

JerseyJazz

Volume 40 • Issue 5
May 2012

Andy Farber



Swingadelic



Jazzfest 2012

From New Orleans to Harlem...and beyond

NJJS's Jazzfest 2012 takes a nine-hour trip around the jazz world, from the music's New Orleans roots to the its golden eras in Harlem and on 52nd Street — with trips abroad to celebrate jazz's Latin tinge and Gypsy soul.

For bands and details see page 28.

Champion Fulton



Tony DeSare

Jazzfest

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Prez Sez

By Frank Mulvaney President, NJJS

How sweet it is! The **43rd Annual Pee Wee Russell Memorial Stomp** was a wonderful success in every way thanks to a tremendous team effort. First-year Scholarship Chairman James Pansulla did an outstanding job in managing the project to get four jazz studies students from four universities to play four tunes together without rehearsal and without ever having met before the day of the event. Can you imagine the number of e-mails that were necessary to make that happen? The sound guys: Bruce Gast, Al Parmet and John Becker did an amazing job that started at 9:00 AM packing the car with about 800 pounds of sound system equipment and unloading and storing the gear 11 hours later. Publicity and promotion was handled beautifully by Sheila Lenga, Laura Hull, Tony Mottola and Linda Lobdell. Sheila was the "Energizer Bunny" in running a lucrative 50/50, which was essential to the financial success of the Stomp. Treasurer Mike Katz and Jackie Wetcher were the honchos on the all-important ticket sales and financial control functions. What would a Stomp be without Joe Lang as the MC? Joe is such a cool dude and he also put together the program and arranged for the special annual awards. Jack Sinkway did his usual first-rate job running the CD sales operation,

which we depend on for extra revenue. The rest of the board members, volunteers and their spouses and significant others pitched in in various and sundry ways to make it appear we were a well-oiled machine.

Frequent compliments were heard that this Stomp was one of the best ever. We had unusually high survey participation, which revealed that 43% of respondents were first-time Stomp-goers. According to the survey results, the two most popular bands were Emily Asher's Garden Party and Mona's Hot Four. The other two bands had their fans, too and garnered 27% of the votes. Also encouraging was the fact that 40% of the survey respondents were not members of the NJ Jazz Society. For me the special highlight was when professional trumpeters Warren Vaché and Bria Skonberg sat in with the scholarship band on an impromptu version of "Caravan." Student trumpeter Marcell Bellingier held his own with those cats and student drummer, Errold Lanier, added a dynamite solo. The crowd loved it.

■ March was **Women in Jazz Month** and I am proud to say that I did my share of supporting the ladies. Our amazing jazz-singing friend Pam Purvis had a wonderful gig at the Salem Road House in Union.

Stay tuned to www.njjs.org

NJJS Bulletin Board

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

NJJS Members Discounts Hibiscus offers NJJS members a discount of 10% off their check. See ad page 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!

Grammy-nominated Roseanna Vitro (2012) did an awesome show at William Paterson University (she will have been our Sunday Social guest on April 22 by the time you read this). Sensational vocalist Carrie Jackson was in splendid voice at the Priory (a place I would like to see more members coming out to). At Makeda in New Brunswick I saw a parade of young women jazz stars including a quartet of bassist Mimi Jones, pianist Shamie Royston, saxophonist Camille Thurman and drummer Shirazette Tinnin with vocalist Vanessa Perea. I would say this was the second best all-women band that I have ever seen. Budding alto monster Sharel Cassity had a fabulous trio of intergenerational guys backing her: Xavier Davis (piano), John Lee (bass) and impressive 19-year-old drummer, Evan Sherman. On other nights we had sensational quartets led by drummer Sylvia

Cuenca, who was Clark Terry's drummer for several years, and trumpeter Tanya Darby, a grad student at Rutgers who plays lead for the famous Vanguard Orchestra. She might very well be the finest female trumpeter in the business. Her drummer was Jerome Jennings, whom you must see sometime.

■ We are co-sponsoring a concert of Grammy-winning **Vince Giordano and the Nighthawks at the Mayo Performing Arts Center** in Morristown (formerly known as the Morristown Community Theatre) on **May 6**. That's a Sunday afternoon at 3:00. You may be aware that Vince won a Grammy this year for creating the music for the HBO series *Boardwalk Empire*. His 11-piece band of top-notch musicians does an amazing job recreating the music of a bygone era. It will be one fun concert you won't want to miss and tickets are only \$20.

■ All the plans are in place for a great **Jazzfest at Morristown's College of Saint Elizabeth on June 16**. The multiplicity of performing jazz talent is awesome from big band to roving Dixie group, Brazilian, top vocalists, swinging ensembles, virtuosic soloists and tributes to Stephane Grappelli and the Three Louies (Armstrong, Jordan, and Prima for his centennial year).

■ We are always looking for new directors for our board, especially now that we have two fewer than last year and will lose another at the end of the year. If you really care about preserving and promoting America's indigenous art form and are a team player with skills, please contact me or any of our board members.

■ This is the **40th anniversary year for the New Jersey Jazz Society**. We are planning a celebration event in the fall. Stay tuned. JJ

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

for updates and details.

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 9 and story page 24

Thursday May 17
FREE FILM — TBA
Library of the Chathams
214 Main Street
Chatham 7 PM

Sunday May 20
JAZZ SOCIAL
Phenomenal young clarinetist *Dave Bennett*
Shanghai Jazz
24 Main St, Madison
3-5:30 PM
see page 4

Saturday June 16
JAZZFEST
DeSare, Asher, Monteiro, Burr, Harlem, Swingadelic, Farber and more
Noon - 9:00 PM
College of St. Elizabeth
2 Convent Rd.
Morristown, NJ
see ad page 5

NJJS Calendar

Clarinet Phenom Dave Bennett



NJJS
Jazz Social
Shanghai Jazz
May 20

A self-taught prodigy, Michigan native Dave Bennett began his playing on a clarinet given to him by his

grandparents when he was 10 years old. He then taught himself to play Benny Goodman songs by ear, listening to a tape given to him by his grandfather. His first "feature appearance" came playing "Bei Mir Bist Du Schoen" with his 5th Grade band.

Two years later Dave was good enough to be invited to the bandstand of Greenwich Village's Sweet Basil to sit in with trumpet great Doc Cheatham. By age 14 he was traveling around America as a member of Saginaw's popular New Reformation Dixieland Band. Three years later he was selected as one of two high school students from a field of 600 applicants to perform as a special guest soloist with The Count Basie Orchestra.

Bennett premiered his Tribute to Benny Goodman septet in November 2003 and the concert resulted in Dave's first feature CD of Goodman material released on PKO Records. He's also released two discs on Arbors Records: *Clarinet Is King* and *Dave Bennett Celebrates 100 Years of Benny*, with featured guest artists Dick Hyman and Bucky Pizzarelli.

In spring 2006 Dave appeared as guest soloist in the big band of internationally acclaimed Canadian vibraphonist Peter Appleyard. Appleyard, who played and recorded as a member of Goodman's band for eight years in the 1970s, commented that "Dave Bennett is the closest in style and sound to Goodman of all the major clarinetist of the past 40 years."

Goodman, however, is not Dave's only inspiration. He's also a big fan of rockabilly and other pop genres, and artists like Elvis Presley, Roy Orbison, Johnny Cash and Jerry Lee Lewis. Consequently he plays a mean boogie-woogie piano and rockin' electric guitar.

At Shanghai, Dave will be joined by guitarist David O'Rourke.

NJJS members admitted free; \$10 guest admission (can be applied to a new NJJS membership). Drinks and food will be available throughout the afternoon. Please note that Shanghai Jazz requires a \$10 food-beverage minimum for all NJJS-sponsored events. The program takes place from 3:00 – 5:30 PM. 

The Mail Bag

TO SAY I WAS SURPRISED IS PUTTING IT MILDLY! Even "shocked" doesn't cover it. Thank you so much for the honor of receiving the Service Award presented to me at the Pee Wee Russell Stomp. I am truly honored and grateful.

The years spent on the NJJS Board have provided me with numerous learning opportunities and positive experiences that I could not have imagined when I became a member. The New Jersey Jazz Society has enriched my life in many ways over the years. What service I gave is small in return.

With appreciation,

*Joanne Day
Westfield, NJ*

WHILE ALL THE JJS ARE GREAT I thought the April issue was especially great. I read it cover-to-cover as soon as I got it. Everything seemed to hit the spot.

Here's an extra thing that even you don't know. My drums were pictured not only in the Stomp coverage on page 29, but also in the Arbors affair in Florida; in the Butch Miles photo on page 35. If you could read the little brass plaque seen on the snare drum, it says "Custom Made By Don Robertson." Eddie Metz now owns it and I expect he supplied the drums for the Arbors event.

Small world.
*Don Robertson
Brookside, NJ*

I JOIN THE OTHER MUSICIANS IN PRAISING AMOS KAUNE, and would like to share some very pleasant memories. Jane and I first met Amos at his West Paterson club in '72 when I worked a weekend with Maxine Sullivan. In addition to Maxine that gig was special for Amos's geniality and mastery of situations. He was not just a club owner but a perfect host — of a party, as if it were happening in his own living room. Our breaks were almost as enjoyable as our sets, with Amos introducing Maxine and Jane and me to various of his patrons and engaging with us in the conversations. Amos could talk a while. So could Maxine. And they were both good listeners. The wit and humor and good feeling flowed like honey.

Amos had sharp musical ears. It only took him one hearing of Maxine's "Skylark" to realize it was perhaps her most poignantly

rendered song. The next time she went into it Amos quickly worked the room to get customers to listen to her. You could, as they say, hear a pin drop.

After another couple of weekends there with Maxine, Amos asked me to play some mid-week solo piano nights. I did quite a lot of those over the next few years, and got to know Amos well. He'd often come in around my second set, put a pot of coffee on, go over his mail and then talk with customers and, on my breaks, with me. He'd pour me gin and himself coffee, and we'd stretch conversations in all directions; and I'd realize how much Amos knew about all sorts of things — politics, folklore, the law, dialectics, of course jazz, show biz in general, and local New Jersey history. On one break he drove me over to the Paterson waterfall and regaled me with anecdotes and facts about it. And through all our conversations Amos never got the least bit ponderous; he was always whetting my appetite to learn more.

Mix a fine intelligence with a nice friendly manner, a natural host's charm, quick ears, and a great sense of humor, and you get Amos Kaune. We were lucky to know him.

*Chuck Folds
New York City*

[Editor: In addition to Maxine Sullivan, the writer is closely associated with Doc Cheatham with whom he frequently appeared at Sweet Basil in Greenwich Village during the trumpeter's long stand at the club. He recently released a new CD of solo piano — Chuck Folds: Chasing A Dream — on Arbors Records.]

