen?

**JW:** I got to play with them because they were having problems. The civil rights movement caused them to be questioned about the fact that they had an African-American violinist, Sanford Allen, who was a permanent member, but he was the only one at the time. They weren't making any effort to hire African-American musicians. I had played on some commercial dates with the contractor, who was a French horn player. He decided he would hire me. I played under Pierre Boulez, the French conductor, and Andre Kostelanetz. I was an off-stage player. They were doing "The Pines of Rome," the Respighi piece, and they add extra trumpets because there are a lot of fanfares that are played off stage. With Boulez I played sitting in the orchestra a couple of times, but that was the reason I was there.

**JJ:** I'd like to go back to ask about your time in the Marine Corps. I read that you were in special weapons and Bobby Troup got you transferred into his band.

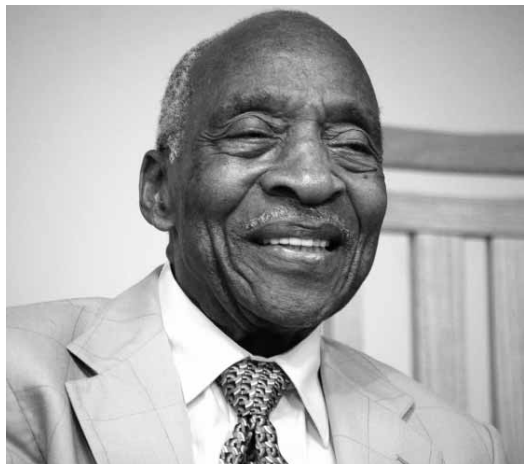
**JW:** They only started recruiting black Marines at the end of 1941. When I went down, I was classified 1-A. The sergeant who was in charge of recruitment asked, "What do you do?" I said, "I'm a musician." He said, "They are not interested in you as a musician because they are not taking any more non-combatants. You have a choice. You can go into the Army, Navy or maybe even the Coast Guard. Oh, by the way, they are recruiting African Americans for the Marine Corps. Would you be interested in that?" I said, "Maybe it might be a good idea to go into the Marine Corps and learn to fight there." That is how I ended up being recruited into the Marine Corps.

I was in boot camp, and I made sharpshooter at the rifle range. They took the guys that made that and above to train to be a sniper or things like that in Special Weapons. You had to have training with the Browning automatic rifle and other weapons. I was into all that, but I wasn't into it for that long because Bobby Troup was a morale officer there at Montford Point, where they trained all the black Marines. He knew I had played with Lionel Hampton and Les Hite. When he found out I was there, he

*continued on page 24*



**JOE WILDER** *continued from page 23*



said, "It is dumb having a guy with that kind of musical experience training for combat when we need musicians for the band." He talked to the general and had me transferred to the headquarters' band. Eventually, I was made the assistant bandmaster. I had a lot of friends in that Special Weapons unit who were killed in the Pacific.

**JJ:** Did you spend time with Bobby Troup?

**JW:** I most certainly did. He was a lieutenant at the time he got me transferred; then he was promoted to captain. He was very nice to me; we were very good friends. He was from Pennsylvania too, and a remarkable guy. The discrimination in North Carolina and on the military base was unbelievable. I had a friend, Stanley Kay; he was with Buddy Rich's band. He knew I was at Camp Lejeune and wanted to have lunch with me but couldn't because of the segregation. We didn't have a theater on the black base; we had a mess hall utilized as a theater. When some bands, singers and performers came they would designate a certain area in which the blacks could sit. That would be the last three rows and the rest would be taken up by the white marines.

Bobby Troup — and a few other officers who were friends of his — thought this was terrible. They started a campaign against segregation on the base. They would have a dance there and we would play. Bobby Troup — this was a dangerous thing he did — brought his wife and had her dance with a couple of the African-American sergeants just to set a precedent. He mentioned to me that he was going to do this to show how stupid segregation was and break it down. This was North Carolina and they vilified him and a couple of other officers for doing it. They were brought up on charges and

given a warning — don't do it again. He kept it up, he and the guys that were with him, and brought about some changes on the base. In the middle of all the segregation, there were guys trying to do what they could to eliminate it and make it easier for us African-Americans.

We had athletic groups in competition with each other. On the black base they had a boxing unit, a football team, a baseball team in which Dan Bankhead, who became a member of the Dodgers, was the star pitcher and hitter. All the bases had baseball teams, some of which were comprised of guys from the New York Yankees and Boston Red Sox, and these black marines were defeating most of the other teams that they played. Instead of calling them a baseball game, they called them exhibition games. Everything they did was considered an exhibition, so they weren't given credit. This was another thing that we thought was unfair. The Marine general had to send small units to guard installations that the government had in different sections of the United States. He would take some of the stars of these athletic groups and put them in these depot companies and break up the teams.

Bobby Troup and his group of officers went to the general and said, "We are having a problem with morale because you keep sending these stars to these depot companies." The general said, "Really? Well, what do you want me to do?" Bobby said, "Well if you could avoid doing that, it would boost the morale of the black Marines." The general said, "Well, I tell you I don't know what I can do for you, but I'll do what I can. It seems to me that you want to keep your boys with you." Bobby said, "Yes sir, basically that is what we want to do." The general said, "Well, I can't keep your boys with you, but I can keep you with your boys." He assigned all of them to the next combat unit leaving our base and going to the Pacific to fight in the hope that none of them would come back. They had to go into combat — but they all managed to come back. That is a horrific true story. They were almost treated like outcasts for championing the cause of some black Marines.

**JJ:** Bobby must have been threatened by some of the locals as well.

**JW:** Oh, he was. The people and the mayor in the town despised him. He had written a song about Jacksonville, North Carolina, where the base was located. It was called "Take Me Away From Jacksonville."

*"Take me away from Jacksonville, because I've had my fill and that's no lie."*

[Chuckles] The whole thing was derogatory about the conditions in North Carolina and Jacksonville in particular. Everything in the song was true, and he was a great lyricist. What he put together was as definable as it could be about [those] terrible conditions. The band was playing at the USO and he was there. The mayor had some of his people there, and he came up and asked him, "Captain Troup, we heard that you wrote a song about Jacksonville. Everybody says it is popular, would you sing that for us?" He said, "Oh, no, no. I don't want to do that." They kept insisting so finally he sang the song and it was putting down the whole city and, of course, they wanted to lynch him. [Chuckles]

I never went on liberty down there, the segregation was so bad. I didn't want to have anything to do with it. If I didn't have enough time to go to Philadelphia, I would just stay on the base. We had one African-American marine sergeant whose wife was a very fair-skinned African-American. He was very dark-skinned. He and his wife on occasion would go into town and the cops would grab him and say, "Hey, boy, what are you doing with that white woman?" Of course, he would get incensed and start arguing with them. They said something derogatory about his wife and he threatened to fight them and they put him in jail overnight. They called the commandant's office and said, "We got one of your smart marines down here in jail and you can bail him out." He said, "What has he done?" "He got nasty with some of our police." The general got him out and had him come to his office. He said, "Listen, sergeant, you got that woman down here — and he didn't say "wife" — and as long as she is down here you are going to have a problem. Why don't you send her home?" He had to send his wife home.

**JJ:** Wow that is all so awful. Did you work with Bobby after the war?

**JW:** I wish I remembered. I seem to have done something with him, but I stayed in close touch with him. When he and his wife came in from California, they stayed at one of the big hotels on 57th Street. He would call me up and invite me down to have lunch with them. So I used to see him all the time. Then he and his first wife divorced and he married Julie London. She was very nice, too. He was a wonderful person, very likeable and very intelligent.

**JJ:** After the war, you also worked with Nobel Sissle. Did he have a similar attitude about being an example and the department of his musicians as Jimmy Lunceford?

**JW:** He did, actually. I worked with him in the Diamond Horseshoe in 1947–48. He was a nice man.

*continued on page 26*



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**JOE WILDER** *continued from page 24*

I got a call from some people in a Broadway show and they asked if I'd be interested in playing in their orchestra. I said I would. They said, "We are going to start rehearsing a week from now." I said, "I can't then because I have to give Noble Sissle two weeks' notice." They said, "See if Noble will let you go." I spoke to Mr. Sissle and he said, "Well, young man, you have to give me two weeks' notice." Then he said, "Wait a minute, there are no Negroes playing in the Broadway pits. This might be the chance for us to get an opening in the pit orchestras. It might be a start. I tell you what, I'll let you go without the two weeks' notice, but if you are gone for four weeks, or something like that, I'll have to get a permanent replacement." That show was called *Alive and Kicking* and it lasted seven weeks.

I spoke to Noble Sissle when the show was going to close and he said, "Well, OK. I'll let you come back." I played there for two or three months and then got a call to do another Broadway show under the same conditions. He let me go again without the two weeks' notice; but he said, "Look, young man, this time if you are gone for more than four weeks, that's it. I'll have to hire a permanent replacement for you." That is what he did; the show was *Guys and Dolls*. It went for almost three years. [Chuckles] Actually, it was one of the things that led to integrating some of the orchestras in the pits.

**JJ:** Now, I read about Cole Porter being asked if he cared if you were hired for his show and saying, "Can he play my music? That is all that matters. Hire him."

**JW:** Yeah, that was when I did *Silk Stockings*. That was the first time they were hiring a black trumpet player to play principal chair with a Broadway show.

**JJ:** How did you learn about Cole Porter's remark?

**JW:** Oh, the producers told me. They didn't want to offend him and they knew I was qualified to do it.

**JJ:** Did you ever get to talk to Porter about it?

**JW:** I never did. I thanked him, but I didn't get to talk to him on the level that I should have; but again it was because of my own shyness. I wish I had had the nerve to say, "Look, I'm extremely proud of what you have done here." I was just too shy to do it. This was one of the greatest composers in the world, and who am I to go up and pat him on the shoulder or something? But he was aware of it through the people that hired me. They knew I appreciated it and they were happy, too. He was a nice and brilliant man. Think of how fortunate I was to be dealing with people like that.

It wasn't always that easy. We went with the road company to Philadelphia to try out the show. This was the first time they had a Broadway show on the road with a black musician in the orchestra that wasn't a black show. The night before we started rehearsing we were introduced to the house contractor to the Shubert Theater. He was asking, "Who is this? Who is that?" He saw me and said, "Who is that guy?" The road company manager said, "That is Joe Wilder. He is our first trumpet player." And this guy said, "Wait a minute! What do you mean he is your first trumpet player? You mean to tell me of all the trumpet players in New York you brought a nigger over here?" I'm standing there close to where he is talking and I was so angry I was thinking, "I ought to knock this idiot's head off." Then I realized I had to be like Jackie Robinson and try to ignore it, and I did. Of course the people who

had hired me were aware of it and they took care of it. Then, after we started rehearsing, the guy wanted to be friendly with me. Every time he came near me I wouldn't talk to him. The same thing almost verbatim happened to me when we went to Boston.

The people I worked with in the road company were nice. I had no problems with them. We rehearsed at the Masonic Temple on Broad Street while they were breaking in the show. When opening night came, they sent a letter to the road company inviting everybody to a special party for the people who used their facility. The letter ended with everybody was invited but no Negroes or Japanese. There were two wardrobe department people who were African-Americans with the road company, and the head electrician for Feurer and Martin Productions was Japanese. The producers said, "Anybody who goes to that party can consider himself fired." Nobody went. That is the kind of support I had. And it was not just bad for me. It was bad for members of the company who had never seen that kind of racism up close.

**JJ:** Would you tell us about your working with Hank Jones?

**JW:** When we lost him, it was a real blow to me. He was like a brother to me. He was one of the guys on the recordings I did. If I did anything worthwhile he should be given credit for it because it was his musicianship that enhanced mine and gave me ideas that I might otherwise not had or tried. We used to do a lot of dates for Savoy. We were like members of a house band there. Every time they decided to have a record date and wanted to try something different, they would hire him and me and a lot of other steady guys that they used. We weren't making a great deal of money; we



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were getting scale. Actually, we should have been getting royalties because we were creating original things to play. We weren't compensated in the way that we should have been, but it gave us all a chance to play and do some things that we created ourselves. That was one highlight of our careers, really.

At the end of a session, the producer would say, "Look, you were the leader for this session." And they would pay Hank, or me or somebody else, like, another \$50.00. That was the end of it. The records that we made were finally sold to a Japanese company and we never got a penny of royalties from any of those records.

**JJ:** Sad to say, that is a very common story.

**JW:** Yeah, it was, very common; and if you complained about it and said, "I don't think we are being paid commensurate with what we are producing here," then your name was put on a "Don't Hire" list. I don't think that has changed for any musicians, even in the theaters. They are always trying to find ways of not paying you as much as they should or cutting down on the number of musicians that are being used. It's very frustrating.

**JJ:** Do you have a favorite story that might give us an idea of what Hank Jones was like off the bandstand?

**JW:** I can't think of anything I can say. One reason is he didn't live here in town for the most part. For a time he lived in New Jersey and then upstate New York. I never had many opportunities to hang out with him, except when we played on some dates. He had a tremendous sense of humor. He was three years older than me but because of the era in which he and I came up a lot of the musical ideas we had were similar. He could be playing a ballad and say, "Play a couple of chords." I'd play something harmonically or rhythmically that seemed to be almost cloned. We could almost read each other's minds. Some of the nicest things I ever did on a recording I played on recordings that I did with him. He was a wonderful gentleman, a fine bright guy, and I miss him.

**JJ:** I saw that you are interested in photography.

**JW:** [Chuckles] Very interested in it for many, many years. I had an exhibit at St. Peter's Church

the year before last. I take pictures of things I like and have printed a lot of them: portraits, nature, construction and animals. My interest started when I was in junior high school in Philadelphia. My older brother was in a photography thing that they had at West Philadelphia High School. Through him, I got



Marty Napoleon, Joe Wilder and a fan. Photo by Geri Reichgut.

interested in it. I wanted to join a camera club that they had in school, but there was a lot of racism at that time. The teacher who was in charge of it asked, "Well, do you have a camera?" I said, "No." She said, "I don't know if it makes sense for you to get involved with this because most of the people who are involved have their own cameras." That was true to some degree, but they also had a couple of cameras for those who didn't have cameras, but she never suggested that I do that. She didn't let me sign up.

My interest kept on and when I went into the Marine Corps I had some extra money and had become friendly with a professional photographer from Philadelphia who was in the Marines with me. I told him, "If you ever see a camera that you think I could use and afford; if you buy it for me I'll reimburse you." He went to a hock shop one day and found what was later called a Baby Roloflex that had been made with females in mind. It was sort of a novelty. He bought this thing and gave it to me and I paid him the difference. I started learning from him how to use it. As soon as I got out and had enough money to buy a camera I started with a Kodak Reflex and I had that when I was with Jimmy Lunceford. I started taking some pictures, but I didn't take many because at that time I had never

worked in a darkroom and I was always sending it out to somebody else. I got into it so heavily that I was using a Crown Graphic, a Linhof 4x5 view camera, a Hasselblad, Leicas, a Swiss Arca and Nikon.

I used to do a lot of work in the darkroom I set up in our apartment. I was doing the Dick Cavett television show and we used to prerecord that at ABC. So I came home at 6:30 or 7 o'clock and maybe at 8 or 9 o'clock I'd go into the darkroom and I'd be in there and all of a sudden my wife would be knocking on the door. She would say, "Do you know what time it is?" I would say, "Actually, I don't." "It is 7:30 AM." [Chuckles] I had been in there all that time and didn't even realize how much time I had spent in there. I had a lot of fun doing it.

**JJ:** Well, do you have photos with the Lunceford band and others?

**JW:** I did, but I lost those a long time ago when my first wife and I got a divorce. It is a shame. Every time I think about it I get angry almost to tears; Duke Ellington's

band was playing at the Royal Theater in Chicago and I went backstage to see the guys when the show was over. I had my camera and said, "Why don't I take a picture of you guys as if you are in a police lineup?" [Chuckles] I took a whole series of pictures of the whole Duke Ellington band pretending to be in a lineup and I never got a chance to print them.

**JJ:** Oh, that is a shame. Thank you for these amazing stories and for giving us so much of your time.

**JW:** OK. Thanks so much. Take care and stay well.

**JJ**

*On June 4, Feinstein's at Loews Regency will feature Joe Wilder and Frank Wess as the special guests for Harry Allen's Monday Night Jazz.*

*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.*



TONY GRAVES PHOTO

Honorees: Joanne Day for her many years of service on the NJJS Board; Marty Napoleon (Louis Armstrong's All-Star piano player), Musician of the Year; Producer and Recording Engineer Jim Czak, Jazz Advocate Award.



TONY GRAVES PHOTO

The Scholarship Band: pianist Billy Test accompanied scholarship winners trumpeter Marcell Bellinger; vocalist Melissa Meehan; bassist William Macirowski; drummer Errold Lanier, Jr.; NJJS President Frank Mulvaney, right, made the presentations. back row: NJJS volunteer James Pansulla.

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TONY GRAVES PHOTO



TONY MOTTOLA PHOTO

Mona's Hot Four vocalist Tamar Korn enjoys Dennis Lichtman's sounds.



TONY MOTTOLA PHOTO



TONY MOTTOLA PHOTO

top: The golden-toned Warren Vaché blows as Tardo Hammer tickles the keys. above: Marty Napoleon slides onto the piano bench for several tunes with Vaché.





LYNN REDMILE PHOTO

Oh, that John Dokes! With pianist Steve Einerson and George Gee's Swing Orchestra.



TONY MOTTOLA PHOTO

right to left (for a change): Bria Skonberg and Warren Vaché join the Scholarship Band's Marcell Bellinger for a rollicking impromptu close to the first set.

We'll let the pictures do the talking. In no particular order, we present...

THE 43RD ANNUAL  
**PeeWee Russell Memorial STOMP**

SUNDAY, MARCH 4, 2012

Photography by  
 Tony Graves,  
 Tony Mottola and  
 Lynn Redmile



LYNN REDMILE PHOTO



LYNN REDMILE PHOTO



TONY MOTTOLA PHOTO

Guitar and banjo whiz Nick Russo doubled in both Mona's Hot Four and Emily Asher's Garden Party bands.



LYNN REDMILE PHOTO

*there's more on page 30*



THE 43RD ANNUAL  
**Pee Wee  
Russell  
Memorial  
STOMP**

SUNDAY, MARCH 4, 2012

*continued from page 29*

George Gee with bassist Marcus McLaurine and Michael Hashim, tenor sax.



TONY MOTTOLA PHOTO



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Also with George Gee's Swing Orchestra, Ed Pazant and Jason Marshall.



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Will Anderson and bassist Jared Engel with Emily Asher's Garden Party.



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**Even more photos can be seen at [www.njjs.org](http://www.njjs.org)**

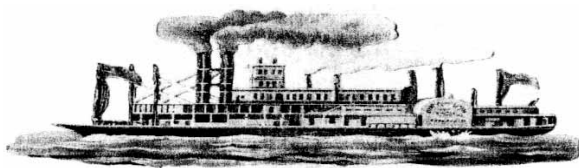


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## Roseanna Vitro to Headline NJJS Social at Shanghai Jazz

Join us on Sunday, April 15 to hear and talk with 2012 Grammy-nominated jazz vocalist Roseanna Vitro. She'll perform at Shanghai Jazz along with some of her vocal jazz students from NJ City University. Find out what she's all about and meet other jazz aficionados while enjoying the ambience and the delectables at this beautiful, intimate jazz club. Did you know we always have great concert tickets to raffle off?

Among Ms. Vitro's credentials: she's been a U.S. Jazz Ambassador; she's done 11 critically acclaimed recordings for Telarc, Concord, Challenge and Half Note Records; she is Chair of the Vocal Jazz Department at the New Jersey City University (NJCU) since 1998 and faculty member of the Wachovia Jazz for Teens program at NJPAC; she has headlined at jazz's most prestigious venues, including The Blue Note and Lincoln Center in New York, and The Kennedy Center in Washington DC.

NJJS Jazz Socials run from 3 – 5:30PM at Shanghai Jazz, 24 Main St., Madison NJ. Admission is free for NJJS members, \$10 for non-members (applicable to a membership). There is a \$10 minimum at the venue. For more information visit [www.njjs.org](http://www.njjs.org). JJ



Fran Kaufman photo

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

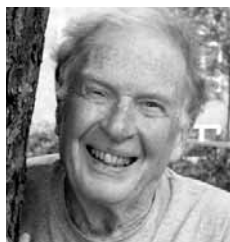
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## Noteworthy

Fradley Garner International Editor *Jersey Jazz*

**2 MILLION VISITS TO 1941 ANDREWS SISTERS HIT ... OSCAR-NOMINATED FLICK A TRIBUTE TO JAZZ ... PLEDGES SOUGHT FOR 'JAZZ CLUBS' SITE ... BIG APPLE JAZZ TOUR MAKES A MEMORABLE BIRTHDAY PRESENT ... CATCH 'ONE MORE ONCE' FROM BASIE CENTENNIAL**

**THE ANDREWS SISTERS SANG** a war song in 1941 that stirs the hearts of a swelling corps of teenagers today. Launched in *Buck Privates*, the first **Bud Abbott** and **Lou Costello** movie, “The Boogie-Woogie Bugle Boy of Company B” was a mighty springboard for **Laverne, Maxene** and **Patricia Andrews**. Their record topped the charts. In January 2008, **Philip Glaser**, an American ex-pat in Denmark, posted the movie version on YouTube. By the end of February this year, Phil tells me, the clip had been seen over 2 million times. “Only 47 people have clicked ‘Don’t Like.’”

Every day, YouTube relays comments to Glaser, who answers a number. “Surprisingly, very, very young people love that song and the movie clip. Many teenagers and others tell me they perform the song publicly in America.” Many of the very young, he says, profess to “hate today’s music, especially rap.” A few expressed the hope that Patty Andrews knows how popular the video clip is. Patty turned 94 on February 16. The trio was inducted into the worldwide Vocal Group Hall of Fame, in Sharon, PA, in 1998. At last official count, in the mid-1970s, 75 million Andrews Sisters records had been sold. Google: philipglaser.

“**CHICO AND RITA,**” an animated fictional movie about a pianist and a silky singer in the heart of mid-20th century Havana, with visits to Manhattan, was up for an Oscar in its category. This year’s Academy Award went to *Rango*. Still, *Chico and Rita*, from Spanish director Fernando Trueba (*Belle Époque*), is a powerful tribute to jazz. Transmitting “the blend of soul and scholarship that signifies true jazz devotion,” writes *The New York Times*, “the film brings alive an almost unimaginably rich and resonant moment in musical history.” The Afro-Cuban lovers and sometime artistic associates cope with discrimination and tragedy while rubbing elbows with living legends like **Dizzy Gillespie**, **Thelonious Monk** and the seminal Cuban conga drummer **Chano Pozo**. The music marries some jazz standards to new scores by the Cuban-born pianist and composer **Bebo Valdés**. Now 93, Valdés also bestows the physical and life inspiration for Chico (voiced by **Emar Xor Oña**).

**JAZZ CLUBS WORLDWIDE** has been online now for more than 16 years. Used as a primary information source by thousands of clubs in most American states and 100 countries, as well as by musicians, bands, agents, promoters, journalists and jazz lovers, JCW may be the most valuable resource of its kind on the Net. You’d hardly believe that this could be a one-man operation,

although — like so many jazz ventures — you wouldn’t doubt that it is one man’s not-for-profit labor of love. He is **Peter Maguire**, a Scottish trombonist, who’s appealing for help to meet the costs of server hosting and software. “Tens of thousands of hours of my own time” have gone into his life’s calling, Maguire writes in an open letter posted on the site. “A small annual subscription” would help cover some of the costs, “and also give time to devote to the further development of this unique website.”

Your suggestions? Write to: pmaguire@jazz-clubs-worldwide.com.



### A GREAT WAY TO CELEBRATE

a birthday is to take a guided tour of New York City jazz spots with a knowing guide who cares. A local woman and two friends who didn’t know much about the music, marked her husband’s 35th recently in the company of **Gordon Polatnick**,

founder-director of Big Apple Jazz Tours. For four hours, “We enjoyed the oldest jazz clubs in town, where we listened to Latin jazz, Soul jazz and Straight Ahead,” **Magda Gil** wrote on the guide’s blog. “Gordon was welcomed as a good friend wherever we followed him. We always got the best tables, right in front of the band. Time between sets was filled with great stories on the history of jazz and performers.” At each stop, the party was served a birthday cake with candles, and the bands sang “Happy Birthday to You.” As the hours passed, she wrote, “it felt like celebrating with an old friend.” The party enjoyed a New Orleans style birthday dinner at a restaurant with a Latin band. Throughout, Polatnick was “very professional. He met us on time and e-mailed me the invoice the same day he charged my credit card.” Hope nobody got a stomachache.

Check out the bus and walking tours at [www.bigapplejazz.com](http://www.bigapplejazz.com). JJ

### WEB HIT-OF-THE-MONTH

“**ONE MORE ONCE: A Centennial Celebration of the Life and Music of Count Basie**” link was forwarded to this column earlier this year by **Joán McGinnis**, our research assistant in California. Produced by The Institute of Jazz Studies at Rutgers University Libraries, this is engaging reading. Google: Count Basie Centennial - Rutgers. Also, take 56 minutes to watch the “Jazz Icons Count Basie live in ’62” concert. Google that, or (better):

v=5rlkFRZxBrc&feature=share

Thanks to NJJS member **Joán McGinnis**

of *Mission Viejo, CA* for Web research assistance.



## 32nd North Carolina Jazz Festival

February 2-4, 2012, Wilmington, NC  
Hilton Riverside Hotel

By Walter Olson

My wife and I recently attended our first North Carolina Jazz Festival, and experienced a wondrous performance of classic jazz played by world-class musicians.

The event began on Thursday evening with a piano/vocal presentation by Grenoldo Frazier, a Wilmington native, who rose to fame in NYC as an actor, composer and music director for jazz and gospel theatre shows. He was followed by Bucky Pizzarelli, world renowned jazz guitarist, who did a beautiful 20-minute solo and anchored the rhythm section for the All-Stars set.