I SEE MY MEMBERSHIP RENEWAL will be due after May, so why not renew now and save you a little postage? The April issue is superb. I'm glad to see you are working Joe Lang (and Morgenstern!) so hard — the love just pours out. I'll never get back to Jersey, probably, so it's a real wrench to see how many great sounds I'm missing in my native Morris County. *Jersey Jazz* is an outstanding publication. I appreciate what you do every month because I know what it takes to get out our freebie *JAM* (For KC Jazz Ambassadors) for which I write occasionally — a much less ambitious effort. "Con Alma" and best wishes.

P.S. The post office is giving up the "Jazz" stamps. Damn me.

*Charlton R. Price
Seattle, WA*

Saturday June 16
at the College
of Saint Elizabeth
2 Convent Road
Morristown, NJ

New Jersey Jazz Society

Jazzfest 2012

On the beautiful campus of the College of Saint Elizabeth, New Jersey Jazz Society's Jazzfest is one of the tri-state region's most popular summer festivals.



All programs are subject to change without notice.



The NJJS is qualified as a tax-exempt cultural organization under section 501(c)(3) of the Internal Revenue Code. Contributions are tax deductible to the extent allowed by law and qualify for many corporate matching gift programs.

The College of Saint Elizabeth is conveniently located on Route 124 (Madison Avenue) just a couple of miles east of Route 287 (Exit 35 - South Street/Route 124 or Madison Avenue/Route 124). There is plenty of free parking and easy access by train or bus.

Purchase tickets early for best prices! Advance sale offer ends June 14.

To order, visit **www.njjs.org** OR call **908-273-7827**.

OR fill out order form and mail to New Jersey Jazz Society c/o M. Katz, 382 Springfield Avenue, Suite 217, Summit, NJ 07901 OR fax to **908-273-9279**.

TICKETS TO JAZZFEST 2012 QTY x \$ = SUBTOTAL

Students \$10 at the gate w/valid I.D.
 Group rates are available; please call 908-273-7827 for information.

NJJS Members advance sale \$45 each (at the gate: \$60) _____ x \$45 = \$ _____

Non-members advance sale \$55 each (at the gate: \$70) _____ x \$55 = \$ _____

Handling: \$3 PER TICKET unless paid by check w/self-addressed stamped envelope. _____ x \$ 3 = \$ _____

NJJS Annual Membership (per household) _____ x \$40 = \$ _____

Or **Three Year Membership for only \$100!** _____ x \$100 = \$ _____

Orders received by Friday, June 8, will be mailed; thereafter tickets held at gate.
 All sales are final. No refunds or exchanges are allowed.

TOTAL DUE = \$ _____

Enclosed is my check payable to NJJS.

Charge my Visa Mastercard Discover American Express

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SATURDAY, JUNE 16

from Noon to 9:00 PM

Gates open at 11:00 AM

Nonstop jazz in air conditioned comfort plus outside activities

Food • Crafts • Vendors • CD/Record Sales • Picnic



The Tony **DeSare** Trio

Emily **Asher's** Garden Party

Eddie **Monteiro** & Shades of Brazil with Paul **Meyers** and Vanderlei **Pereira**

A Stephane Grappelli Tribute: The Jon **Burr** Trio & special guest vocalist Lynn **Stein**

Harlem Renaissance Orchestra

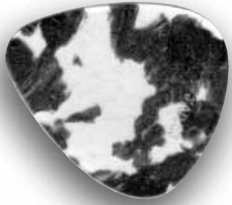
A Tribute to the Three Louies for Louis Prima's Centennial with **Swingadelic**

Andy **Farber's** Swing Mavens featuring Champian **Fulton**

Check **njjs.org** for updates

or send E-mail address to **publicity@njjs.org**





The Editor's Pick

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

An Offer You Can't Refuse

Jersey Guitar Mafia

Frank Vignola, Bucky Pizzarelli, Al Caiola, Lou Pallo and Gary Mazarroppi (SPM 10013)

Not all New Jersey hit men pack pistolas; some carry Gibsons or Benedettos. In fact it seems like the Garden State cultivates guitar players almost as easily as it does tomatoes (see *Jazz Trivia*, page 16).


The term New Jersey Guitar Mafia first came into local parlance at Les Paul's 83rd birthday celebration, when four "Jersey Boys" — Lou Pallo, Al Caiola, Bucky Pizzarelli and Vinnie Bell — took the stage at the Iridium Jazz Club to entertain Les, who sat ringside with Tony Mottola, like two guitar capo di tutti capi.



Fast-forward 13 years to 2011 when Dover, NJ Showplace Studios co-owner Ben Elliott suggests a Jersey Guitar Mafia recording to Lou Pallo. Perhaps Vinnie Bell was hiding out in the Sicilian countryside last fall, but for whatever reason, Pallo looked to the New York families to fill his spot in the lineup, and brought a top mechanic, Frankie "Crooked Fingers" Vignola, across the river for the sessions. Frequent guitar Mafioso co-conspirator Gary "Mustacheo" Mazarroppi brought his high-caliber bass to the conclave to round out the crew. The resulting disk is, excuse the expression, killer. The quintet blazes through 15 Italian favorites, including all the usual suspects, e.g. "Ciao Ciao Bambino," "Volaré," "O Marie," "Tarantella Napoletana" and "Come Back to Sorrento." The recording often has a jazz feel, especially when 91-year-old Caiola plays his stinging, treble-toned single-note leads. But there's also, as you'd expect, lots of pizzicato and tremolo picking, including Pallo's tender mandolin work which decorates several tracks. Along with Pizzarelli's famed rhythm playing and Vignola's flashing fingers, it all makes for music as tasty as your mother's pasta fagioli.

Al Caiola told me the recording is all head arrangements. "Frank just passed out the sheet music," he said. But there's nothing offhanded about the recording, and the tunes are well developed and entertaining throughout. Five heads are better than one it seems, and noggins like these offer a collective 250 years of all manner of musical experience to draw from.

I do have two complaints about this opus. What, no accordion? And no "Love Theme from the Godfather" on the playlist! Please Don Lou Pallo, take note and do me these favors for Volume II.

WIN THIS CD: Chickie the Jazz Dog has a copy of *Jersey Guitar Mafia* to give away to one lucky NJJS member. To enter to win simply e-mail your name and mailing address with "Guitar Mafia" in the subject line to chickiejazzdog@njjs.org. You may also mail your information to the editor at the address listed in the publication masthead on this page. All entries must be received by May 27. 



OVERSIGHT: We failed to note the street address of the Mahwah Museum in the Les Paul exhibit piece in the April issue of *Jersey Jazz*. Set your GPS for 201 Franklin Turnpike, Mahwah, NJ 07430.

Comments?

Jersey Jazz welcomes your comments on any article or editorial.

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

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 using our code: payment@njjs.org, or mail a check payable to **NJJS** to New Jersey Jazz Society, 382 Springfield Ave., Suite 217, Summit NJ 07901; please indicate size and issue. Contact art@njjs.org or 201-306-2769 for technical information and to submit ads.

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

June: April 26 • July/August: May 26

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

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88.3 FM



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

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

Big Band in the Sky

By Sanford Josephson

■ **Red Holloway, 84, alto and tenor saxophonist, May 31, 1927, Helena, AK – February 25, 2012, Morro Bay, CA.**

Holloway was the antithesis of a purist. He was an excellent jazz musician but was just as comfortable playing rhythm & blues and jazz-rock fusion. In fact, in 1982, he told *Jazz International Journal*, “I’ll play any kind of music to make a living! I just try and figure out how I can make that particular type of music swing.”

After being discharged from the Army in the late ’40s, he played with the blues artists B.B. King and Willie Dixon and with jazz musicians such as Yusef Lateef and Dexter Gordon. In the ’50s, he performed with Chuck Berry and Aretha Franklin and, in 1963, co-led a band with the jazz organist Brother Jack McDuff that included the young guitarist George Benson. In 1969, he became a member of the house band at the Parisian Room in Los Angeles, a venue he remained at for 15 years, also serving as talent coordinator. In the late ’70s and early ’80s, he teamed with bebop alto saxophonist Sonny Stitt.

Regardless of what genre Holloway played, wrote Don Heckman, in the *Los Angeles Times*, February 27, 2012, “the powerful muscularity of his sound, combined with his propulsive sense of swing, consistently made him one of the most listenable tenor saxophonists in jazz.”

Peter Vacher of *The Guardian* (February 29, 2012), described Holloway as a “crowd-pleaser who would whip out a tin whistle from his top pocket to further intrigue and entrance his audiences.” Writing four days after his death, Vacher added that Holloway was “content to play in blues bands, bebop combos or 16-piece orchestras. Open to all musical possibilities, he adapted to the passing fashions in blues and jazz, turning his hand to playing supporting riffs behind a doo-wop group, touring internationally with the blues-rocker John Mayall or grappling with bebop’s intricacies in bandstand ‘battles’ with a fellow saxophonist, Sonny Stitt.”

Saxophonist Red Holloway celebrated his birthday performing at the Village Vanguard in New York, May 31, 1991. Photo by Mitchell Seidel.



Holloway had continued performing and touring until last October. His death was attributed to kidney failure, complicated by several strokes. He is survived by three daughters, Marsha Aregullin, Lianne Holloway and Denice Holloway-Rivers; two sons, Michael Steven and John Barry Holloway; six grandchildren; and two great-grandchildren.

■ **Gene Herbert “Joe” Byrd, 78, bassist, guitarist, May 21, 1933, Chuckatuck, VA – March 6, 2012, Annapolis, MD.** Always in the shadow of his famous brother, guitarist Charlie Byrd, Joe Byrd, nevertheless, was an integral part of one of the most popular jazz albums of all time, *Jazz Samba*. Released in 1962 on the Verve label, it featured Charlie Byrd and tenor saxophonist Stan Getz and reached Number 1 on the *Billboard* pop album charts.

Joe Byrd played both rhythm guitar and bass on that recording, which, according to Jeff Tamarkin, writing in *jazztimes.com* on March 9, 2012, “ushered in a wave of bossa nova-tinged jazz recordings, a fusion of styles that remains popular today.” Adam Bernstein, writing about *Jazz Samba* in *The New York Times* on March 7, 2012, pointed out that “the handful of supporting players — including Joe Byrd on rhythm guitar — were crucial to the understated melodic expressiveness of the recording and to capturing the delicate but rhythmically thrilling soulfulness of Antonio Carlos Jobim’s “Desafinado” and “One Note Samba,” among other songs.”

Drummer and vibraphonist Chuck Redd told *Jersey Jazz* that Joe Byrd had “the perfect bass player’s personality. He was a humble, unassuming and out of the lime-light kind of person. He really enjoyed being a team player.” Redd played with the Charlie Byrd Trio for 19 years. He was also a part of the Great Guitars group that included both

Byrds and guitarists Herb Ellis and Barney Kessel. And he would play with Joe’s own group around the Washington, DC, area. Joe, he says, “was a gentle soul. He was like a big brother to me when I first started going on the road. He was one of my mentors. He also had a delightful singing voice, reminiscent of Nat Cole and Mose Allison, and he would sing the blues with his own group and with Charlie.”