We were next introduced to Melba Houston, jazz and blues vocalist, accompanied by bassist Herman Burney. Her repertoire included American Songbook and blues classics. Her sexy voice, visible emotion and strong stage presence made a powerful impact.

The evening was capped by a spirited set played by a group led by John Cocuzzi, multi-talented jazz, blues and swing musician. He specializes in piano and vibes and also plays the drums.



George Ball

We went to bed happy, anticipating a great weekend of jazz.

NCJF is staged in the ballroom of the Wilmington Riverside Hilton on the banks of the Cape Fear river a few blocks from the historic downtown area.

Friday is a free day, so attendees have time to enjoy the scenic Riverwalk, explore many historic sites and/or sample nearby coffee houses and restaurants.

Several All-Star musicians spent daytime performing at The Wilmington Middle School. Bucky, Bria Skonberg and Adrian Cunningham gave workshops for young area musicians.

The Friday and Saturday night sessions (4 hours each) featured seven sets with various combinations, each led by a different All-Star. This format produces incredible music. Ed Polcer, a longtime favorite at the NC JazzFest, served as the Music Director.

Ed and his golden cornet led off Friday night, and there followed a delightful evening of spirited, joyful, and mellow music. Highlights:

Keyboard: John Cocuzzi, a swinging pianist with interesting vocal presentation; also a superb and robust vibraphonist. John Royen, an exponent of stride piano with an eclectic mix of Jelly Roll Morton and Fats Waller, definitely a New Orleans style.

Drums: Kevin Dorn, one of the busiest drummers in traditional jazz. Based in NYC he formed the "Big 72" with a group of young musicians. They perform in clubs in and around New York. Chuck Redd, a seasoned performer on drums and vibes. Featured on over 35 recordings with many greats. A member of The Smithsonian Jazz Masterwork Orchestra for 15 years.

Acoustic bass: Nicki Parrott, beautiful, talented jazz bassist from Australia, based in NYC since 1994. She has performed with jazz greats, The NY Pops, regularly appears on Arbors recording dates, festivals and cruises. She is a joy to watch and her vocals are outstanding. Herman Burney, multi-talented musician (clarinet, drums, tuba) who switched to his beloved double bass after meeting George Duvivier in 1987. Bassist for many jazz singers, he frequently tours around the world. Since returning from Japan and Russia he's been mixing his first two CDs; *First Fruits* and *Offering* (both released in 2011 featuring mostly original songs).

JJ



Feinstein's at Loews Regency Hotel,  
The Statesmen of Jazz and Arbors Records are  
pleased to announce that

### Harry Allen's Monday Night Jazz

has been extended for another year on the first  
Monday of every month in 2012  
(except as noted)

Dining and Dancing 7-8 pm

Jazz Concert: 8-10 pm

\* Music charge: \$20.00 plus one drink minimum \*

**January 2:** Harry Allen's Four Others (Harry's original arrangements based on Woody Herman's Four Brothers) featuring Grant Stewart, Gary Smulyan and Dan Block with The Harry Allen Quartet (Rossano Sportiello, Joel Forbes, Chuck Riggs)

**February 6:** Scott Hamilton, Chris Flory and The Harry Allen Quartet

**March 5:** Wycliffe Gordon, Jeremy Pelt with Harry Allen, Bill Cunliffe, Joel Forbes, Chuck Riggs

**April 2:** Sound of Music Night with Rebecca Kilgore, Eddie Erickson, Joe Cohn and The Harry Allen Quartet

**May 7:** TBA

**June 4:** Frank Wess, Joe Wilder and The Harry Allen Quartet

**July 9:** New Orleans Night with Duke Heitger, Tim Laughlin, Lucien Barbarin and The Harry Allen Quartet

**August 6:** TBA

**September 10:** Luigi Grasso (great young Italian alto player) with The Harry Allen Quartet and another musician TBA

**October 1:** An evening of song with Lynn Roberts, Rebecca Kilgore, Nicki Parrott, with Harry Allen, Joel Forbes and Chuck Riggs. Pianist TBA

**November 5:** TBA

**December 3:** TBA

Reservations: Loews Regency Hotel, 540 Park Avenue, NY, NY 10065 Telephone 212-339-4095

Visit Arbors Records web site for updated information about added musicians. [www.arborsrecords.com](http://www.arborsrecords.com)

## The 4th Annual Arbors Records Invitational International Jazz Party

Story and photos by Mitchell Seidel



Bob Wilber performs on soprano sax while bassist Nicki Parrott helps to keep time at the January 2012 Arbors Invitational.

Guitarist James Chirillo likes what he hears as he appears with one of the many mix-and-match musical groups that rotate on and off the bandstand at the Arbors Invitational Jazz Party.

“Did you hear the one about the two old jazzers?” Even if Bucky Pizzarelli and Dick Hyman, right, have spent two lifetimes together on the bandstand, there’s always time for some reminiscing backstage.

**I**t seems that Matt Domber can go back to buying green bananas again.

When the head of Arbors Records was diagnosed with cancer last year, the prognosis wasn’t great. However, his response to treatment was so good that by the time his annual jazz party rolled around in January, Domber was ready to go, looking only slightly follically challenged and still able to nicely fill out his customary multicolored surgical scrub pants. The party, which always was pretty much a mom-and-pop affair of Matt and Rachel Domber became even more this year with the addition of son Jeff helping to briefly spell his father as master of ceremonies.

It’s incredible to think that any jazz weekend that started with a casual piano jam in the bar Thursday evening and ended with a ballroom stage crowded with musicians Sunday afternoon could leave you asking for more, but that’s often the way it seemed. Most of the sets at Domber’s mix-and-match weekend lasted about 20 minutes apiece, always leaving you wanting more. Fortunately, as fast as one was over, the next one was immediately ready to start.

The framework of the party is always a collection of world class piano players who play in various groups, occasionally with each other. And when they’re not on the stage, there’re always a few hanging in the hotel bar, jamming with whoever walks in. Add to all this a variety of horn players,



Uh...who packed your lunch? At the Arbors jazz party, Clarinetist Ken Peplowski explains why his axe is covered with orange peels in its case. The rinds help prevent the instrument’s wood from drying out.







Drummer Butch Miles is among the veteran musicians who helped propel the music at the Arbors jazz party.

Matt Domber and a handful of keyboardists. Standing, from left: John Sheridan, Mike Lipskin, Dick Hyman, Ehud Asherie, Louis Mazetier, Rossano Sportiello. Seated: Paolo Alderighi, Domber, Stephane Trick.



Clarinetist Allan Vaché draws an admiring look from a familiar playing partner: his brother, cornetist Warren Vaché. The two could be found on and off the bandstand during the three-day Arbors jazz party.



Former Duke Ellington bassist John Lamb keeps time in Clearwater Beach. It wasn't an "international" trip for the recently retired music educator, who hails from nearby St. Petersburg.



drummers, singers and a bass player or two, and there's enough variety to satisfy most jazz fans.

This year, in addition to the likes of pianists Dick Hyman, Louis Mazetier, Rossano Sportiello, Paul Alderighi, John Sheridan and Ehud Asherie, legendary vibes player Terry Gibbs was on hand for a pair of one-hour sets that saw him mixing music and memories, often sharing anecdotes about his one-time boss, Benny Goodman ("He'd go onstage and forget to button his fly").

While the good news this year was that Matt Domber was able to present his Fourth Annual Arbors Records Invitational International Jazz Party, it is even better news that he just gave the go-ahead to continue with number five next January. For more information, go to [www.arborsrecords.com](http://www.arborsrecords.com) or call 800-299-1930.





## Les Paul in Mahwah: Small Museum Has a Big Show

Story and photos by Tony Mottola

That Les Paul's famously successful career as a musician is overshadowed by his work as a self-taught inventor is really quite amazing. After all, he hosted popular radio and television programs, played guitar with the likes of Bing Crosby and Nat King Cole, and — as a recording artist — he hit the Billboard top 40 charts nearly 50 times from 1945 to 1961, including earning a Gold Record for the #1 hit "Vaya Con Dios" in 1953 with Mary Ford.

But eclipsing all of that are Paul's groundbreaking innovations of recording technology and pioneering development of the modern solid body electric guitar design — and that extraordinary legacy can be seen in the many items now on display at the Mahwah Museum.

The exhibit, *Les Paul: A Tribute*, represents the first public display of Paul's artifacts and runs through June 30, according to Charles Carreras, the museum's vice president and exhibition chairman. Some items will remain permanently, he said.

Paul, who lived in Mahwah in a sprawling ranch house not far from the museum for five decades, met with Carreras several times in 2008 and 2009 to discuss an exhibition, but he died before the plans were finalized. The exhibit finally came together in 2010



1940s Disc-to-Disc Multi-tracking Lathe Recorder

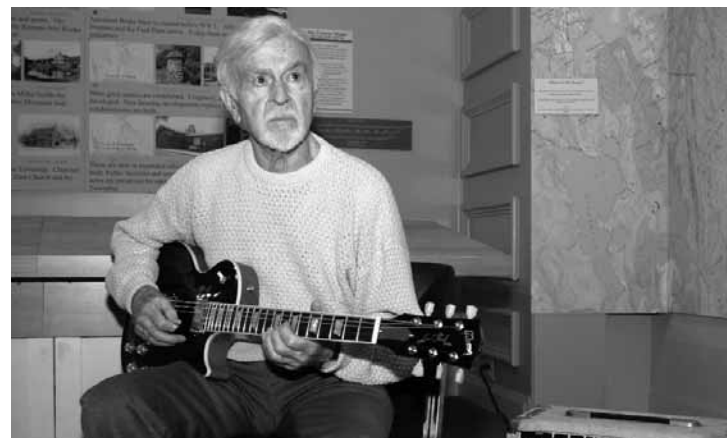
through arrangements with private collectors, the Gibson Guitar Company and The Les Paul Foundation.

Of course, there are a large variety of Gibson Les Paul solid body guitars — the iconic design embraced by rock, country, jazz and blues guitarists around the world — in the show. Some can even be played by members of the public during 45-minute sessions for a fee of \$25. Among the guitars offered are Paul's favorite Gibson Special and a Gibson Jimmy Page prototype model modified by Paul for the Led Zeppelin guitarist.

But the exhibit's most eye-popping objects are examples of his technical innovations, including one of his early 1940's "Log" guitars, a 4x4 piece of pine to which he attached a guitar neck and headstock, two homemade pickups and a Vibrola tailpiece. When he first approached Gibson with the invention they dismissed him as "the character with a broomstick." But a decade later when Paul was an established star the company, much to their financial benefit, changed its mind and he began a long association with Gibson Guitars. The first Les Paul Standards were produced in 1952



"Les Paul" and "Mary Ford" in Paul's Mahwah, NJ recording studio.



Al Caiola is first to play the 9/11 Les Paul special model guitar on loan from Gibson Guitar. The instrument, emblazoned with a Ground Zero graphic below the tail piece, will begin a national tour next summer after which it will be auctioned and the proceeds donated to a 9/11 charity.



Exhibit Chairman Charles Carreras chats with guitarist Al Caiola.



Les Paul's guitars may be played by members of the public in 45-minute sessions. Call the Mahwah Museum at (201) 512-0099 for information.

and a variety of Les Paul models remain top sellers for the company's Gibson and Epiphone lines today.

The Log's predecessor is even more startling to see, a railroad rail to which the teenaged Paul attached strings raised by railroad spikes. He wired a telephone microphone to his mother's radio and placed it under the strings. Legend has it his mother convinced him he wouldn't look good sitting on a horse with such a "guitar."

Another seminal piece of recording technology is a pre-tape era disc-to-disc multi-track lathe recorder developed in his garage studio in Hollywood in 1946, a device that he "built out of two Cadillac flywheels — cost a lot less that way, and they worked better than anything else that was around then." Seven hit records were made in that garage studio with tracks layered one at a time from the first disc to the second on acetate records while repeating the process many times using a Log guitar. His first overdubbed recording, "Lover," contained 24 parts. By the time he had a record he was satisfied with he had discarded 500 disks.

The exhibit also recreates Paul's Mahwah home studio, complete with the stacked 8-track sound-on-sound tape recorder he developed with the Ampex company, his mixing board and an elaborately carved wooden sound wall.

Other items on display include records, sheet music and photographs — many

autographed to Paul by guitar stars like Keith Richards and Paul McCartney. Three video installations play clips of the 1950s TV program, *The Les Paul and Mary Ford Show*, broadcast from their Mahwah home. Among the more unusual items are guitar picks that Paul handmade, to which he affixed sandpaper on one side.

A series of gallery talks at the museum has featured guitarists Lou Pallo, Bucky Pizzarelli and Ed Laub and collector Ronald Gantz. The series continues on April 17 with a presentation by Russ Paul, Les Paul's son.