Joe Byrd was part of his brother’s group for 40 years. His widow, Elana, told *The New York Times’s* Bernstein that Joe “adored Charlie, and they got along so well. They were kind of quiet guys who understood each other. There was no rivalry whatsoever. Joe used to say he was an ensemble player. In jazz, you have to be. You can’t have a bunch of egotists.” After Charlie Byrd’s death in 1999, Joe led his own trio and recorded several albums.

Byrd was classically trained, having graduated from the Peabody Conservatory of Music in Baltimore with a degree in double

continued on page 10



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BIG BAND IN THE SKY

continued from page 8

bass and teaching. Redd remembers that, “he loved classical music, and he loved the music of Bill Evans.”

Having retired from performing a few years ago, Byrd was killed in a car crash while running an errand. Survivors, in addition to his wife, include a stepson, Jeffrey House of Washington, DC, and a brother, Jack Byrd, of Suffolk, VA.

■ **Lou Colombo, 84, trumpeter, 1927, Brockton, MA – March 3, 2012, Fort Myers, FL.** Colombo, known for his one-armed trumpet playing, so that he could wave to the audience, was described by the *Cape Cod Times* as “the heartbeat of jazz on Cape Cod for more than half a century.”

He was a favorite of both Dizzy Gillespie and Tony Bennett. In a 1988 interview, Gillespie described Colombo to Eric Jackson of Boston classical radio station WGBH as “what I would call a trumpet painter. He starts playing, and the notes keep going, but the chord keeps changing all time.” Gillespie recalled one night when Colombo invited him to play with him. “I said, ‘No, I’m not going to jump into that hot water.’ He plays with just one hand. He plays the valves with his right hand, but doesn’t hold the horn with his left hand. This guy’s amazing.”

Bennett, upon hearing of Colombo’s death in a car crash in Fort Myers, told New England Public Radio’s Tom Reney that Colombo, “was a magnificent musician. Lou was a wonderful human being, and his sudden passing is a tragedy and a great loss to his family and all who have known him.” Saxophonist-clarinetist Bob Wilber told *Jersey Jazz* that, “Russ Colombo was a superb musician, a wonderful guy who will be sadly missed.”

Although Colombo began playing trumpet when he was 12 years old, he really wanted to become a professional baseball player. After spending some time in the service in the mid-’40s, he played for the Brooklyn Dodgers and St. Louis Cardinals minor league teams from 1945-1953, but an ankle injury ended his career.

After switching to music, he toured with bands led by Benny Goodman, Buddy Morrow and Perez Prado before settling down in the Cape Cod and southern New England area. According to NEPR’s Reney, Colombo “played bars, restaurants, schools, weddings, nursing homes, public parks and jazz festivals from Falmouth to Provincetown.”

In 1983, Colombo joined a revived Artie Shaw Orchestra led by multi-reed player Dick Johnson and in 1991 released *I Remember Bobby* (Concord Records), a well-received tribute to the cornetist Bobby Hackett. In 2006, he was featured on the title track of *Stardust & Beyond* (Crazy Scot Records), Johnson’s tribute to Artie Shaw.

In recent years, he split his time between Cape Cod and Florida. He had just performed at a restaurant owned by one of his family members when his car was struck by an oncoming vehicle. He is survived by his wife, Noelle; six children; nine grandchildren; and two great-grandchildren.

■ **Mike Melvoin, 74, pianist, composer/arranger, May 10, 1937, Oskosh, WI – February 23, 2012, Burbank, CA.** His first love was jazz piano, but Mike Melvoin played and recorded with a wide variety of musical artists — from Michael Jackson and the Beach Boys to Barbra Streisand to such jazz artists as Stan Getz, Phil Woods, Peggy Lee and Joe Williams.

Melvoin was the quintessential studio musician, and he was proud of it. “Studio guys get sold short,” he told the *Boston Herald* in 2004. “There’s an innate distrust that people have that, if you do one thing, somehow that’s the authentic article, and if you do more than one thing, somehow it’s not. The truth is the great studio players are the authentic article in everything they do.”

A 1959 graduate of Dartmouth College with a degree in English, Melvoin moved to New York before settling in the Los Angeles area in 1961. He was firmly ensconced in the jazz scene there, receiving lifetime achievement awards from the Friends of Jazz at UCLA and the Los Angeles Jazz Society. He also became the first musician to be elected president of the Recording Academy, in 2003, and was nominated for a Grammy Award in 2004 for Best Instrumental Solo

for “All or Nothing at All” from his CD, *It’s Always You* (City Light Entertainment, 2003). Alto saxophonist Woods, who was featured on that album, described Melvoin to *Jersey Jazz* as “an activist, musically, politically and emotionally. He could write, play, conduct. And, give him a broom and he would clean up the studio. I believe the right word is, he was a mensch.”

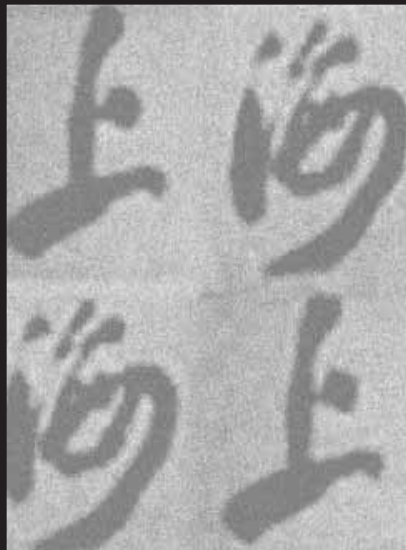
Melvoin’s musical activism was at the forefront last year when the Recording Academy made changes in the Grammy Awards structure, reducing some of the categories. He argued against the changes. According to Don Heckman, writing in the *Los Angeles Times*, February 24, 2012, Melvoin, “was especially bothered by the effect of the changes upon instrumentalists.” In a public statement, Melvoin said, “Everyone who has ever played an instrument has had the possibility of receiving recognition from the Grammy gutted. This cannot and will not stand.”

Survivors include his twin daughters, Wendy and Susannah, both singer-songwriters; four grandchildren; and his companion, actress Theresa Russell. He was separated from his wife, Sandra; and a son, Jonathan, a member of the group, Smashing Pumpkins, died in 1996 of a drug overdose.

■ **Eddie Fritz, 69, pianist, bandleader, August 3, 1942, St. Louis – February 27, 2012, St. Louis.** Fritz was a popular fixture on the St. Louis jazz scene for more than three decades. After earning a business degree at St. Louis University, he played at several clubs in the city’s then-popular Gaslight Square area in the early 1960s, eventually landing longtime gigs at the Breckenridge Inn in suburban Frontenac and the Ritz-Carlton in the suburb of Clayton. Visiting musicians such as trumpeter Cootie Williams and vocalist Nancy Wilson would often sit in with him at these venues.

Described by *St. Louis Jazz Notes* as “a versatile and technically accomplished pianist with a well-developed sense of harmony,” Fritz was dedicated to keeping jazz alive for St. Louis audiences. In 1990, he told the *St. Louis Post-Dispatch*: “Nobody’s taking care of the needs of these people, and that’s what we’re trying to do.”

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BIG BAND IN THE SKY

continued from page 10

Musicians who played with Fritz included vocalist Asa Harris, niece of the late trumpeter and “Tuxedo Junction” composer Erskine Hawkins, and drummer Dave Weckl, who spent seven years with Chick Corea. Another bandmate, St. Louis-based guitarist and educator Steve Schenkel, posted a tribute to Fritz on his Facebook page, saying, “I learned so much from Eddie. I always told him he was my teacher. The last time I saw him I told him at great length what his musicianship meant to me back when I was struggling to learn how to play.” Pauline Stark, another St. Louis pianist, described Fritz to *Jersey Jazz* as “the real deal — he played so beautifully and effortlessly ... All of the top singers hired him because he made them sound so relaxed and warm.”

Survivors include his widow, Deborah, of Eureka, MO; two sons, Eddie Fritz, Jr. of Los Angeles and Matthew Fritz of St. Louis County; a daughter, Jennifer Thissen of Wildwood, MO; two sisters, Rosemary Wilson of Little Rock, AK, and Carolyn Gleason of Des Peres, MO; and two grandchildren.

■ **Anne-Marie Moss, 77, vocalist, February 6, 1935, Toronto – February 29, 2012, New York.** A principally self-taught singer, Moss came to New York in 1960 with Maynard Ferguson’s band. She married vocalist/guitarist Jackie Paris, and they formed a duo, which lasted until their divorce in the early 1980s. She briefly sang with Dave Lambert and Jon Hendricks, replacing Annie Ross in what had been Lambert Hendricks and Ross, and she also performed with the Count Basie Orchestra.

Moss spent much of her time teaching privately and at The New School for Social Research and The Manhattan School of Music. Probably her best-known pupil is Roseanna Vitro, who has set up a website where condolences, comments, stories, etc. can be posted: www.reverbnation.com/annemariemoss.



Anne Marie Moss sings with Joe Carroll, left, and Jackie Paris, right at a Jack Kleinsinger’s Highlights in Jazz concert at New York University, May 1980. Photo by Mitchell Seidel.

■ **John Nelson, 85, engineer, NJJS charter member, Brooklyn, NY, 1927 – March 18, 2012, Morristown, NJ.** Former NJJS board member John Nelson died at Morristown Memorial Hospital after a brief illness. Born in Brooklyn, NY, John Nelson served with the Sea-Bees of the U.S. Navy during World War II. After the war, he and his wife, Nancy, lived in Summit, NJ for many years before moving to Millington and then Basking Ridge. John graduated from Fairleigh Dickinson University and was an engineer with Automatic Switch Company in Florham Park for 35 years. An avid jazz fan, John was a charter member of the New Jersey Jazz Society, serving on its board of directors and as treasurer for many years.

According to former *Jersey Jazz* editor Don Robertson, John and Nancy Nelson joined the first NJJS Board in the Society’s first year

when several members dropped out. John Nelson was the second winner of the Nick Bishop award in 1984. “I don’t know,” says Robertson, “but I expect the award was given in honor of the New Year’s Day jazz parties the Nelsons gave at their house, which exist today as the Chicken Fat Balls. John served a long spell as treasurer and board member. John and Nancy had a particular affection for, and friendship with Vic Dickenson and...other musicians.”

He is survived by his children, Glenn Nelson and his wife, Kerri, of Katonah, NY; Nancy Nelson DiSisto and her husband, Dominick, of Bernardsville, NJ, and three grandchildren.