Also planned is a Les Paul 97th birthday tribute on June 9 at Ramapo College. The event features a raffle for two guitars with a first prize of an Epiphone E Series Guitar signed by Les Paul, Lou Pallo and many of the guitarists who played with Les Paul at the Iridium around 1989, and a second prize Fender Stratocaster Series signed by Les Paul and Steve Miller in 2006. The donation to enter the raffle is \$25. Proceeds will be used by the Museum for

the ongoing Les Paul Tribute. The current retail price of the prizes is approximately \$6,000.

According to Paul's longtime accompanist, guitarist Lou Pallo, the intimate show at Mahwah Museum show is just what Les would have wanted.

"Les had an idea of how to handle people, and what he liked was a small, intimate room," he told *The New York Times*. "He didn't like it when people were so far away he couldn't touch them."

Learn more about the exhibit and the upcoming Russ Paul gallery talk, enter the guitar raffle and make reservations to play a guitar by visiting [www.mahwahmuseum.org](http://www.mahwahmuseum.org).



Visitors happily encountered another guitar legend at the Mahwah Museum's Les Paul show on February 22, when guitarist Al Caiola visited the exhibit, played an impromptu set of songs and chatted about his storied career in music.







## Other Views

By Joe Lang

Past NJJS President

Here are the albums that caught my attention during the past month.

■ **BOB LARK** has been a jazz educator at DePaul University for 20-plus years. Over the years he has developed many fine musicians. On **Reunion (Jazzed Media – 1057)**, he has gathered a dynamite aggregation of DePaul alumni together for Bob Lark and his Alumni Big Band. The program is comprised of 11 Lark original pieces arranged by Lark and several of the Alumni Big Band members. This is a wonderfully executed album, with terrific tunes, artfully arranged and played with precision and great musicianship. Lark, who plays trumpet and flugelhorn, has a knack for writing songs that immediately click with a listener, and his solo interludes show him to be a fine player as well. There are too many big band albums that come along devoid of personality. Lark and his crew are an exception, and it is a joy to hear what they have achieved. ([www.JazzedMedia.com](http://www.JazzedMedia.com))

■ Transplanted American saxophonist Frank Griffith has been making music in the UK since hanging his

hat there in 1996. One of his activities has been to form the **FRANK GRIFFITH BIG BAND**, and they have recently released their first album, **Holland-Park Non Stop (HEP – 2095)**. It is a straight-ahead, swinging disc that includes three vocals from the fine British thrush Tina May. Most of the 12 tunes are pop and jazz standards, and Griffith's four original pieces, including the title track, fit comfortably into the mix. Griffith's no frills arrangements keep things moving nicely along, and May's vocalizing on "Oh, You Crazy Moon," "That's All" and "Travelin' Light" is first rate. Unlike many contemporary big band albums, this one never burdens you with an overly long soli the horn players. The section playing is tight, and the soli are fine and to the point. These cats should get back into the recording studio ASAP! ([frankgriffith.co.uk](http://frankgriffith.co.uk))

■ Resonance Records does thing right. Their releases are always well recorded, nicely packaged, and contain music of merit. On the occasions when they release older and previously unreleased material, they choose only material of substance, and provide informative liner notes. Their new release of **WES MONTGOMERY** material is a wonderful look at the artistry of the legendary guitarist before he came to national prominence.

**Echoes of Indiana Avenue (Resonance – 2011)** consists of nine tracks performed on three different occasions during the period of 1957-58. They were recorded in Indianapolis with local musicians. Four tunes, "Diablo's Dance," "Round Midnight," "Nica's

Dream" and "Darn That Dream, were recorded in a studio with Melvin Rhyne on keyboards and organ. "Straight No Chaser" was recorded live at an unknown location with his brothers Buddy on piano and Monk on bass. The final four tracks, "Take the 'A' Train," "Misty," "Body and Soul" and "After Hours Blues," were recorded at an Indianapolis club with Earl Van Riper on piano, Mingo Jones on bass and Sonny Johnson on drums. This material is a pleasure to hear, and the folks at Resonance have done a wonderful job of mastering the original tapes to give us terrific sound.

Hearing Montgomery at this relatively formative

stage of his career immediately lets you know that the originality he always displayed was already deeply ingrained in his playing. Montgomery was truly one of the giants of jazz guitar, and this glimpse into his early years is enlightening and fascinating. ([www.resonancerecords.org](http://www.resonancerecords.org))

■ Imagine hearing new selections by a group led by vibraphonist Peter Appleyard, with Zoot Sims on tenor sax, Bobby Hackett on cornet, Urbie Green on trombone, Hank Jones on piano, Slam Stewart on bass and Mel Lewis on drums. **The Lost Sessions 1974 (Linus – 270135)** does just that, and it is welcome indeed. Appleyard had a concert in Toronto the night after he had played with this group as members of Benny Goodman's band the previous evening. Actually Grady Tate was the drummer with Goodman, but he was not available so Appleyard recruited Lewis to fill the drum chair. He called the group Peter Appleyard and the Jazz Giants. The day after the Toronto concert, he gathered the group into a recording studio to put down nine tracks, a medley of Ellington tunes, "After You've Gone," "Tangerine," "You Don't Know What Love Is," "But Beautiful," "You Go to My Head," "Indiana," "A Smooth One" and "Dancing on the Ceiling." Each track is preceded by some of the studio dialogue, and there is a bonus track that contains about 25 minutes of outtakes. The results are just what you would expect, exciting music from a septet of master jazz players. There is no need for a track by track analysis. The playing and tunes are first rate, and it is our good fortune that these "lost sessions" have finally seen the light of day. ([www.truenorthrecords.com](http://www.truenorthrecords.com))

■ New Jersey is a spawning ground for many fine young jazz musicians. With the highly regarded jazz studies programs at William Paterson University, Rutgers University, New Jersey City University and Rowan University, there are scores of talented young players coming out of these universities, many of them New Jersey natives. Drummer **JON DI FIORE**, a graduate of the NJCU program, has just released his initial album as a leader, **Patience (Jon Di Fiore)**. On it he is joined by two WPU graduates, pianist Billy Test and bassist Adrian Mooring, and two New Jersey educators, Trumpeter Joe Magnarelli (NJCU) and tenor saxophonist Rich Perry (WPU), with New Jersey-based tenor saxophonist Jeremy Fratti contributing on one track. The program consists of seven Di Fiore originals plus his arrangement of Thelonious Monk's "Epistrophy." Di Fiore has a gift for composition that makes his debut album resonate with tunes that are likely to find their way into the performance books of many other players. He is also a sensitive and creative drummer. All of the playing is superb, most notably that of Test, a remarkable young pianist who should become a well recognized name in jazz within the near future. This is a well

*continued on page 40*

# Sandy Sasso

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and CD purchase information,  
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# Jazz at the Berrie Center

at Ramapo College presents

## Paula Poundstone Saturday, March 24

8 PM | Sharp Theater

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



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

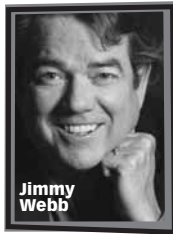
BY THE TIME I GET TO PHOENIX

## The Legendary Jimmy Webb

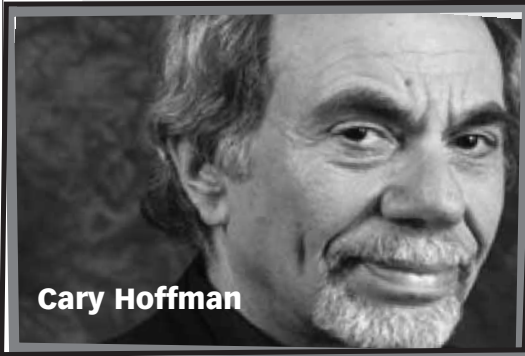
Sunday, April 1

7 PM | Sharp Theater

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



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



Cary Hoffman

## Frank Sinatra: My Obsession featuring Cary Hoffman

Saturday, May 5

8 PM | Sharp Theater

Cary has performed the music of Frank Sinatra for the past eight years in over 35 performing arts centers all

over the country, and has become New York's premiere Sinatra interpreter. His compelling blend of vocal performance and stories led to a National PBS Television special, viewed by more than 10 million people. "Dead on." — *the New York Times*.

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

CABARET PERFORMANCE

## Roslyn Kind

Saturday, May 12

8 PM | Sharp Theater

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

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

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



Roslyn Kind

Box Office: 201-684-7844 or [www.ramapo.edu/berriecenter](http://www.ramapo.edu/berriecenter)

OTHER VIEWS

continued from page 38

executed debut from Di Fiore that should receive kudos from reviewers, and lots of air play. (www.jondifiore.com)

■ **Bob Wilber and the Three Amigos (Arbors – 19424)** is a stomping good time release featuring **BOB WILBER, PIETER MEIJERS** and **ANTTI SARPILA** playing mostly clarinet and soprano sax, with Meijers also contributing some tasty tenor sax sounds. The rhythm section is a dream one with Rossano Sportiello on piano, Bucky Pizzarelli on guitar, John Cocuzzi on vibes, Nicki Parrott on bass and Ed Metz Jr. on drums. Wilber is a superb player, leader, arranger and composer, with three originals contributed to the program. Meijers, originally from the Netherlands, but a longtime resident here, and the Helsinki-based Sarpila are both possessed of wonderful tone and bubble over with their improvisational ingenuity. Feature spots were given to Sarpila on “The Best Things in Life Are Free,” Meijers who uses his curved soprano sax in the best tradition of Sidney Bechet on Bechet’s “Passport to Paradise, Sportiello who simply sparkles on his own “Basie-issimo,” Pizzarelli who assays “Willow Weep for Me,” and Cocuzzi who takes over on “Keeping Out of Mischief Now.” There are three visits to Ellingtonia with “The Mooche,” “Jubilee Stomp” and “Black and Tan Fantasy.” The closer is a rousing Wilber tune, “Bernfest ‘96” with solo space spread all around. You will have as much fun listening to these cats wail as they seem to be having playing their music. (www.arborsrecords.com)

■ Those of you who have seen the Paris Washboard group are familiar with one of the best of the stride pianists, **LOUIS MAZETIER**. For Volume 24 of the Arbors Piano Series, Mazetier performs a program of 17 original pieces, most of them paying tribute to the piano masters of the past. He does not limit himself to playing in the stride bag, rather shows his versatility as a player and composer. His moods and styles shift seamlessly throughout the album, always making the listener aware that this is a jazz pianist supreme. His ballads like “Nicolas,” “Marianne” and “In the Depth of Rouffignac,” the first two dedicate to his son and daughter, are touching and beautiful. In the hands of a masterful player like Mazetier, a piano is an orchestra, and he brings orchestral majesty to a program of well conceived compositions that grow more appealing the more you hear them. (www.arborsrecords.com)

■ It had to happen sooner or later. After playing on the Cole Porter piano at the Waldorf Astoria Hotel in New York City for almost 15 years, **DARYL SHERMAN** has released an album of songs by the talented gentleman who owned the piano in question. For the recording of **Mississippi Belle: Cole Porter in the Quarter (Audiophile – 342)**, Sherman opted to travel down to New Orleans, engage Jesse Boyd on bass, and Tom Fischer on clarinet and tenor sax, and explore 13 Porter gems. In choosing tunes for her program, she used her imagination, selecting familiar songs, “Let’s Do It,” “Get out of Town,” “Rosalie,” “Looking at You,” “From This Moment On” and “You’d Be So Nice to Come Home To;” some that are heard occasionally, “Tale of the Oyster,” “Use Your Imagination,” “Who Wants to Be a Millionaire” and “Where Have You Been;” a few truly obscure, “Ours” and “By the Mississinewah;” and one never previously recorded, “Mississippi Belle.” An added bonus is the appearance of Banu Gibson, a fine jazz vocalist and New Orleans institution, as a duet partner on “By the Mississinewah.” Sherman’s intimate vocal style, fabulous phrasing and inventive self accompaniment on piano combined with the fine musicianship of her cohorts to produce an album that would surely have pleased Mr. Porter, and will have a similar effect on his legions of admirers. (www.jazzology.com)

■ **LORRAINE FEATHER** is a witty and insightful lyricist with a sense of irony, and a feeling for the absurd. In addition, she is a terrific singer. **Tales of the Unusual (Jazzed Media – 1056)** is her latest collection of self-penned lyrics, this time using melodies supplied by oft-time collaborators Russell Ferrante,

Pennsylvania Jazz Society



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Gt: Sonny Troy; Drms: Mike Pipe

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INFORMATION:

www.PaJazzSociety.org

COMING UP

June 10 — Midiri Brothers

Jazzfest 15 — Gordon Au & Jazz Lobsters

October 14 — Dan Levinson

November 11 — Jerry Rife

Eddie Arkin, Tony Morales and Shelly Berg, and a tune each from Duke Ellington, Enrico Pieranunzi and Nino Rota. Her subjects are all over the place, from being inspired by film or television shows to slice of life portraits about people and relationships. The music is jazzy, but the lyrics are the centerpieces of the album, and they take careful listening, often requiring a few hearings to register. This is not intended to sound intimidating, but is actually a fun challenge. The album is a great listen, and is well titled. It requires some work from you to fully absorb and enjoy, but it is worth the effort. (www.jazzedmedia.com)