Contributions in John’s memory may be made to The Presbyterian Church in Basking Ridge. — *Tony Mottola*

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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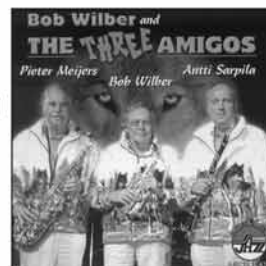
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NJPAC In The Mood for a Jazz Festival

By Sandy Ingham | Photos by Tony Graves



above: WBGO's Thurston Briscoe, Christian McBride, NJPAC's John Schreiber, George Wein; right, top: Linda Moody; bottom: Dorthaan Kirk.



Everyone was in the mood to love the late James Moody at a jazz-celebrated ceremony heralding plans for a festival named for him planned October 15–21 in Newark.

The James Moody Democracy in Jazz Festival will honor the ebullient tenor saxophonist, occasional scat singer and universally beloved Moody, who grew up in Newark and died at age 85 in December 2010. Highlights are a pair of big-name, big-ticket concerts at the New Jersey Performing Arts Center, but other events will be scattered around the city at the Newark Museum, Rutgers Institute of Jazz Studies, radio station WBGO, Bethany Baptist Church and jazz clubs.

The festival is the brainchild of NJPAC CEO John Schreiber, who met Moody in the mid-'70s when he went to work for jazz festival pioneer George Wein and was sent to Nice, France, to help run concerts there. Schreiber said Moody's love for the music, for his fellow players, and for life in general, rubbed off on everyone who knew him. "To play jazz well, you have to listen to others and share ideas," he said, attributes Moody had in spades, and qualities that make the "Democracy in Jazz" festival title apropos.

His remarks were echoed throughout the evening as guests at the NJPAC ceremony

Sandy Ingham is Jersey Jazz's roving reporter.

elaborated on various aspects of the festival.

Fittingly, Wein was front and center and reminisced about first meeting Moody in 1949 on a street in Paris at 5 AM, "a perfectly typical hour" for then-young jazz buffs. "I started laughing with him right away and haven't stopped yet. He had the greatest sense of humor; he brought joy to the music," Wein said.

Moody's wife Linda was present, expressing gratitude that Newark is paying such tribute to its near-native son. She recalled countless interviews in which Moody was asked where he'd been born and his reply was always, "I was born in Savannah but I grew up in Newark." The California-based couple often visited family here and he always had a soft spot for the city, she said.

Bassist, bandleader, composer and educator Christian McBride has been retained as artistic director for the festival and is "absolutely thrilled and honored," saluting Moody as "exemplifying what music — not just jazz — should be about."

He's lined up some of Moody's favorite players for the Friday, October 19 gala concert, *For Love of Moody: A Jazz Celebration*. George Benson, the Manhattan Transfer and David Sanborn are on board, with guest appearances by Kenny Barron,

Jon Faddis, Jimmy Heath, John Lee, Paquito D'Rivera and McBride himself.

On Saturday, October 20, *Miles Davis and Gil Evans: Still Ahead* will re-create the landmark recordings the trumpeter and arranger collaborated on a half-century ago: *Porgy and Bess*, *Sketches of Spain* and *Miles Ahead*. Terence Blanchard and Sean Jones will be the trumpeters, supported by McBride, Peter Erskine, Howard Johnson and a jazz orchestra conducted by Vince Mendoza.

On Sunday, October 21, the finalists in the brand new Sarah Vaughan International Jazz Vocal Competition will perform. Vaughan was of course another of the many illustrious Newarkers in the world of jazz, many of whom NJPAC hopes to shine a spotlight on through events like this festival.

A special treat for kids will be the world premiere of a musical, *Magic Tree House: A Night in New Orleans*, based on a renowned children's book by Mary Pope Osborne about time-traveling youngsters who are transported to New Orleans in 1911. They meet a 10-year-old Louis Armstrong and convince him to learn to play his trumpet so he can grow up to change the world. The play will be presented free at schools throughout the city. The premiere will be Saturday afternoon, October 20.

Guests at the NJPAC ceremony were entertained by a septet of 14- and 15-year-olds, the cream of the crop of students at NJPAC's Wells Fargo Jazz for Teens program and the Montclair-based Jazz House Kids. They'll be on stage at the festival, at a benefit marking Jazz House's 10th anniversary, a "Hitting the High Notes" concert on Wednesday, October 16.

A series of Sunday jazz brunches at NJPAC's new Nico Kitchen & Bar will be launched October 21 in collaboration with WBGO, the jazz station, to be broadcast live. The series will be called "Dorthaan's Place" in tribute to the woman Schreiber dubbed "Newark's new first lady of jazz," Dorthaan Kirk. The widow of Rahsaan Roland Kirk is a WBGO executive and runs the monthly Jazz Vespers concerts at Bethany Baptist.

The full festival schedule will be unveiled May 3 as NJPAC announces its 2012-13 season.





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Jazz Trivia

By O. Howie Ponder

New Jersey-Born Guitarists



We continue to mine the rich vein of artists born in New Jersey — this month with guitarists. There’s a string of great ones here, but some have gone to the Great Beyond so don’t fret if you miss a few. (A little guitar lingo, there.) *(answers on page 50)*

1. Long an NJJS favorite, and member, this Paterson-born guitarist was influenced by his guitar-playing uncles (as he has influenced his son and daughter). He got his start with Paterson’s Joe Mooney, then went to the Vaughn Monroe big band. A long time with NBC and ABC studios preceded his free-lance jazz career with Benny Goodman, Zoot Sims, Stephane Grappelli and many, many others, that continues to this day.

2. From New Brunswick, his mastery of the instrument led some to call him “the Art Tatum of the guitar.” His career got off to a late start because of drug issues and was centered on the West Coast and Europe. A favorite of Norman Granz’s, his main recording output is on the Pablo label. Need more help? His stage name was only the first four letters of his real surname.

3. He was born in Plainfield in 1913 into a musical family. His father was a professional banjo player (an oxymoron?). In his career he developed the seven-string guitar, also favored by No. 1, above. He played with the early Benny Goodman band as well as Ray Noble’s but spent most of his professional career in the Hollywood studios. He is remembered for his playing in the band in the film and TV series *Pete Kelly’s Blues*.

4. Born in Kearny, he originally wanted to play the saxophone, but when he was told he was too young (nine years old) to take the bus by himself to the teacher’s house in Newark, his father offered to teach him guitar at home instead. He was one of the most respected and busiest New York studio musicians, playing with Doc Severinsen’s *Tonight Show* band as well as serving as accompanist for Perry Como and Frank Sinatra. He’s featured on Sinatra’s 1982 “Concert for the Americas” video shown by PBS TV stations whenever they want money. Need more help? See page 6.

5. A Jersey City native, this guitarist served in the 5th Marine Division Band, which made him a stretcher-bearer on Iwo Jima. His career has been centered in the New York area in the studios as well as performing with Tony Bennett and Frank Sinatra, Senior and Junior. At 91, he’s still active.

6. “The Man of a Million Inversions,” this guitarist was born in Haledon, and took up the guitar after hearing it played by his father and uncles. He is perhaps best known for his long association with Les Paul and his Trio that played on Mondays at the Iridium jazz club. Along with Nos. 1 and 5, he is a member of the “Jersey Guitar Mafia.”

7. Called by some “the father of the jazz guitar” this Newarker began his career playing banjo with Paul Whiteman. He mixed a studio career with free-lance jazz engagements with Bix Beiderbecke, Red Nichols, the Dorsey brothers and others. He recorded guitar duets with Eddie Lang, Dick McDonough and Number 4 above, which he later reprised with George Barnes. He was the guitarist on the Garry Moore TV show and accompanied Perry Como and Jo Stafford on records.

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

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Talking Jazz

A Jersey Jazz Interview with Virginia Mayhew

By Schaen Fox

I had enjoyed Virginia Mayhew's playing for several years before I heard her CD A Simple Thank You. The cover shot struck me as especially daring: Musicians rightly worry that they may not get work if it looks like they might not make the gig, yet the cover shot clearly speaks of surviving a serious illness. This presented Mayhew as someone who is not only a dedicated and talented musician, but also a daring one. Originally from the West Coast, she has long centered her career in New York, working steadily as a sideman (or woman, as it were) and fronting her own groups. She now lives in New Jersey and has performed at NJJS events. We spoke by phone early last September.



Photo © Ulysses Beato

JJ: Thank you for agreeing to do this. Is there a topic you would like to start with?

VM: Thanks for giving me this opportunity. I'd like to talk about my new CD, the music of Mary Lou Williams; the great pianist, composer, arranger and mentor to many giants including Bud Powell, Dizzy Gillespie and Thelonious Monk. Last year, 2010, was the 100th anniversary of her birth and that was how I started thinking about this project. In March of 2010 I did a short tour of Italy with Tony Pancella, an Italian pianist. One of the gigs was a festival that wanted us to feature the music of a female jazz musician. We were talking and came up with the idea of focusing on Mary Lou Williams. I listened to over 100 of her tunes and then I transcribed my

favorite 10 and arranged them for my quartet. In May of 2010, my New York Quartet played at the Kennedy Center and worked around New York for a while. Then we recorded in December 2010. There are eight tunes by Mary Lou Williams and two tunes I wrote that were inspired by her music.

The band is Ed Cherry on guitar, a fabulous guitarist who was with Dizzy Gillespie and many others and Harvie S, my longtime and wonderful virtuoso bassist. Andy Watson plays drums. Andy has saved me on a number of occasions when, at the last minute, I needed a really swinging and musical drummer who could read anything. He was perfect for this project, which is probably the most straight ahead project I have ever done.

At the last minute, I decided to add the great trombonist Wycliffe Gordon to the recording. He just came in and, of course, played amazingly. That added another color to the music and really fired it up.

JJ: What is the cover like?

VM: The cover is a beautiful photograph of Mary Lou Williams when she was a younger woman. She was gorgeous and had a great smile. The title of the CD is *Mary Lou Williams, the Next 100 Years*. You can go to RenmaRecordings.com for more information about Mary Lou Williams and this and other projects. This elegant CD was designed by my friend Deb Lake of Veenix, LLC.

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VIRGINIA MAYHEW

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JJ: I asked about the cover because I'm especially fond of your CD covers for *A Simple Thank You* and *Sandan Shuffle*.

VM: Yep, that's Deb! She is not only a computer software creator and master graphic artist but a very creative one with great taste. I've been lucky enough to have her design all my music-related stuff since 2003.

The cover shots of *Sandan Shuffle* and *A Simple Thank You* are both by Paul Aresu, who is a top fashion photographer in New York. One of his passions is taking pictures of jazz musicians. That is how I met him and he has sort of adopted me. I am so lucky having such a great artist taking the pictures for my covers. He also took the photos for my *Phantoms* recording. I have just been so incredibly lucky with the art work on my CDs. I'm glad you enjoy them.