■ Among my favorite vocalists are the ladies like June Christy, Chris Connor, Anita O'Day and Julie London who defined the 1950s "cool school" of vocalizing. The songs sung by the four ladies mentioned above are the source for the program of singer **KATHY KOSINS** on her fine new album, **To the Ladies of Cool (Resonance - 1018)**. Kosins has wisely chosen to apply her own vocal sensitivities to 10 tunes that were among those performed by Christy, Connor, O'Day and London, with not even a hint of imitation. In doing so, she did not rely on the songs that are most associated with these ladies of song. There are no signature songs like Christy's "Something Cool," Connor's "All About Ronnie," O'Day's "Honeysuckle Rose" or London's "Cry Me a River." She opted for tunes that Kosins felt suited her stylistically and emotionally, and she renders them with taste, confidence, and a superb feel for phrasing that makes each lyric ring true. She did dig deep, as illustrated by the tune titled "Hershey's Kisses." The original Johnny Mandel melody was called "Hershey Bar," and had been done as a wordless vocal by O'Day. Kosins has added clever lyrics, and updated the title to reflect her words. Her instrumental support is supplied by pianist Tamir Handelman, who also penned the hip arrangements, bassists Kevin Axt or Paul Keller, guitarist Graham Dechter, drummer and vibist Bob Leatherbarrow, reedman Steve Wilkerson and trumpeter/flugelhornist Gilbert Castellanos. This is a concept album of wonderful originality that recalls an era, but brings the music into the now. (www.resonancerecords.org)

*(Note: Last May, I reviewed a fine debut album by Bay Area-based vocalist Lisa Lindsley with pianist George Mesterhazy. There will be an opportunity to hear them in person at The Metropolitan Room (212-206-0440) in New York City on March 28 at 9:30 PM.)*

*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.*

## Jazz Goes to School | The College Jazz Scene

By Frank Mulvaney NJJS President

E-mail: mulvaneyfrank@gmail.com

### William Paterson University, Feb 12: Pianist Mulgrew Miller and the Jazz Faculty

This concert was a tribute to Marin Krivin, the founder of the WPU Jazz Studies Program 40 years ago who also initiated its Jazz Room Series, the longest-running college jazz concert series, now in its 34th year. The student group that opened the concert is known as the Harold Mabern Quintet. Professor Mabern, a legendary pianist/composer is the director/coach of the ensemble. This was the first vocalist-led group that I have ever seen at the college level. Only two of the boys were from Jersey and as is so typical at WPU the others were from four different states. The first selection was an instrumental version of Kurt Weill's "Speak Low." The piece served well to showcase the talented young musicians. Nathan Hook, a marvelous tenor saxophonist from Texas, got things started. After a brief guitar riff he delivered a masterful solo. Guitarist Charlie Sigler (Baltimore) then jumped in for a long impressive improv. Drummer Nicolas Cacioppo (Haverford, PA) had my attention throughout, as it was clear that he was the man in charge but who also allowed plenty of room for his mates. Pianist Will Dougherty (Memphis) was the custodian of the beautiful melody and he had plenty to say when it was his turn to improvise. Before it was over, another fine solo from Nathan and some cool four-trading between the drummer and everyone else. Vocalist Harrison Young confidently stepped onto the stage and in just two bars of "If I Should Lose You" it was apparent this young man knew what he was doing. He overwhelmed me with his tone, phrasing, dynamics, delivery and stage presence — wow. Harrison was ably supported by bassist Daseul Kim (Cherry Hill), who had an impressive solo, and by cogent comments from Nathan and Will. Harrison's take on "Body and Soul" was a pure delight with amazing dynamic control. The fourth and final selection for the group was Clifford Brown's "Daahoud." This interesting up-tempo tune does not have lyrics and

# JAZZ U

Harrison's voice was like another horn in the band as he scatted harmonically with Nathan. The amazing Mr. Cacioppo was the dominant force with a bass solo and clever trading especially with Nathan who earlier had unloaded some hot riffs and a flood of eloquent notes.

The second set was an absolute treat featuring some of the finest educator/musicians in the world from the WPU faculty in several different configurations. Thad Jones's "Mean What You Say" was the vehicle for a septet led by Mulgrew Miller, the WPU Jazz Studies Director and one of the most influential pianists in the jazz world. You don't have to know anything about jazz to know instinctively that Mulgrew is simply brilliant once you hear him play. In the early going, after Mulgrew's marvelous intro, we had some wonderful duet harmony from David Demsey (tenor sax) and Dave Rogers (flugelhorn). What followed was a parade of splendid solos from Tim Newman (trombone), Dr. Demsey, Bob Keller (tenor sax), Mr. Rogers, and Rufus Reid (bass) — what a bunch of pros. The harmonic ensemble playing was scrumptious. Trombonist and trumpeter went offstage to leave a two-tenor quintet. Such a quintet was reminiscent of that of the greats Sonny Stitt and Gene Ammons on the classic "There is No Greater Love." The two-tenor harmonic solos and phrase trading were superb but the improv dueting was really awesome. With the ensemble reduced to a trio, Rufus opened a slow version of "Con Alma" with a terrific bowed solo as the drummer, Horace Arnold, employed felt mallets largely on cymbals. With a slick rhythm change to Latin, Mulgrew was off and flying and we all enjoyed the ride after in which Rufus showed us why he is one of the top in the business. Mulgrew and Horace sat out to be replaced Harold Mabern (piano) and Dr. Carl Allen (drums). Dr. Allen is a WPU alum and currently the Jazz Director at Juilliard. The four horns returned to play my favorite Benny Golson tune, "Whisper Not." The ensemble playing was spectacular with the clock starting to become an issue as

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**COLLEGE JAZZ** *continued from page 41*

Carl and Rufus had to be in NYC for a gig with Mr. Golson at 7:00. Into the clubhouse turn, we had James Williams's wonderful composition "Alter Ego." James Williams was a much-loved WPU Jazz Studies Director, who was taken from us at a much too young an age. This moderate tempo tune featured stunning solos from Mulgrew, Demsey on soprano sax and Newman. The concert concluded with a short version of Thad Jones's ballad "Summary." Mulgrew's intro was gorgeous and Dave Rogers's lyrical flugel solo was stunning as was Dr. Demsey's soprano sax contribution. Sadly, all good things must come to an end and now it was time for the trip home to Westfield.

**Rowan University, Feb. 17: "Jazz Goes to the Movies"**

This was the traditional last event concert of the annual Rowan High School Jazz Festival. As usual, the famous Rowan Lab Band did the first set. You don't often see a 16-piece ensemble with two tubas and a harp. Knowing many jazz standards that were written for films, we might have predicted what we would hear. Not tonight! When you attend a Rowan concert you have to expect the unexpected. How about a leadoff tune like "Steamboat Willie?" At the outset we had a strong march beat followed by flute comments and an artful drum solo (Ryan Cullen). The tubas then cut in followed by the full ensemble as Ryan provided novel percussive effects for this clever arrangement by student Shannon Crumlish. Rowan alum Nick Fernandez put together a marvelous arrangement of "Secret Love," which Doris Day sang in a 1953 film and which was #1 on the Hit Parade for many weeks back then. The well-rehearsed ensemble produced wonderful layered harmonies as the melody was carried by the trombones and saxes with flute/clarinet accents. The piece really got swinging with solos from Alex Bizzarro (guitar), Joe Straczynski (tenor) and Jeovani

Ortiz (alto). The clever Mr. Fernandez also contributed a marvelous arrangement of "Laura," a melody that can aptly be termed "haunting." The tune was introduced by flutes and clarinet backed by the tubas and a lovely harp solo by Andrea Chieffo provided the melody line. Tenorist Staczynski had a gorgeous improv solo over soft ensemble chords preceding an interesting shift to a moderate swing and then a slow ballad finish. I'm sure you've never heard anything like Mr. Fernandez's amazing arrangement of "White Christmas" which was integral in two films 14 years apart. Flutes and clarinet were featured early on with an unusual rhythm driven by Ryan's drumming. Christina Raczka delivered a splendid flute solo on this one and Andrew Ennis added some hot licks as the chart evolved through some fascinating dynamic changes. Student arranger Jake Spinella conducted his own inventive chart of the theme from *Psycho* which was percussion dominant with very satisfying harp accents. Student arranger Matt Ercolani did a great job with the lovely

"Pure Imagination," which featured a fine clarinet solo from Joe Allen. Faculty member Ed Vezhino's arrangement of the "James Bond Theme" really created some excitement with guest soloist Mike Tomaro alto solo. The full ensemble double forte chorus sounded much like the original film score with a hot solo from Ron Chattopadhyay (bari sax) for added measure. Then Mr. Tomaro who is the Jazz Studies Director at Duquesne University and has 150 published compositions and a bunch of albums to his credit, treated us to an amazing alto rendition of "Days of Wine and Roses" with just bass accompaniment. The final selection of the set was a medley of 15 movie tunes arranged by the Jazz Studies Director/ Maestro himself, Denis DiBlasio, which included excerpts from such diverse tunes as the *Star Wars* theme, "Baby Elephant Walk," "Hi Ho" and the *Mission Impossible* theme — WOW!

The 19-piece Rowan Jazz Band then came on stage for their traditional share of the program. Mike Tomaro's arrangement of "Bewitched, Bothered and Bewildered" overflowed with lush chords and featured a stunning trombone solo by Tyler Stone. Mike's arrangement of "There Will Never Be Another You" was a classic big band swinger, notable for awesome drum work by Gavin McCauley (2011 NJJS Scholarship Recipient) and a stunning solo by Jon Porco (alto sax). What's a jazz concert without a Thad Jones arrangement and we got one in the form of "All of Me." The chart was so very Thad with muted brass and flutes and clarinets coloring the harmonies. Gavin drove the piece and Mr. Porco was also prominent, this time on soprano. The final selection of the evening was Ed Vezhino's terrific arrangement of "That's All." Guest soloist Mike Tomaro delivered a fabulous long improvisation to cap off another sensational evening of jazz. The large crowd rose to its feet in warm recognition as they did at the end of the first set. JJ

**MARLENE VERPLANCK**

"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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<b>3/23</b> To Holland to Sylvia Gentil's performance studio with Maximum Bagius at the piano. Tel: 011 31 15 215 9661	<b>3/31</b> Chichester Jazz Club's 20th Anniversary Party, with The John Pearce Trio. Located at 7 South Pallant, Chichester, PO19 1SY. Tel: 01243 781 466.
<b>3/25</b> John Ruddick's Midland Youth Jazz Orchestra, Westley Hotel, Acocks Green, Birmingham. 12:30PM.	<b>4/1</b> The Black Lion, 31 Bridge St., Hereford, HR4 9DG. Tel: 01432 266 000

**for complete upcoming schedule details, please visit [www.marleneverplanck.com](http://www.marleneverplanck.com)**



**HARRY ALLEN and  
SCOTT HAMILTON**

Feinstein's at Loews Regency | NYC  
February 6, 2012

There was definitely an air of excitement surrounding the February 6 installment of the *Arbors Records Presents Harry Allen's Monday Night Jazz at Feinstein's*. On the first Monday of each month, Allen appears with his quartet, Rossano Sportiello on piano, Joel Forbes on bass and Chuck Riggs on drums, with featured guests performing during the last two of the evening's three sets. On this occasion, the guests were tenor saxophonist Scott Hamilton and guitarist Chris Flory.

This was a rare New York City appearance for Hamilton, the popular mainstream tenor man who has lived abroad for about 15 years, the last four in Italy. When he came down from Providence to New York City in 1976, Hamilton stood out among the younger tenor players on the scene, gravitating to the classic styles of Lester Young, Ben Webster, Flip Phillips, Zoot Sims, Al Cohn and Stan Getz, rather than the more modern players, especially John Coltrane, who served as the main inspiration for most other young tenor saxophonists. When he formed a working group in the early 1980s, Flory and Riggs, along with bassist Phil Flanigan were his team.

Allen has similar influences to those of Hamilton, and a pairing of these two tenor titans is always welcomed with a sense of anticipation that something special will occur. Well, the players did not disappoint. Their first set was strongly based on their regard for Sims, Cohn and Phillips. The two-tenor front line has been a favorite format for jazz fans, prime among them being Al Con and Zoot Sims. Using the Cohn/Sims chart on "Just You, Just Me" as an opener, they immediately showed that this would be

a feast of music just like the audience was joyfully expecting. Both players obviously came to play, and brought their A chops. They immediately turned to a Philips arrangement of "Comes Love" for some scintillating exchanges. Bill Potts is one of those cats who escaped the broad recognition that his talents deserved, but Al and Zoot made his tune "The Opener" a recognizable jazz standard, and the Allen/Hamilton combination used the Cohn/Sims reading as a launching pad for their exploration of this swinging melody. There are few players in jazz who handle a ballad with as much feeling as Hamilton, and he once again proved that point on "Tenderly." Flory was given the spotlight for a wonderfully creative visit to "The Lamp is Low" with just the rhythm section. To close out the set, they revisited the Philips oeuvre for his tune titled "A Sound Investment." For the listeners, this set was certainly a sound investment.