JJ: The *A Simple Thank You* photo of you is so special. I think it is both a beautiful photograph of you at peace but also a brave statement that you were in recovery from cancer surgery.

VM: When I had no hair, I decided to try and have as much fun with it as possible. Sometimes I went bald, and I also had a blue wig and a bright red wig. When Paul took this photo of me I knew immediately that I wanted it on the cover of my next CD. The title track of *A Simple Thank You* was written for me by Harvie S and it all worked together beautifully. A bonus was that the cover got the CD extra attention, always a good thing.

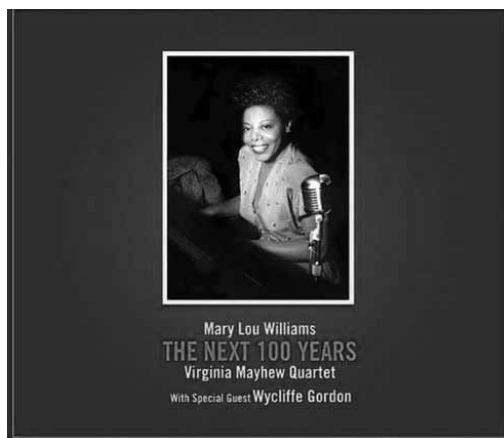
Eric Fine did a big feature article of me for *DownBeat*, and that was the cover story for *A Simple Thank You*. My *Sandan Shuffle*, the one with the karate picture on the front, had that as the story. The *Phantoms* CD, though I didn't really talk about it, was partially in response to September 11th. Most of my CDs have either an obvious or an underlying inspiration.

The cancer thing — people still ask me about that sometimes, but it is definitely something in the past. I have moved on and it seems like other people have moved on for the most part. If you want to talk about it, I'm happy to, but it is just that I'm on to the next stage of my life.

JJ: No, I just wondered if you resented the time spent on that instead of your music.

VM: No, I don't. It is often what people are interested in and hopefully, if it catches their

interest, they will also make an effort to check out the music. The thing I am really tired of is the "being a female jazz musician" business. That pretty much takes the gas out of a discussion, but people



are still interested so I answer some questions about that and try to get it to move on to something else. [Chuckles]

JJ: Really? I thought the novelty of seeing a woman jazz musician was a thing of the past.

VM: The "female question" is much less pervasive than it was 20 years ago (let alone before that!), but it still happens. I don't mind when asked that question because that is people's experience but do look forward to the day it is not an issue.

JJ: As do I. Since you mentioned September 11th, would you share any thoughts of that disaster?

VM: I was living in Brooklyn at the time and just getting ready to move out to Jersey. I was actually on a gig in Bermuda with Ingrid Jenson and a bunch of other musicians. The morning of September 11th, Ingrid called and told me to turn on the TV. I couldn't get it working so I watched with her. It was so surreal to be sitting in this heavenly place with pink sand and a beautiful hotel and watch what happened in my town. The band wasn't able to travel or get through on the phone or e-mail. We stayed in Bermuda for three or four days and eventually they got us back home.

September 11th knocked me for a loop for a while emotionally. I'll never forget that smell and everybody walking around in shock...a terrible time for everyone. That experience was yet another reminder of what my karate master Kaicho Tadashi Nakamura emphasizes, which is to appreciate each

moment of your life because you don't know what is going to happen next.

JJ: How did you become interested in karate?

VM: When I lived in San Francisco, I wanted to learn something to be able to defend myself. I tried aikido but got injured almost immediately. When I moved to New York soon after that, I was still interested in martial arts and also wanted to do something to get some exercise. I hate going to the gym. It is so boring. Living on West 19th Street I looked in the phone book and saw this place on 23rd Street. They had classes every day and at different times day, night and weekends. I was in the the New School jazz program then and said, "OK, this schedule looks good." I didn't realize that was the world headquarters for Seido Karate. The grand master was there teaching almost every day. It has been a transformative part of my life. I feel so lucky that I stumbled in there. I now have a 4th degree black belt which is unbelievable to me. [Chuckles]

JJ: Since this is for *Jersey Jazz*, please tell us about your move to our fair state.

VM: I was living in Brooklyn. The landlord raised the rent \$300 a month in one year. I looked around to see if I could buy anything, and everything was really expensive. I started looking on line and couldn't believe the prices in Jersey. Little did I know about heating and taxes; a big surprise. [Chuckles] I lived in New York 14 years. By the time I left, I didn't need the NYC energy I loved when I moved there. It started to seem noisy and dirty, and I was tired of living in one room, no matter how nice of a room it was.

It took me a while to love Jersey as much as I love it now and to not be embarrassed to say I live in Jersey. I'm in heaven having trees, space and the air is so much better here. I just love it. West Orange is so close to Manhattan. I'm only 14 miles past the Holland Tunnel. A surprising and major bonus is that a lot of great jazz musicians live in this area. Right down the street are Vic Juris, Kate Baker and Dave Stryker. Xavier Davis, Christian McBride, Melissa Walker, Victor Jones, Ed Howard, John Lee, Claudio Roditi, Don Braden, Bruce Williams and so many others are nearby.

JJ: Was our Institute of Jazz Studies at Rutgers a help with your Mary Lou Williams project?

VM: Oh Yes! Oh my God! Hank O'Neal, one of the owners of Chiaroscuro Records, introduced me to

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Tom's concerts and recordings are sparked by strong, intelligent songwriting with clear, engaging vocals and the intricate, melodic guitar work that has become his trademark. He has recorded ten albums of adult-oriented material. The New York Times calls Tom Chapin "one of the great personalities in contemporary folk music." He says: "Mine is not a traditional music, but it comes from a tradition. My musical heroes are people like Pete Seeger and Woody Guthrie who wrote and sang real songs for real people; for everyone, old, young, and in between."

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VIRGINIA MAYHEW

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Father Peter O'Brian, Mary Lou's friend and manager for many years. Peter was a huge help answering questions and making suggestions, and he directed me to the Rutgers Jazz Institute.

I went to the RJ while I was doing research for this project, and I couldn't believe how well organized and complete their collection is. I called up ahead of time and gave them the list of eight tunes I was researching. When I arrived, they had 40 big boxes of Mary Lou Williams's belongings, hand-written manuscripts and excerpts, notes written on napkins, printed sheet music, scores, lyrics and more about each tune. It was just an incredible opportunity for me to go there. I was so very impressed with the Rutgers Jazz Institute and the people who work there.

JJ: Let's back up a bit. Why did you leave your native California for New York?

VM: A lot of the people just weren't that passionate about playing. Two of the last straws were when I had my first gig as a leader. A couple of days before the gig, the bass player I had hired said, "I got another gig that pays five dollars more so I'm cancelling on you." And there weren't that many good bass players around.

The very last straw had to do with this band in which I had put in a lot of work. I had booked what was probably our best gig so far, and we got a really good critic to come by to hear the band. The piano player was drunk. And when I said it was time to go back on stage, she got on the mic and was really obnoxious. He [the critic] was disgusted and left. That was the last straw for me. Then I saw in the Musician's Union paper that the New School jazz program was starting up, and that was basically it. The situation with the band happened around Halloween. I went to visit the school in November and moved in early January. This was 1987.

JJ: Is that when you met Sherrie Maricle and joined DIVA?

VM: I'm not sure exactly when I met Sherrie. I met her fairly early on because when they were having auditions for DIVA in the early '90s, she called me up. So I already knew her by then. When that band started, it was really exciting because the level of the musicians was really high, especially for female musicians. At that time there weren't anywhere near the number of good female jazz musicians as there are now. Usually a group of all female musicians is a gimmick. Most of the woman

musicians I know don't want to be in an all-female group. Music is our priority, not playing with women. With DIVA it didn't feel like we were sacrificing the music. The music was the top priority even though for the founders the hook was that it was all female. The music and the musicians were really good, so it was fun.

Several of my closest friends I met in DIVA. That is where I met Ingrid (Jensen) who became one of my dearest friends. We have done hundreds of gigs together over the years. One thing about DIVA: it gives a lot of young women a chance that they might not have otherwise to play in a big band, travel, and make some money. Very few of the more famous big bands have women in them. Also, DIVA demonstrates to young players that females play jazz well and professionally.

DIVA has had quite a few great players: Ingrid Jensen, Leisl Whitaker, Jami Dauber, Sherrie Maricle, Tanya Darby, Claire Daly, Roberta Piket, Melissa Slocum, Sue Terry, Jill McCarron, Anat Cohen, Janelle Reichman, Karolina Strassmayer, Lisa Parrott, Tomoko Ohno, Noriko Ueda, Nicki Parrott, ...I'm sure I'm forgetting some...

JJ: Back in California you studied with Herbie Steward. How was that?

VM: I only took one lesson with him because he was, "Yeah you are on the right track; just keep doing what you are doing." I did get the opportunity to play with him in a big band — the John Coppola/Chuck Travis Big Band. That was a really great opportunity...just to sit in the section with somebody like that and hear them.

Trumpet player/composer/arranger John Coppola was my main mentor and is pretty much responsible for me becoming a jazz musician. He took me under his wing, teaching me about breathing and phrasing, lending me records and giving me opportunities to play with the best



Photo by George Kopp

players in San Francisco. He is such a great musician and person. I am so fortunate to know him. Playing in his band and hearing Chuck Travis, Herbie Steward and so many of the very top musicians in the San Francisco Bay area was also a great experience.

My other main mentor was alto saxophonist Kirt Bradford (aka Mustafa Hashim). I studied with him for several years. He had been the lead alto with Jimmy Lunceford after Willie Smith left. John Coppola suggested I study with him and he really, really helped me with

my sound, improvisation and confidence. Kirt taught me the art of how to play lead alto. There are so few people today that can play lead alto. Playing lead alto is a lot of fun, and I feel very fortunate to have learned how to do it. I got to play in a band with him for several years with him playing lead alto and me playing third alto. Then he moved away and I got to move up to play lead alto. That was a really great experience. Having a good sound and confidence has helped me all along in my career.

JJ: Did Kirt Bradford tell you any stories of his time with Lunceford?

VM: We became friends, and he told me some stories but not many. That was something I came to really appreciate. So many older musicians just keep talking about what they did in the past over and over and over; the same stories, and it gets a little boring sometimes. It is like, "Great, but what are you doing now?"

JJ: OK, when did you make the switch from alto to tenor sax?

VM: I started working for Al Grey in the early '90s, and he wanted me to play tenor. At the same time DIVA was being formed and they wanted me to play tenor. Even though I had always really loved the tenor and almost all of my heroes were tenor players, I'd never had the nerve to start playing tenor because there were so many great tenor

players. But when two different groups wanted me to play tenor I thought, "Well if somebody is going to pay me to play tenor I'll just get over my insecurities." That was the best thing that could have happened. The tenor is my voice and I really love it.

JJ: Please pardon this, but I'm a non-musician; how difficult is it to move from alto to tenor?

VM: They are very similar; the fingering over the basic range of the instruments is the same. It is not really a big adjustment physically. As far as playing it is really getting a good sound and finding your concept. I found that my improvisation was very different when I played tenor then when I played alto. I don't play a bunch of licks. Whatever instrument I play, it makes me feel different, so I play different things. I guess the biggest change was getting a good sound. That takes a minute. The alto and the baritone are E-flat concert instruments. The tenor is a B-flat concert instrument which means that all the things you know on alto, you have to learn them again in a different key to play them on tenor. Also when you finger a certain note, B for example, on tenor, it sounds different than if you played B on alto. The same fingering gives you a different pitch so that takes a little getting used to.

JJ: You have worked a lot with the great Norman Simmons. Was he at the New School when you went there?

VM: Yes he was one of the many great instructors there. When I started there, it was a very small student body. I think they were accepting everybody. They had guitar players who weren't really jazz musicians and also a lot of young players were really great. Larry Goldings, Jesse Davis and Brad Mehldau were there. Almost everybody on the faculty was a giant of jazz. Every class was so inspiring, and Norman's was one of them. I think he was there when I joined the school in 1987. I just really love his playing. My motto has always been that when I get a gig, I should start at the top of my list and ask my dream person if they would do the gig. More often than not they said yes. So I asked Norman to do some gigs and he said yes. That was the beginning of a real musical and personal friendship. Nowadays we play together in the Duke Ellington Legacy band. He has been such an inspiration, teacher and friend to me. I feel so fortunate to have him in my life.

JJ: Would you tell us about the Ellington Legacy band?

VM: I met Edward Kennedy Ellington II through karate. People kept saying, "Oh, you should meet Edward. He is a bartender at Sweet Basil (a famous club in the Village that I went to a lot)." We became friends way back when, probably '87 when I was at the New School. Eventually he and his sister Gaye decided they wanted to do something to help keep the legacy of Ellington growing and in the public eye. They didn't want to have a repertory band. They wanted new arrangements and different instrumentation. The smartest thing I've done as band leader of the Duke Ellington Legacy was to hire Norman Simmons. He is just the heart and soul of the band. He writes almost all of the arrangements, and he is such a great musician. He swings like crazy and has great suggestions for everybody in the band. Once Norman joined the band it really started to take shape. We recorded our first CD in 2008 and just recorded our second, featuring Houston Person.

I just feel frustrated that the band hasn't gotten more work. The band is really good and different from most groups that feature the music of Ellington. It's got Edward who plays guitar with the band and tells stories of when he was on the road with Duke Ellington, which is something that really makes this band special...a direct line from Duke Ellington. No other band can boast that.

Norman suggested that we have a vocalist, which is another thing that most Ellington groups don't have. We have Nancy Reed, a great singer, plus three horns, piano, bass guitar, drums and sometimes percussion. Each player is really good and has been specifically selected because they have their own sound that, I think, is right for the band. You've probably heard that Ellington said he wrote for the musicians in the band, not just for the instruments in general. For example our trombone player is Noah Bless. One of his many fortes is playing Latin music. He has played in a lot of Latin bands. A new arrangement I wrote of "Johnny Come Lately" is a Latin thing and he's got a big featured solo on that.

I think that the band succeeds in accomplishing what Edward and his sister Gaye Ellington had in mind when they conceived of the band — keeping the music out there keeping it fresh and growing. We don't have a lot of work; hopefully when we get this new CD out that will be another opportunity to get on the map. It is hard because of the economic climate, and the fact that we don't have major representation. That may have just changed. It is not a big band, but it isn't a quartet. So it costs more as far as travel expenses, hotel rooms and

salaries. This band deserves to be working. It has a lot of aspects that are very special.

JJ: I've watched Edward II for a few years, and he seems much more comfortable on stage lately.

VM: Absolutely! Edward was a guitar major when he went to Berklee College of Music. Guitar has been part of his life for a long time. I know that since the Ellington Legacy has existed, he has been practicing and studying and he has really improved. He is much more confident and capable. With the storytelling of when he was on the road with Duke, he has become so articulate and he was always charming. He saw how Ellington treated his band musicians. He always treats everybody with respect and pays the band well. He is a musician. He understands about the music.

JJ: Is there a film, play or story you feel can give us non-musicians an accurate idea of what a musician's life is like?

VM: I can't think of anything. I don't think you can make a gross generalization because everybody's experience is different. For example, a lot depends on when you lived. It is really different now than it was 30, 40 or 50 years ago. These days jazz education is a much bigger component of learning to play. The education of the players coming up now is completely different than for people from previous generations. Those guys had to drop a needle to try to learn a solo. Now you can go on the internet. Most major solos have been transcribed and you don't have to do the work. Young players can play anything. It is incredible. Their experience is different. There might be some things in common between the present and the past, like it is hard to make a living just playing jazz. [Chuckles] Most people I know do other things like teaching in addition to playing.

JJ: Do you have any souvenirs or art work you have picked up that we might see at your home?

VM: Well, I have a beautiful wall hanging from Laos, some wind instruments from Vietnam, a brass instrument from Sikkim, scarves from India. I'm not really a collector, but I have kept some of the most special things from the road.

JJ: That sounds nice. Thanks so much for taking the time for this. I have enjoyed talking to you.

VM: I appreciate your doing this; bye, bye.



Find more information about Virginia Mayhew at: <http://www.renmarecordings.com/VMindex.html>

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

NJJS Presents 2012 Grammy Winners Vince Giordano and the Nighthawks at MPAC on May 6

Fresh off winning a 2012 Grammy Award for their score for HBO's hit series *Boardwalk Empire*, the New Jersey Jazz Society presents **Vince Giordano and the Nighthawks** for an "Afternoon of Jazz" at the Mayo Performing Arts Center in Morristown on Sunday, May 6. Enjoy a blast from the big band past with the band that is renowned on the New York scene for their commitment to preserving and authentically presenting 1920s and '30s jazz and popular music.

In more than 30 years as a bandleader, Giordano has focused on recreating the sounds of early jazz and popular music. "I just love the energy of the early jazz," says Giordano. "I wanted to recapture some of that." He developed his expertise on the saxophone, bass and tuba, but he is best known as leader of the vintage band the Nighthawks, and their authentic realizations of earlier jazz performance styles. Also a big band historian and collector, Giordano has

more than 30,000 authentic original band scores in his collection that he draws from for the band's performances.

The band — originally known as the New Orleans Nighthawks — was formed in 1976. They have performed for black tie galas at the Metropolitan Museum of Art, the New York Public Library, the Waldorf Astoria, the Rainbow Room and many private parties. Vince has also played at the Smithsonian, Carnegie Hall, Lincoln Center and jazz festivals around the world.

Early appearances with Leon Redbone and on NPR's *Prairie Home Companion*, and lending his talents to Francis Ford Coppola's film *The Cotton Club*, led to Vince's working with Dick Hyman on half a dozen Woody Allen film soundtracks, including on screen as a bass player in Sean Penn's band in Allen's *Sweet and Lowdown*. The band was featured in Gus Van Sant's film *Finding Forrester*, in Martin Scorsese's *The Aviator*, Robert DeNiro's *The Good Shepherd* and



Photo by Steve Friedman

most recently in Sam Mendes's *Revolutionary Road*. JJ

Sunday, May 6 at 3 PM. Mayo Performing Arts Center, 100 South St., Morristown, NJ. All seats \$20. Tickets on sale now at www.mayoarts.org.

Newark Academy's "Chameleon" to Compete at Lincoln Center

Chameleon, Newark Academy's consistently top-rated New Jersey high school jazz band, has been selected as one of the 15 finalists to participate in this year's *Essentially Ellington High School Jazz Band Competition & Festival*. Run by Jazz at Lincoln Center, the competition is known as the Super Bowl of international high school jazz band competitions. The event takes place May 4 – 6 and will be judged by some of the top musicians in the world.

The 15 finalists will all compete at Lincoln Center's Rose Hall. Wynton Marsalis, founder of this program, will be the MC of the festivities as well as one of the three judges. The top three bands of the weekend's competition will perform with Marsalis and members of the Lincoln Center Jazz Orchestra at Avery Fisher Hall.

Newark Academy Jazz Director Julius Tolentino says, "Every year the competition receives a lot of press, being featured on the radio, jazz magazines and *The New York Times*. Last year the festival was featured on *60 Minutes*. I'm hoping we can have the support of as



many people in our N.A. community to root us on in May. The competition will also be broadcast live on a webcast. We are very proud to be the only band representing New Jersey, which hasn't been represented since the festival began 17 years ago."

This year 1,715 high schools in 19 countries received the competition's entry materials, with 111 bands entering the competition by submitting a recorded performance of three compositions.

The entries were evaluated in a blind screening by jazz education experts. JJ



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6-9PM

5/1: Pam Purvis Trio
5/8: Rio Clemente
5/15: Betty Liste
5/22: Rio Clemente
5/29: Tomoko Ohno

Fridays Jazz

7-10PM

5/4: Mickey Freeman
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Jazz in School: For Jim Fryer It's "Elementary"

In early January, Frank Mulvaney called me with the news that an elementary school music teacher in Wallington wanted a band to perform New Orleans style music at her school. I contacted Zoë Makofske, beginning a collaboration that resulted in a special experience at her school a month later.

I first played school concerts in 1984, in Easthampton, MA public schools, where I then lived. I have since led many concerts, demonstrations and workshops for students of all ages, first with Young Audiences of Massachusetts, then with the Connecticut chapter of the same nationwide organization, where I still perform with a group called the "Cool Cats." Most of my work concerns the "roots of jazz" — New Orleans, ragtime, blues, swing). I also enjoy a new Cool Cats show demonstrating the roots of Rock 'n' Roll (1940s-1970s).

Mrs. Makofske, the music teacher at Gavlak Elementary School, had put together a budget with funding from the PTA, that could just stretch to hire six musicians. The concert complemented a "New Orleans/ Mardi Gras" unit and all 630 students (grades K-6) brought their individually decorated masks to our music assembly!

The five musicians I hired for our "Celebration New Orleans Jazz Band" were excellent, a young, diverse crew who showed admirable enthusiasm considering the hour: 8am arrival/setup/rehearsal, 9:45am downbeat. When your gig the night before ends after midnight, leaving Manhattan at 7:30 am is quite a test!

I picked up Peter Anderson (reeds) and Ulysses Owens (drums) in Manhattan; Nick Russo (guitar/banjo) and Bria Skonberg (trumpet/ vocals) traveled from Queens and Brooklyn. Brian Nelepka

(tuba/string bass) was our New Jersey representative.