That all was just a warm-up for a lively second set that led off with a robust "Tickletoe," a Lester Young tune that was once recorded by another team of tenor giants, Eddie "Lockjaw" Davis and Johnny Griffin. The inspiration for Sir Charles Thompson's "Robbins Nest" was one of the hip disc jockeys from the days of radio past, Fred Robbins, and he would have dug the relaxed swing that Allen and Hamilton applied to it. It is never a surprise when a Gershwin song finds its way into a jazz set, and the Allen/Hamilton duo applied their improvisational artistry to "Someone to Watch over Me," trading the statement of the melody between them. Appropriately, they opted to close with "Flying Home," and fly they did, as did those gathered to hear this magnificent evening of two jazz masters meeting and challenging each other to reach creative heights.

Sportiello, Flory, Forbes and Riggs offered sturdy support, with Sportiello and Flory taking frequent eye-opening solos. Put it all together, and I would be hard pressed to imagine that any better music was presented that evening anywhere else.

These Harry Allen Monday sessions are becoming one of the don't miss jazz events in New York City. Upcoming shows can be found at Feinstein's website: <http://feinsteinsattheregency.com/>.

There is a \$20 music charge and a one-drink minimum, a real bargain for a New York City club.

**JAZZ AT LINCOLN CENTER  
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Frederick P. Rose Hall | February 17-18, 2012

There have been many tributes to the music played by the Stan Kenton Orchestra over the years, and I have been at many of them. This is the first one that I have attended where the swinging side of the Kenton band was emphasized. In fact, The Jazz at Lincoln Center Orchestra often made the Kenton charts that they played sound a bit more Basie than Kenton. For those who dig toe-tapping big band music this was wonderful. For Kenton purists, it probably was a bit cringe inducing at times. I was a big Kenton fan, but am also a jazz fan in a broader sense, so I find that artist interpretation is a valid approach to any music, especially jazz.

In honoring the Kenton legacy, Wynton Marsalis avoided any attempt to deal with

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**CAUGHT IN THE ACT** *continued from page 43*

the more adventurous aspects of the Kenton catalog, and I believe this was a wise choice, as the Kenton approach to his music has never been evident in the DNA of the JALCO.

The program opened with one of the best known Kenton pieces, Ray Wetzel's "Intermission Riff," a tune that owed much to Gerald Wilson's "Yard Dog Mazurka," written for the Jimmy Lunceford Orchestra. The early part of the first set gave a taste of the 1940s Kenton book, as they followed with "Artistry Jumps," a Kenton variation on his theme, "Artistry in Rhythm," another Kenton chart, "Southern Scandal," based on "Tara's Theme" from *Gone with the Wind*, and Pete Rugolo's lush "Interlude," performed by five trombones plus the rhythm section.

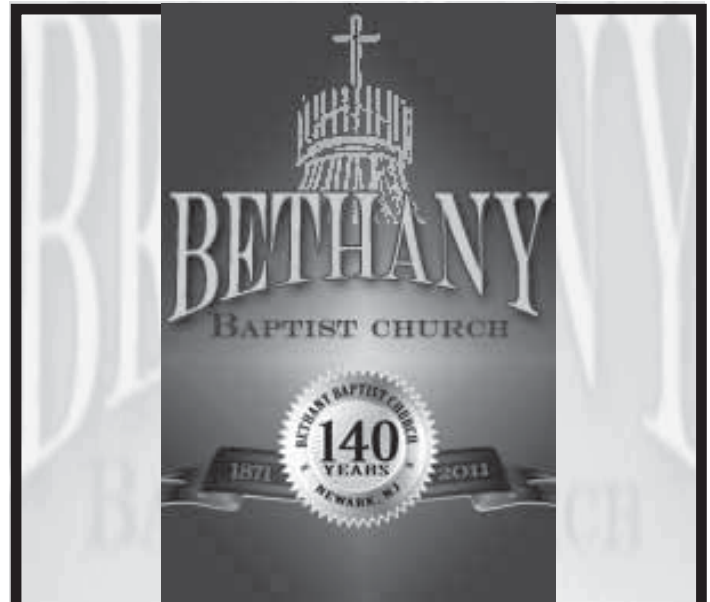
From there on, the concert concentrated on the Kenton book from the mid-1950s when Bill Holman, Bill Russo and Gerry Mulligan helped to move the band in a more swinging direction, a change that was greeted with enthusiasm by the players on the band. There is a reported incident that occurred at a Kenton rehearsal where Kenton indicated to the band that he wanted to try something new, and trumpeter Al Porcino responded, "Yeah, why don't we try swinging?"

Holman was confronted by some inner conflict when Kenton asked him to write charts for the band. Holman had a Basie kind of swing in his soul, but realized that this was not what Kenton wanted. Through some trial and error, he soon learned how to satisfy his need to swing and still write charts that would be amenable to Kenton. The musicians loved playing what Holman wrote, and Kenton learned to accept that he needed to adapt a bit to their urges. The result was a new element in the Kenton world. It was epitomized by the unique Holman approach to "Stompin' at the Savoy," an arrangement that sounds as fresh today as when it first saw the light of day in the mid-1950s. The JALCO seemed to really dig playing on it. The first set closer was "Malagueña," another Holman chart, this one written for the 1961 band, and it too has become a Kenton classic, one that he kept in the book for the rest of the band's existence.

Another Holman chart, "Zoot," was written as a feature for Zoot Sims, and served as the opener for the second set, with the role of Sims effectively assumed by Walter Blanding.

Bill Russo was a brilliant musical mind with a classical background. He was capable of writing in both the style that Kenton preferred, but also could bring in some elements of swing. Kenton was an enthusiast of Afro-Cuban music, and frequently included pieces that incorporated elements of this musical genre. Among the most well-known and popular of these pieces was "23 Degrees North, 82 Degrees West," the title designating the location of Havana. It is a wonderfully expressive piece that was given a joyous reading by the JALCO. Marsalis and his trumpet were featured on another Russo chart, "Portrait of a Count," a chart written to highlight the trumpet style of Conti Condoli. Marsalis simply nailed it. The other Russo arrangement included in the evening was a scintillating version of "Fascinatin' Rhythm."

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**CAUGHT IN THE ACT**

*continued from page 44*

Mulligan and Kenton had a tenuous relationship, as Kenton was reluctant to play the charts supplied by Mulligan at the tempos indicated by Mulligan. Hearing the JALCO versions of “Swing House” and “Limelight” made it evident that these Mulligan charts had a swing in them that could not be totally contained, even by Kenton.

Lee Konitz was on the Kenton band during the 1952–1954 period. He was the featured alto player, and surprised people by adapting his “cool school” approach to the needs of the Kenton band. Konitz is one of the few surviving Kenton players from that period, and he has remained active at the age of 84. He was spotlighted for two selections during each set of this concert. In the first set he revisited Holman’s charts on “In Lighter Vein” and “My Funny Valentine,” and addressed another Holman

arrangement on “Lover Man” in the later set. His participation concluded with him and Marsalis considering “Stella By Starlight,” backed by the rhythm section. Konitz, who has been dealing with health problems in the recent past, was in great spirits, but a bit tentative in his playing this time out.

The players on the JALCO are always impressive, as a unit, and as soloists. This evening was replete with sparkling solos from all of the players. Particularly memorable were Blanding’s turns on “Artistry Jumps” and “Zoot,” the Marsalis reading of “Portrait of a Count,” Ted Nash on alto sax and Ted Hatamiya on trombone for Gene Roland’s “Jump for Joe,” and Joe Temperley’s baritone sax interlude on “Limelight.” The rhythm section sparkled throughout the concert. Ali Jackson on drums reminded me of the excitement that John Von Ohlen brought to the Kenton band during the early 1970s. Carlos Henriquez was steady as a rock on bass, and

contributed some nice solos. Dan Nimmer is always a thrill to experience, and while he never attempted to capture the distinctive Kenton approach to the piano, he was perfect for the concept that Marsalis brought to the music. James Chirillo is like an orchestra unto himself in the guitar chair.

One thing that seemed a bit strange to me during the evening was the lack of commentary about Kenton by Marsalis. Most of his remarks related to the specific charts being played. He made no mention of the overall Kenton legacy. Love his music or despise it, Kenton was a major influence on big band jazz, and any celebration of his music seems incomplete without addressing this aspect of his legacy, as well as the tremendous contributions that Kenton made to jazz education. Kenton was a man of great strengths and many weaknesses. Addressing this was not part of the equation of this concert. Musically, however, it was most satisfying. J

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## Memories of the Oak Room

By Joe Lang NJJS Past President

There are few institutions in New York City that mean as much to the essence of what makes that wonderful city the cultural and social center of this nation as does the Algonquin Hotel, the Oak Room, a supper club par excellence, and the historic lobby that has attracted countless numbers of people to drop in for drinks and conversation. The history of the prominent guests who have stayed there, the denizens of the famous Algonquin Round Table, and the legendary performers who have appeared there are important to the cultural foundation of New York City. The announced plans to permanently close the Oak Room as a supper club are a poke in the eye of all those who have supported the best of the very special music that is the Great American Songbook.

The Oak Room first presented live performers in 1939, but it did not survive World War II as an entertainment venue. In 1980, the Oak Room was reopened as a supper club after having been without entertainment since its music policy ended during World War II. Through the efforts of Donald Smith, a staunch supporter of cabaret and founder of the Mabel Mercer Foundation, the room was reopened with Steve Ross, the dapper singer/pianist presiding. As the room evolved, Ronny Whyte replaced Ross at times.

I remember seeing both Steve and Ronny during these early years of the revived Oak Room. Both gentlemen epitomized New York nightlife at its most sophisticated. Soon, shows by Julie Wilson, accompanied by Billy Roy, became a staple at the Oak Room, and seeing Julie and her feather boa exploring the songs of the likes of Cole Porter, Cy Coleman, the Gershwins, Stephen Sondheim, and other writers of the Great American Songbook was a must for all lovers of good music, including me.

As time passed, the room became a magnet for the best of the established and rising stars on the jazz and cabaret scenes. Harry Connick Jr., Michael Feinstein and Diana Krall, who were to become major stars, got their first major New York City exposure at the Oak Room.

The list of performers whom I got to see there went on and on, and included, in addition to Whyte, Ross and Wilson, Karen Akers, Richard Rodney Bennett, Barbara Carroll, Bill Charlap, Peter Cincotti, Eric Comstock, Dena DeRose, Tony DeSare, Barbara Fasano, Dave Frishberg, Christopher Gines, Mary Cleare Haran, Bill Henderson, Jack Jones, Hilary Kole, Diana Krall, Jay Leonhart, Maude Maggart, Andrea Marcovicci, Claire Martin, Susannah McCorkle, Dave McKenna, Jessica Molaskey, Karen Oberlin, Sarah Partridge, Bucky Pizzarelli, John Pizzarelli, Daryl Sherman, David Staller, Sandy Stewart, KT Sullivan, Tierney Sutton, Sylvia Syms, and Wesla Whitfield. There are certainly others, but these are the performers whom I remember seeing there.

The most significant thing about the Oak Room, however, was not the roster of performers, impressive as it was, but the reality that it was one of the few places remaining in Manhattan where one could



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get an idea of New York nightlife in the past, when there were the intimate clubs like Tony's, the RSVP or the Bon Soir; big brassy clubs like

the Latin Quarter or the Copacabana; the hotel rooms like the Empire Room at the Waldorf Astoria or the Persian Room at the Plaza, plus the many jazz clubs and piano bars that were everywhere.

An evening at the Oak Room was always something special. It was not a place where you casually dropped in for a drink. First, you had to pass through the classic Algonquin lobby that was usually busy with people conversing, or perhaps reading a newspaper or a book, while having a drink. Then you were greeted at the Oak Room entrance, and shown to your table. As the years went by, the cost of an evening at the Oak Room became higher and higher, but you knew that going in, and you went there for the quality entertainment presented in a room that emitted memories of the New York that had been. It was known as a cabaret room, but there were plenty of jazz artists among the roster of stars who headlined there. Even the cabaret performers often had jazz accompanists, and jazz-influenced arrangements.

The room itself had a chic retro quality that was unique among the remaining supper club venues. The wait staff, many of whom were there for as long as I went there, or at least so it seemed, knew how to make each guest welcome without any signs of gratuitousness. You never felt that a generous tip had not been earned. The menu was limited, and a bit steeply priced, but the food was reliable, if not spectacular.

I spent many evenings with my wife and friends at this welcoming room, and always left uplifted, and happy that I had been able to escape the often trying world around us for an interlude of pure pleasure. The closing of the Oak Room will leave a void in New York City nightlife, and in the lives of the patrons, performers and staff, that will be hard to fill.

(Some personal thoughts directed at the new hotel management. There are times when a business should consider more than just the bottom line. I am not aware of what plans are being made for the lobby, but to make significant changes to it would be desecrating an institution. If you wish to be a viable and respected member of the New York City community, I urge you to reconsider your decision relating to the Oak Room, and assure us that the lobby will remain one of the most charming and appealing gathering places in the Big Apple. If you continue with your plans as stated, I and many others who have supported the Algonquin Hotel over the years will have no reason to continue to do so.)