Principal Nancy Giambrota runs a tight ship; the children were orderly and well behaved. It's a good sign when the principal begins the assembly. As the kids filed in, I felt the surge of adrenaline and exhilaration that comes before a big show. It would be a challenge, performing for such a large, age-diverse group, especially for a "new" band brought together for just this gig. But I felt confident that it would go well.

So it did. Ulysses opened the show, emerging alone on a stage full of instruments, beginning the concert with a dramatic drum solo (a good way to grab everyone's attention), then settling into a funky New Orleans beat. Brian on bass, then Nick on guitar, then the three horns together joined the groove. We launched into "Why Don't You Go (Down to New Orleans)," a rollicking number whose vocal celebrates the experience of The Big Easy, with a singalong section which the kids enthusiastically joined.

A New Orleans parade ("Just A Closer Walk) was fun; three Kindergarteners sporting umbrellas strutted with us around the room. We "built the band" with "Saints," one instrument at a time, introducing musical terms (rhythm, harmony, melody, improvisation), and comparing a song to a story (beginning, main character, surprise events). We sang all together, then band members had a chance to "tell their own story" with improvised choruses via the traditional "Mama Don't Allow," including an audience hand-clapping chorus.

Each musician introduced themselves and their instrument, playing a short feature. This unit finished with a very special guest: Mrs. Makofske sang a



lovely "Do You Know What It Means to Miss New Orleans?"

"Tiger Rag" was one of the first jazz recordings, giving us the exciting sound of the 1920s, with the bonus of a roaring trombone. A quick trip in our musical time machine brought us back to 1860, when the awful sadness of slavery might require the consolation of a spiritual — "Nobody Knows The Trouble I've Seen." But singing the blues together lifts our spirits, especially when we sing about things that really matter: school, homework, brothers and sisters. Zoë finished the program with the band, bringing us back to New Orleans with the "Basin Street Blues."

Along the way we repeated (all together) key words and names (Louis Armstrong, second line, Scott Joplin). Entertainment and education go hand in hand! My great thanks to everyone involved who helped make this event so successful. It was a team effort — I hope we can do it again!

— Jim Fryer, 2/24/12, www.jfryer.com; Cool Cats info: <http://yaconn.org/artists/cool-cat-jazz>



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New “Jazz Club” Opens at Newark’s Oliver Street School

Story and photos by Tony Mottola

The Oliver Street School’s after school “Jazz House Kids Music Club” program was only up and running for four weeks when bassist Christian McBride, JHK’s artistic chair, stopped in for a visit in late March. But the middle school’s nascent jazzers already have a decent groove going on “Freddie Freeloader” — any tentativeness from the flute, clarinet and trumpet frontline offset by the combo’s (count ’em) three steady drummers and solid electric bassist.

McBride, a newly minted Grammy winner, is impressed. “You guys sound like one person, and like a group,” he said, adding, “You can only do both by listening, when you hear what everybody is doing. That little basic called listening brings you a long way.”

McBride asks the band’s members “Who’s seen a real acoustic bass” and, when no hands are raised, he says, “That’s all gonna change today.” He soon unveils his large bass fiddle and joins the group onstage as JHK teacher Julius Tolentino schools the kids in the basics — how to come in on a downbeat, how to take a solo (“Now, play your blues scales!”).

Oliver Street’s music teacher, Dave Watson, who helps with the new JHK program, is a believer. “Music works both sides of the brain,” he says, “It teaches discipline and that takes time.”

Oliver Street School in Newark’s East Ward is one of three city schools included in a \$125,000 initiative for an instrumental music feeder program to help bolster previously established jazz programs at Arts, Barringer and East Side High Schools.


The Oliver Street program is underwritten by the Prudential Foundation. The JHK Jazz Club at Rafael Hernandez School is funded by the Rivendell Foundation, and the program at the Abington Avenue School is supported by a grant from the Geraldine R. Dodge Foundation and individual donors. Both schools are in the city’s North Ward. Two additional schools in the West and Central Wards will be added next fall with other locations hopefully to follow.



Bassist Christian McBride joins an Oliver Street School Jazz Club band rehearsal.



Oliver students will receive weekly lessons on a musical instrument followed by ensemble playing instruction led by jazz composer and musician, Julius Tolentino. Students will also take part in related field trips and have opportunities to perform.

Jazz House Kids has been involved with Newark schools for nearly 10 years, making a \$700,000 investment in music education and performance programs at public, independent and charter schools, involving 8,000 students in grades 2 through 12. 



Emily Asher's Garden Party



Eddie Monteiro



Vanderlei Pereira



Paul Meyers



Jon Burr

Returning to the beautiful campus of the College of Saint Elizabeth in Morristown, NJ on June 16, Jazzfest stages are set to swing out with a whole world of first-class jazz. Seven bands will offer nine hours of music in three venues, alongside a large variety of crafts, jazz records, clothing, jewelry and other vendor tents — and a tasty food court.

Gates open at 11 AM, and Emily Asher's New Orleans band Garden Party (a group founded at last year's event) begins their afternoon of patio performances at 11:30. Beginning at noon bands appear simultaneously in Saint E's Dolan Performance Hall and Octagon Theater through 5:30 pm. The evening's performances by the festival's headliners take place in Dolan Hall beginning at 6:00 PM.

JAZZFEST 2012 Bands: Emily Asher's Garden Party

Trombonist and vocalist Emily Asher is a rising star on the New York music scene, leading Garden Party and The Emily Asher Quartet, and making regular appearances with Brooklyn-based Baby Soda Jazz Band.

She toured North America with the groundbreaking Mighty Aphrodite Jazz Band and Europe with New Orleans's Tuba Skinny. This past year Emily recorded and performed with Wycliffe Gordon on his Hello Pops! tribute to Louis Armstrong and performed in Nicholas Payton's Television Studio Orchestra.

Her Garden Party bandmates include Bria Skonberg on trumpet, Dan Levinson on clarinet, Jared Engle on banjo and Wycliffe Gordon on sousaphone.

Eddie Monteiro & Shades of Brazil featuring Paul Meyers and Vanderlei Pereira

Eddie Monteiro has performed classical, jazz, dance, theater and cabaret music for more than 30 years. He is the youngest honoree ever elected to the American Accordionists' Association Hall of Fame.

Eddie has performed at jazz festivals throughout the world, including NYC's JVC Jazz Festival, North Sea Jazz Festival in Holland, the Jakarta Jazz Festival in Indonesia, Sea Jazz Festival in Helsinki, the Norwegian National Accordion Competition, Sweden's Annual Accordion Festival in Ransatter and he closed the 2000 Jazz In El Tambo Festival in Punta del Este, Uruguay performing with Paquito D'Rivera, Leny Andrade, John Patitucci and Benny Golson.

Eddie also sings, both in Portuguese and English, and he will be joined by guitarist Paul Meyers and drummer Vanderlei Pereira for a program of Brazilian jazz.

A Stephane Grappelli Tribute by the Jon Burr Trio with Jonathan Russell and Howard Alden plus special guest Lynn Stein

Bassist Jon Burr has toured and recorded with many great jazz masters, including Stan Getz, Chet Baker, Horace Silver, Hank Jones, Art Farmer, Sir Roland Hanna, Dorothy Donegan, and Buddy Rich. From 1980 –1985 he toured with Tony Bennett and he

has also worked with Lainie Kazan, Rita Moreno, Barbara Cook, and Eartha Kitt, among others. Jon was a founding member of violinist Mark O'Connor's Hot Swing Trio with guitarist Frank Vignola.

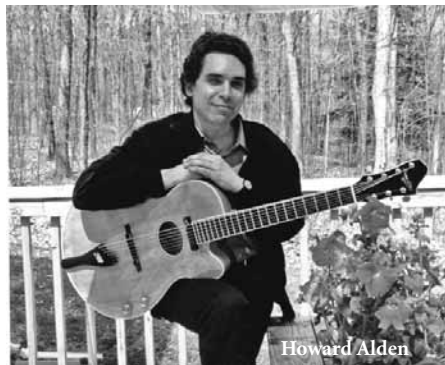
Jon spent more than a decade touring with jazz violinist Stephane Grappelli and has prepared a moving tribute to the musical legend for Jazzfest. He's joined by master 7-string guitarist Howard Alden — perhaps the most authentic interpreter of the music of Django Reinhardt, in whose group Grappelli came to fame — and the rising jazz violin star Jonathan Russell. Rounding out the group is singer Lynn Stein, who most recently in these parts wowed the crowd at Princeton's Jazzfest last year with her sassy vocals.

Harlem Renaissance Orchestra

HRO has been in existence for more than 25 years. The name Harlem Renaissance Orchestra was chosen because Harlem is the birthplace of several of its members, while the word renaissance means rebirth or revival. The band's mission is to revive the music of the Big Band Era and to preserve this music in its living form by giving recognition to its great creators: Count Basie, Duke Ellington, Louis Armstrong, Benny Goodman, Lucky Millinder, Earl Fatha Hines, Billy Eckstine, Lionel Hampton and others. The HRO is dedicated to keeping the spirit of swing alive and thriving. Whether in a live performance or educating the next generation of musicians, HRO remains a guardian of these great musical traditions.



Jonathan Russell



Howard Alden



Lynn Stein



Harlem Renaissance Orchestra

New Jersey Jazz Society
Jazzfest

**Swingadelic:
A Tribute to the Three Louies**

Jersey's own Swingadelic began in 1998 as the neo-swing movement was cresting. Upright bassist Dave Post gathered his jazz- and blues-playing friends together to play engagements at New York City's Supper Club, Swing 46 and Windows On The World.

Swingadelic has performed at Lincoln Center's Midsummer Night Swing, NJPAC, and at many festivals, including Bele Chere (Ashville, NC), MusikFest (Allentown, PA), the CD 109 Jazz & Blues Festival (Red Bank, NJ) and at NJJS's 2008 Jazzfest.

Swingadelic has released five CDs. The newest release, on the ZOHO MUSIC label, titled *The Other Duke* — a tribute to Duke Pearson — has been receiving heavy jazz radio airplay.

For their Jazzfest appearance, leader Dave Post has prepared a unique "Tribute to Three Louies" — namely, Armstrong, Prima and Jordan.

**Andy Farber's Swing Mavens
featuring Champian Fulton**

In early 1999 saxophonist Andy Farber formed The Swing Mavens. The band is dedicated to performing standards, as well as Farber's original compositions and arrangements that are reminiscent of the Royal Kings of Swing themselves: Duke Ellington and Count Basie.

The band's unique style is a blend of straight ahead jazz that draws from the best elements of the swing era to the "Rat Pack"

stylings of Frank, Dino and Sammy. Throw in some greasy gutbucket blues and you have a dancing and listening music that's fun for all. Andy and his Mavens play music from the swing era to be-bop jazz, from *The American Popular Songbook* to *Cabaret to Tin Pan Alley*. Standards and Latin as well as original compositions for dancers, listeners, and connoisseurs of all things sophisticated (and definitely all things fun). At Jazzfest the band adds singer Champian Fulton, a young woman who embraces the *American Songbook* in a very personal way. "The best new singer I've heard this year — make that several years..." says Francis Davis in *The Village Voice*.