## February Jazz Social | A Guitar Bonanza with Al Caiola

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

On a shelf in the cozy music room of Al Caiola's airy Hackensack high-rise apartment sits a small black and white photo of the young musician at Parris Island in South Carolina, where the Jersey City native completed basic training after enlisting in the U.S. Marines in 1942. Dressed in fatigues, a confident smile on his face, he holds an M16 rifle in his right hand and an Epiphone archtop guitar in his left, ready and able for whatever was to come.

After stints leading Marine bands at Quantico in Virginia and Camp Pendleton in California, the newly minted Technical Sergeant was assigned, along with Bob Crosby, to lead the 5th Marine Division Orchestra and shipped out to Hawaii. From there, the band traveled to 19 islands in the Pacific Theater, performing for fellow Marines, until the members were reassigned to active combat in the assault on Iwo Jima. After that historic campaign the band was reassembled and sent to Japan during the military occupation. It was a time when "Guitar Heroes" were just that.

After leaving the service, Al used the G.I. Bill to study music composition and theory at the New Jersey College of Music. Shortly after graduating he was hired as a staff musician by CBS Radio and embarked on a career that made him one of the most recorded guitarists in history.

A list of the hit records on which Al Caiola appears would fill these pages. Just to give an idea of the scope of it all, consider these record dates: Paul Anka ("Diana," "Put Your Head on My Shoulder"), Tony Bennett ("Boulevard of Broken Dreams," "Stranger in Paradise"), Rosemary Clooney ("Come On A My House," "Hey There"), Bobby Darin ("Dream Lover," "Mack The Knife"), Ben E. King ("Spanish Harlem," "Stand By Me"), Johnny Mathis ("Chances Are," "Misty"), Dinah Washington ("What a Difference a Day Made"), Simon and Garfunkel ("Mrs. Robinson")...I could go



on, but you get the point — Al was a contractor's lucky charm. No wonder he was for many years a first-call player in New York's then-bustling recording and broadcasting studios (see sidebar).

When he wasn't playing on other people's records he was making his own, beginning with *Deep in a Dream* recorded for the Newark-based Savoy label in 1955 (check out this backup band for your debut recording: Bernie Privin, trumpet; Hank Jones, piano; Clyde Lombardi, bass and Kenny Clarke, drums). He became a featured artist for United Artists in the 1960s, releasing dozens of albums which yielded hit records for his covers of TV and movie themes, including "Bonanza," Hawaii Five-O" and "The Magnificent 7."

When the New York studio scene went into a swoon in the 1970s, Al kept busy touring for many years with Steve

Lawrence and Eydie Gormé. Most recently he toured with Frank Sinatra, Jr. in 2010 and he played dates with Steve Lawrence early last year, when he decided to "retire" and return to New Jersey to be near his children after many years living most of the year in Florida.

Retire, in quotes, since the ageless 91-year-old Mr. Caiola has been playing monthly at




The Glen Rock Inn, and recorded his most recent CD — *Jersey Guitar Mafia* — with fellow guitarists Lou Pallo, Bucky Pizzarelli and Frank Vignola late last year.

At his February NJJS Jazz Social appearance Al was greeted with, excuse the expression, a hero's welcome. Attendance at these Socials can be up and down, but this day the house (Shanghai Jazz in Madison) was packed. More than a few attendees were guitarists, several of whom displayed the Al Caiola guitar instruction books they'd studied as teenagers ("Look, here are the pencil notes my teacher made"), and fans who brought long-treasured LPs, like Johnny Mathis's Gold Record *Open Fire, Two Guitars* to be signed.

Al was joined by the genial and sensitive bassist Gary Mazzaroppi, a favorite accompanist of guitarists whose résumé includes long stints with Tal Farlow, Les Paul and Frank Vignola. They performed a generous program of 16 standards over two sets. Opening gently with "Tenderly," the first set mixed lyrical and lilting ballads with easy swingers, and a paean to his *Sing Along With Mitch* TV days (announcing "I'm going to play a verse and then I'd like you to sing along," as he introduced "It Had To Be You" and the audience gamely joined in the performance).

The flawless show nearly sprang a leak at the end of the first set when a loose wire caused his electric guitar pickup to start dropping out as a worried-looking Al several times whacked it back to life. As luck would have it, local guitarist Nick Verdi arrived near the end of the set, having just having finished a gig, and offered Al his sweet-sounding Palen arch top, on which Mr. Caiola completed another set of standards that were anything but "standard."

For those who were there it was a most memorable afternoon. Those who were not are encouraged to consider catching one of Mr. Caiola's upcoming Glen Rock shows, where he is accompanied by his somewhat older colleague, bassist Jerry Bruno. 

## THE MANHATTAN GUITAR CLUB

The two decades from 1950 to 1970 were a golden age for the recording industry in New York City. Dozens of studios scattered throughout Manhattan were in use from early morning till late into the night, cranking out the era's popular music, advertising jingles, and recording TV and film scores. All those lucrative sessions, along with several hundred positions for network TV staff musicians, drew the best players in the country to the city.

It was a particularly good time for guitar players, as it wasn't uncommon in those years for three or four guitarists to be booked on the same recording session. As noted in the accom-

panying article, guitarist Al Caiola was one of the busiest sidemen in those days, and his standing as a first-call player is attested to by his membership in The Manhattan Guitar Club.

The MGC was put together by guitarist Art Ryerson so the members could avoid hauling around amplifiers or incurring cartage fees. The group cut a deal with the Ampeg Amplifier Company to place and maintain amps in all the city's major studios. The units could only be turned through use of an "ignition key" by the club members or studio staff, although guitarist Vinnie Bell maintained that "it was no secret that a fair number of

non-club members were able to sweet talk their way into getting it unlocked."

The members paid annual dues to cover the costs and threw themselves a party with what was left in the kitty at the end of the year at Jim and Andy's, the famed musicians' hangout bar and restaurant on New York's 48th Street off of Sixth Avenue.

**The Ampeg Gemini 1 Amplifier was the model predominantly used by the Manhattan Guitar Club.**



### MANHATTAN GUITAR CLUB

#### OFFICIAL MEMBERSHIP ROSTER

Don Arnone  
Everett Barksdale  
George Barnes  
Billy Bauer  
Vinnie Bell  
Gene Bertocini  
Kenny Burrell  
Billy Butler  
Al Caiola  
Ralph Casale  
Al Casamenti  
Chuck Catania  
Frank Cercià  
Al Chernet  
Howard Collins  
John De Rose  
Barry Galbraith  
Al Gorgoni  
Tony Gottuso  
Allen Hanlon

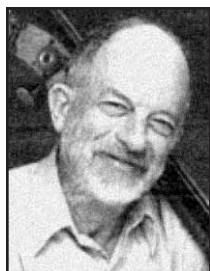
Tommy Kay  
Mundell Lowe  
Tommy Lucas  
Larry Lucie  
Charlie Macey  
Trade Martin (Lione)  
Carmen Mastren  
Jim Mitchell  
Tony Mottola  
Billy Mure  
Ralph Patt  
Danny Ferri  
Bucky Pizzerelli  
Walter Raim  
Wally Richardson  
Art Ryerson  
Bill Suyker

Honorary Member  
Jim Raney

Please notify Art Ryerson immediately upon noticing any malfunction or irregularity involving any MGC Amplifier. (914) AR 3-8266.

**Emergency Ignition Key Available at Jim and Andy's.**

A membership roster for The Manhattan Guitar Club from the early 1960s. Line at bottom reads "Emergency Ignition Key Available at Jim and Andy's." From archives of guitarist Tony Mottola.



## From the Crow's Nest

By Bill Crow

Another old friend of mine has passed on. Bob Brookmeyer, who died on Dec. 15 at the age of 81, was a large part of my musical life for many years. I met him at a jam session at Med Flory's apartment in the early 1950s, and worked with him on Stan Getz's quintet in

1952, with the Gerry Mulligan Sextet in 1955 and '56, the Mulligan Quartet in '56 and '57, the Mulligan Concert Jazz Band in '60 thru '64, the Mulligan Quartet again from '62 thru '65, and the wonderful quintet that Bob and Clark Terry co-led from 1962 thru '66. We recorded together with that group, as well as with Getz, Mulligan, Zoot Sims, Jim Hall and Jimmy Raney, among others, and played together at countless New York jam sessions.

In those days, Bob and I both lived in Greenwich Village, and we spent a lot of time at each other's apartments, or hanging out in Village clubs and bars. I didn't try to keep up with him as a drinker...Bob had a hollow leg when it came to alcohol, and could play beautifully even after inhaling many martinis.

I remember Bob's laughter as much as I remember his wonderful music...he had a comical turn of mind, told stories with great relish, and laughed uncontrollably at the lines Zoot Sims and Al Cohn came up with while standing at one or another of the midtown bars that catered to musicians in those days.

Bob's intake of alcohol finally reached a dangerous level, especially after he moved to California in the late 1960s, but, with the help of some good friends, he got off the sauce, and returned to New York ten years later, where he began playing and writing again, to the joy of his friends in the jazz world.

He finally settled in New Hampshire, and I was only able to hang out with him via e-mail, with an occasional visit when he came down to the city. He continued to write wonderfully, mainly for European bands, and never lost his trombone chops. I admired him tremendously, and am sore at heart to lose him.

He told me a story, once, that gave me a clue to the source of his great sense of humor. When his father was near the end of his life, he was rushed to the hospital after a paralyzing stroke. As he lay on an ambulance stretcher in the entry to the emergency room, the admitting nurse plodded through an interminable amount of formalities and paperwork. Finally, she leaned solicitously over the stretcher and asked, "And now, Mr. Brookmeyer, what are you in here for?"

Mr. Brookmeyer, barely able to speak, croaked, "Burglary!"

A memorial service for Bob will be held at St. Peter's Church in New York on April 11 at 6:30 PM.



## What's New?

### Members new and renewed

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

#### Renewed Members

- Ms. Bernice Antifonario, Dracut, MA
- Mr. & Mrs. John O. Bramick, Bernardsville, NJ
- Mrs. Betty K. Brodo, Hackettstown, NJ
- Mrs. Shirley Cook, Teaneck, NJ
- Mr. Frank DePiola, Glen Cove, NY
- Mr. Chris DeVito, Warren, NJ \*
- Mr. Donald H. Ernest, Staten Island, NY
- George and Anne Fritz, Westfield, NJ
- Mr. Edward Joffe, Riverdale, NY
- Mr. Charles W. King, Florham Park, NJ
- Ms. Claudette Lanneaux, Edison, NJ
- Mr. Bobby Mansfield, Monroe, NY \*
- Mr. A. Donald McKenzie, Maplewood, NJ
- Edward & Sharon Meyer, Austin, TX
- Diane Montalbine, Union, NJ
- The New York Public Library, New York, NY
- Mrs. Marla Novy, Bridgewater, NJ
- Anthony Ozga, Wallington, NJ \*
- Gerl Reichgut, Sea Cliff, NY \*
- Ms. Holli Ross, Maplewood, NJ \*
- Mr. & Mrs. H. P. Schad, Chatham, NJ
- Mr. Bob Seeley, Flemington, NJ \*
- Novella and Karen Smith, Rockaway, NJ
- Mr. Anders R. Sterner, Brooklyn, NY
- Mr. & Mrs. Denis Sullivan, Ho Ho Kus, NJ

Lorraine Tversky, Randolph, NJ  
Mr. & Mrs. Richard J. Vanderbilt, Oceanport, NJ

#### New Members

- Marie Cirillo, Basking Ridge, NJ
- Ms. Linda J. Lynch, Rockaway, NJ
- Mr. & Mrs. Michael & Nancy Magenheim, Franklin Lakes, NJ
- M. Samuel, Hackettstown, NJ \*
- Daniel Scott, Flanders, NJ
- Mr. & Mrs. J. Serleto, Mt. Arlington, NJ
- Mr. & Mrs. Betty & Charles Sicher, Wanaque, NJ
- Lynn Smith, Verona, NJ
- Mr. & Mrs. Richard Steckler, Westfield, NJ
- Vilma Veneziano, Belvedere, NJ
- Wayne & Stephanie Witherspoon, Paterson, NJ

#### Founding Member



Building an International Jazz Community

## JAZZ TRIVIA ANSWERS

questions on page 16



1. Green.
2. Grapefruit, steak and black coffee.
3. Dr. Arthur C. Logan
4. "East St. Louis Toodle-O," "Black & Tan Fantasy" and "Creole Love Call."
5. "Mood Indigo"
6. "Don't Get Around Much Anymore" and "Do Nothing 'Til You Hear From Me."
7. Trumpeter James "Bubber" Miley, who played with Duke Ellington 1923-1929. He died May 24, 1932, three months after the popular song's recording in February.

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

Some special offers for NJJS members are late-breaking — so please send your e-mail address to [publicity@njjs.org](mailto:publicity@njjs.org).

Some of our partners make discounts and free tickets available to us, and often we are only able to pass those deals on via our e-mail list.



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## About NJJS

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

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

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

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

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

Generations of Jazz (our Jazz in the Schools Program)

Jazzfest (summer jazz festival)

Pee Wee Russell Memorial Stomp  e-mail updates

'Round Jersey (Regional Jazz Concert Series):

Ocean County College  Bickford Theatre/Morris

Student scholarships  American Jazz Hall of Fame

## Member Benefits

### What do you get for your dues?

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

■ **FREE Jazz Socials** — See [www.njjs.org](http://www.njjs.org) and *Jersey Jazz* for updates.

■ **FREE Film Series** — See [www.njjs.org](http://www.njjs.org) and *Jersey Jazz* for updates.

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

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

## Join NJJS

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

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

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

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

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

■ **Supporter (\$75 - \$99/family)**

■ **Patron (\$100 - \$249/family)**

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

■ **Angel \$500+/family)**

■ **Corporate Membership (\$100)**

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

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

Contact **Caryl Anne McBride** Vice President, Membership

at **973-366-8818** or [membership@njjs.org](mailto:membership@njjs.org)

OR visit [www.njjs.org](http://www.njjs.org)

OR simply send a check payable to "NJJS" to:

NJJS, c/o Mike Katz, 382 Springfield Ave., Suite 217, Summit, NJ 07901.

'Round Jersey

Morris Jazz

The Bickford Theater at the Morris Museum

Morristown, NJ 07960

Tickets/Information: 973-971-3706

This is the tenth year that the Smithsonian Institution, at the request of Congress, has sponsored the nationwide celebration of Jazz Appreciation Month (appropriately abbreviated JAM!). The Bickford Jazz Showcase has participated every year since the beginning, and is offering three diverse concerts for the 2012 edition.

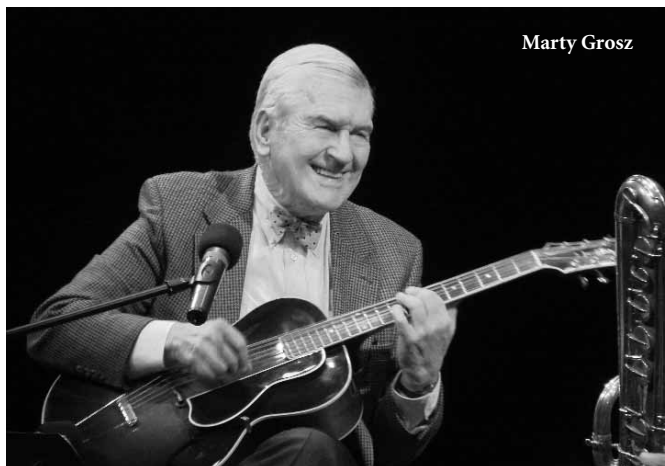
First at bat is guitarist **Marty Grosz**.

The noted acoustic guitarist is a terrific player, of course, but also a treasure trove of interesting stories and historical asides that pepper every performance. Plus, he has strong opinions on properly presenting the music. "So much of his career has been riddled with joy," writes A. D. Amorosi in Citypaper. "His brand of happy, dancing, hot jazz has long run in opposition to popular artists 'coming out of jazz school playing egghead music that most people don't relate to and is not much fun to hear,' as he puts it." Marty has been characterized as "equal parts vaudevillian and serious jazz scholar, crooner and chordal guitar virtuoso."

Among his skills is the ability to put together groups that deliver memorable performances of the "jazz arcania" in which he specializes. For his return visit on Monday, April 16, he has selected two associates who might well be leaders in other contexts. **Dan Tobias** contributes his mellow cornet, while **Ed Wise** plays an acoustic string bass,

and perhaps vocalizes on occasional numbers. This is the threesome that is filling Philadelphia nightspots with new fans for what some still consider old music.

Early jazz is being discovered by people in their 20s, if only because musicians of similar age are playing it again. At the forefront of the movement that is bubbling in lower Manhattan and Brooklyn, **Baby**



Marty Grosz

**Soda** is a superb example of what can be achieved by people who cannot possibly remember the originators of the music they play so well. NJJS members may recall them from their Stomp appearance last year, before NBC named them "Band of the Week."

Their roster of players allows for an outstanding team to be fielded even if one or more of their regulars has other studio or concert commitments. For their Bickford debut on Monday, April 23, they'll be sending some familiar names and a few new introductions. Come and hear **Bria Skonberg** (trumpet), **Adrian Cunningham** (reeds), **Emily**

**Asher** (trombone), **Jared Engel** (banjo), **Peter Ford** (box bass) and **Kevin Dorn** (drums). They represent a new generation of jazz players... as did the Hot Five and the Wolverines in their day.

The third JAM offering is on Monday, April 30, with hot cornetist **Fred Vigorito** (a veteran of several GroundHog Day Jams) bringing his **Galvanized Jazz Band** down from New England, where they are the "must have" band if you are planning a festival or other major event. They are an

organized band with a long history, allowing them to develop tight and complex arrangements for their enormous repertoire. They are among just a few bands in the entire country who will attempt really difficult pieces, such as "Wrought Iron Rag," the Wilbur de Paris masterpiece.

It doesn't hurt that they have some of the most popular and experienced regional jazz musicians

on their roster. Backing Fred are **Russ Whitman** (reeds aplenty), **Skip Hughes** (trombone), **Art Hovey** (alternating tuba and bass), **Bill Sinclair** (piano) and **Bob Bequillard** (drums). It is no wonder that *Connecticut Magazine* named Galvanized the "best jazz band in the state!"

Keep returning to the Bickford for **Joe Midiri's** tribute to Sidney Bechet (during which he will play both clarinet and soprano sax), a **Leaderless Quartet** (with **James Chirillo**, **Rossano Sportiello**, **Harry Allen** and **Laura Hull**), stride pianist **Neville Dickie** (saluting Donald Lambert and more), **Dan Levinson's New Millennium All-Stars** celebrating 95 years of

recorded jazz, boogie-woogie wizard **Bob Seeley** and more, as the Bickford eases into its Jazz SummerFest, with nearly-weekly concerts throughout the warm season. Too many to list this month, but you can learn more by sending an e-mail to [Jazzevents@aol.com](mailto:Jazzevents@aol.com).

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

MidWeek Jazz had only one open date with which to celebrate Jazz Appreciation Month (JAM!), but they made an exceptional choice. **Emily Asher's Garden Party** was the surprise hit of JazzFest 2011, and the only band invited back for JazzFest 2012...not to mention being included in this year's Pee Wee Russell Memorial Stomp as well. A smitten fan dubbed Emily "one of those musicians who seems to be growing and developing before our eyes."

Trombonist **Emily Asher** has filled her calendar with performance and prestigious recording dates since her arrival in NYC just a couple of years ago. This gives her a lot of top players she can call upon when assembling a band. The one she will present on Wednesday evening, April 18 will resemble her rousing JazzFest/Stomp ensembles. Booked as her assistants for that date are **Bria Skonberg**



Art Hovey and Fred Vigorito

Emily Asher



(trumpet), **Dan Levinson** (reeds), **Nick Russo** (banjo and guitar) and **Sean Cronin** (string bass). These are all relatively young players, but with over a century of hot, energetic jazz playing among them.

Cornetist **Randy Reinhart** follows on May 30 with an all-star band of his choosing, having been introduced to the MidWeek Jazz audience when he substituted with the Atlantic City Jazz Band last year. For this date, he has drafted **Herb Gardner** (trombone), **Brian Nalepka** (bass), **Ehud Asherie** (piano) and **Ken Salvo** (guitar/banjo). Randy recently filled the house with a similarly capable band at the Bickford, followed by raves for his appearance as a sideman at the St. Valentine's Day Massacre there. If you haven't yet discovered Randy, you'll be especially impressed.

The summer season kicks off on June 14 with the amazing **String of Pearls** vocal trio, harmonizing in the manner of the Andrews, Boswell and McGuire Sisters. **Bucky Pizzarelli** follows on June 27, working again with violinist **Aaron Weinstein** and bassist **Jerry Bruno**. Trumpeter **Al Harrison** returns with his Dixieland band on July 11, then the **Vaché Brothers Band** (**Allan Vaché** on clarinet, **Warren Vaché** on cornet) for August 8 and the **Jazz Lobsters Big Band** returning on August 15. Tell visiting and vacationing friends about this impressive lineup.

*'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](http://newarkwww.rutgers.edu/IJS) 973-353-5595**

**calendar:**

**JAZZ RESEARCH ROUNDTABLES**

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

■ **April 4, 2012:** Radam Schwartz: Organ Jazz

free roundtables

**CONCERTS/PERFORMANCE**

**Newark Jazz Legacy Concert Series, Dana Room, Dana Library, 2-4 PM 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.

free concerts

**March 27, 2012:**

**Carrie Jackson Salute to Sarah Vaughan**

Carrie Jackson is a native Newarker who began her musical career at age 6 in the children's choir at Newark's Mount Calvary Baptist Church. A product of the Newark Public School system, she attended Peshine Avenue Elementary School, and Weequahic H.S. Jackson studied piano and voice with the legendary Howard "Duke" Anderson. Her vocal style evokes memories of the Great Ladies of Jazz: Sarah Vaughan, Ella Fitzgerald, Billie Holiday, Dinah Washington, Nancy Wilson, and Carmen McRae. Her critically acclaimed performances include a "Women in Jazz" salute at the Newark Jazz Festival, a featured

role in the musical "Ain't Misbehavin'" at the Villagers Theater, New Brunswick, NJ, and as principal artist in 49th Street Jazz musical review and tribute to Eubie Blake, Duke Ellington, Billie Holiday, and Alberta Hunter. As Zan Stewart wrote in *The Star-Ledger*: "Carrie is an advocate of the Great American Popular Songbook, a timeless wealth of material, and presents it with spirit and feeling; her renditions have a personal, not derivative, ring. Ms. Jackson delivers these in just the right volume and vigor to reach all listeners; she digs into her comely lower ranges, mixed with her own jazz smarts, and sings in a no-nonsense manner, and makes the numbers breathe. Carrie Jackson is a rich-voiced blues, ballads and jazz

standards singer who knows how to put a song across!" Ms. Jackson will pay homage to one of Newark's greatest jazz legends—Sarah Vaughan.

**April 3, 2012: The New Generation: Organist Radam Schwartz**

is a jazz organist and pianist, recording artist, composer, arranger, educator, and is currently a student at the Rutgers Newark Jazz History and Research Program. He has been working with young jazz artists for years and will showcase some of them in a group he has assembled that includes himself on organ, James Gibbs (trumpet), Anthony Ware (alto sax), Julian Lee (alto sax), Rahsaan Pickett (guitar), and Michael Mohammed (drums).

**JAZZ FROM THE ARCHIVES**

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

on WBGO radio

■ **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.

■ **April 15** – Bessie Smith at 118: Host Vincent Pelote plays his favorite cuts by the "Empress of the Blues" from the 160 recordings she made for Columbia Records.

■ **April 22** – I Am the Walrath: Host Bill Kirchner spotlights the music of trumpeter, arranger, and composer Jack Walrath, who has recorded and played with Charles Mingus, Sam Rivers, Richie Cole, Hamiet Bluiett, Bobby Watson, and many others.

■ **April 29** – The Duke at 111: The Peerless Ellington Legacy Lives On, as host Dan Morgenstern demonstrates.



# 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 Somerset Jazz  
Consortium Open Jam

## Hillsborough

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

## Hoboken

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

## PILSENER HAUS & BIERGARTEN

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

## Hopewell

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

## Lawrenceville

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

## Little Falls

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

## 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  
planetstreetpub.com

## New Brunswick

### DELTA'S

19 Dennis St.  
732-249-1551  
www.deltarestaurant.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://nbjip.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.statetheatre.nj.org

## TUMULTY'S

361 George St  
732-545-6205  
New Brunswick Jazz Project  
presents live Jazz & Jam  
Session Tuesdays 8-11 PM  
http://nbjip.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  
Thursdays  
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://nbjip.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  
973-723-2371  
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 the Glen Rock Inn, 4/26 **JERRY BRUNO  
& AL CAIOLA**.

At Trumpets Montclair, 3/28 **DALTON GANG**; 3/29  
**LARRY HUNT**, piano man; 3/30 **LENORE RAPHAEL**  
with **HOWARD ALDEN** and **MARCUS MCLAURINE**;  
3/31 flutist **RAGAN WHITESIDE**

At Hoboken's Pilsener Haus: 3/29 **RAPHAEL CRUZ  
& THE LATE JAZZ BAND**; 4/20 Start MAIFEST 2012  
with **ALEX MEIXNER'S BAND!**

New Brunswick Jazz Project presents 4/19 guitarist  
**ED CHERRY GROUP**; and 4/26 pianist **ORRIN EVANS**  
and his quartet, both at Makeda in New Brunswick,  
and much more.

At Bethany Baptist Church in Newark, 4/7  
**ROSEANNA VITRO**.

At the Brick Oven of Morristown, **PAM PURVIS**  
Tuesdays - Thursdays. 90 South Street. 973-984-7700.  
Sinatra Tribute Dinner Dance 4/22 at Whiskey Café,  
Lyndhurst with **TONY QUARANTI** and **JAMES L. DEAN  
BIG BAND**.

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





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 Michael A. Katz  
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