Tony DeSare Trio

Often compared to Frank Sinatra, singer, pianist and songwriter Tony DeSare — whose third CD *Radio Show* was released by Telarc Records earlier this year — was named a "Rising Star" Male Vocalist in the 2009 *Downbeat* Critics Poll. He has won critical and popular acclaim for his concert performances throughout the United States as well as in Australia, Japan and Hong Kong.

"With his dark hair, bright brown eyes and toothpaste smile that rarely fades," raved *The New York Times*, "DeSare is one of the most promising young male performers. He is a Sinatra acolyte in his early 30s who sings Prince as well as Johnny Mercer."

According to *USA Today*, "DeSare belongs to a group of neo-traditional upstarts stretching from Harry Connick, Jr. to Michael Bubl  and Jamie Cullum. DeSare

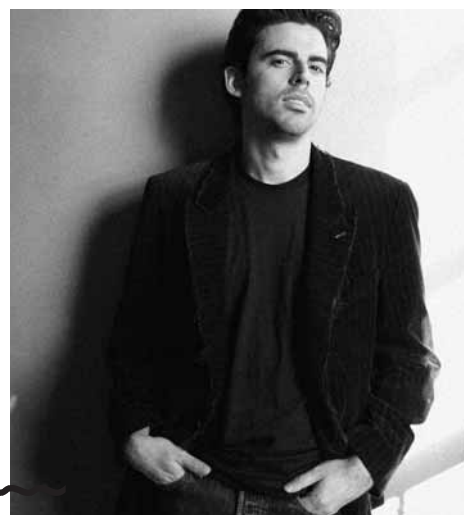
covers old and newer pop and jazz standards without smothering or over-thinking the material."

He was personally selected by Sam Arlen, son of Harold Arlen, the composer of classic songs like "Over The Rainbow," "Get Happy," and "Stormy Weather," to perform with the Duke Ellington Orchestra at Birdland for the recent Harold Arlen Centennial.

Shortly after moving to New York City in 1999, Tony was cast as the star of the long running Off-Broadway musical smash, *Our Sinatra*, in which he was praised by *Variety* for his "dapper charm."

He has performed at major jazz rooms like Birdland and the Blue Note with his quartet; posh nightclubs like the Caf  Carlyle and Feinstein's at the Regency; with his big band in concert halls like Jazz at Lincoln Center; or with a 60-piece orchestra.

**Tickets available now at www.njjs.org.
For more information
see ad on page 5.**



Two Weeks in Portland: PDX Jazz 2012

Text and photos by Fran Kaufman

A highlight of my Februarys for the past few years has been my visit to Portland, Oregon, as one of the official photographers of the Portland Jazz Festival, a two-week long musical extravaganza. This year's festival featured headliners Dee Dee Bridgewater, Roy Haynes, Branford Marsalis, Enrico Rava, Bill Frisell and Veejay Iyer, as well as an amazing array of local and regional musicians.

For sure, I'm busy day and night, as I have the privilege of hanging at conversations, rehearsals and soundchecks as well as covering the concerts. Here, a few photos from behind the scenes as well as on the concert stage.



An audience member requested that Dee Dee sing "Strange Fruit" as part of the tribute to Billie Holiday she performed at the Festival. Dee Dee, who seemed reluctant to perform the moving and deeply troubling song, reversed her decision and brought the audience to its feet.



Hearing Italian trumpeter Enrico Rava was a new experience for me. Here he is at a soundcheck. My impression? If Marcello Mastroianni came back as a jazz musician, he'd be Enrico.

A very pregnant Jenny Scheinman played beautifully with two different groups led by Bill Frisell.



The Jazz Passengers were “Reunited” at the Festival. Here, Curtis Fowlkes rehearses.



Portland native Esperanza Spalding, who was the featured artist at last year’s Festival, returned to introduce her first music teacher, the legendary Thera Memory.



Thera Memory conducts a new crop of young musicians at a concert in his honor which opened the Festival.



Young saxophonist Devin Phillips, who left his native New Orleans in the wake of Hurricane Katrina and decided to make his home in Portland, chats in the dressing room with Branford Marsalis before Branford’s performance with Joey Calderozo.



The astounding, and unbelievably 87-year-old Roy Haynes, sets up his drum set, with just a little assistance from stage manager Alex Donovan.

James Moody Scholarship Fundraiser at the Blue Note

Story and photos by Fran Kaufman | March 26, 2012



It was cold outside on the last Monday night of March, but really HOT inside the Blue Note as the friends of James Moody gathered to raise money in support of the charity which helps support music students in Newark, New Jersey.

I attended the second set, and, let me tell you, it was a party — Moody's gorgeous spirit prevailed, as his friends played and joked and repeated some of Moody's most original (and, frankly, unprintable here) puns.

We miss you Moody!



As is traditional at the Moody Fundraiser, the event closed with the audience and performers joining in a sing-along of "Moody's Mood for Love." Everyone in the room — on stage and off — gets a copy of the lyrics, and the fun begins. Here, left to right: Yotam Silberstein, Jon Faddis, Roberta Gambarini, John Lee, Holly Hoffman, Paquito D'Rivera.

The audience was so enthusiastic, it would have been impossible to keep these applauding hands out of this spirited moment: Paquito D'Rivera, drummer Akira Tana and Chris Potter.



Saxophonist Chris Potter opened the set with "Darn that Dream."



Guitarist Yotam Silberstein, vocalist Janis Siegal and bassist John Lee performing a lightning speed rendition of "Sidewinder."



Flautist Holly Hoffman, accompanied on piano by her husband, Mike Wofford, traveled from San Diego, where she and Mike are neighbors of the Moodys, to play Jobim's "Someone to Light Up My Life," which she had played at the Moody wedding reception.



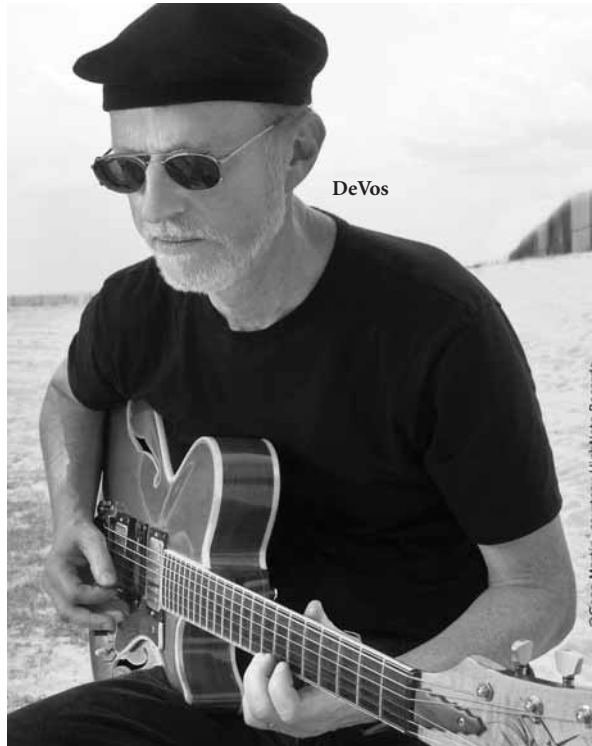
Paquito D'Rivera played a beautiful, original "Contradanza."

Luna Stage brings "Blues in the Night"

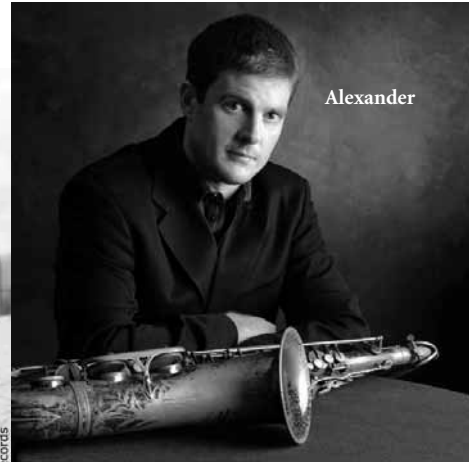
Hank Crawford and David "Fathead" Newman were saxophonists who combined jazz with blues and soul. They both played in the Ray Charles Band in the late '50s and early '60s, and they both, sadly, died within days of each other in January 2009.

Crawford, who toured with Eric Clapton, Etta James and B.B. King, once told the *Los Angeles Times*: "I found out as a young musician growing up in Memphis that if you weren't reaching people and having them tap their foot, then there was nothing happening." Newman recorded with Aretha Franklin, Natalie Cole and B.B. King. *The New York Times* described him as "a soft-spoken, sweet-toned jazz and rhythm-and-blues saxophonist who made his name in Ray Charles' bands...Mr. Newman's saxophone sound, pliant and restful but full of energy, was crucial to the Ray Charles sound..."

West Orange guitarist Bob DeVos recorded and toured with both Crawford and Newman, which seems perfectly natural because there is a heavy blues and soul element in DeVos's guitar style. He spent many of his formative years in Paterson performing with rhythm & blues bands influenced by such musicians as B.B. King, Otis Redding and James Brown.



DeVos



Alexander

William Paterson University, has received enormous critical acclaim. *Jazz Times* described him as "a wonder, a young man with a horn whose impassioned tenor saxophone is the resonant vehicle for one of contemporary jazz's most exciting and original voices." **J**

On Sunday, May 20, DeVos will be joined by tenor saxophonist Eric Alexander in "Blues in the Night," a concert celebrating the blues-tinged jazz of Hank Crawford and David "Fathead" Newman. Alexander, a graduate of

"Plays & sings with a soulfulness & brilliance that captivates. She doesn't copy anyone & doesn't need to. SHE IS THE REAL DEAL!!!" David Amram

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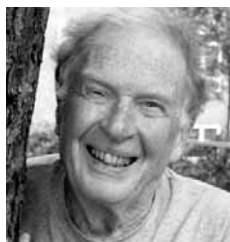
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Noteworthy

Fradley Garner International Editor *Jersey Jazz*

BUCKY'S AND JOHN'S FIRST ALBUM WITH PAUL MCCARTNEY ... 'ODDEST VENUES' FOR CHRIS HOPKINS: SWISS ALPS AND STEAMY FIJI ... BEN WEBSTER PRIZE TO DANISH PIANIST JAN KASPERSEN ... EDITOR'S MUSICAL SKILLS MUST OUT ... WILLIS CONOVER LOOKS AT 'JAZZ AND COLD WAR' IN PODCAST

KISSES ON THE BOTTOM, the album of vocal standards Paul McCartney always wanted to make with the Beatles, is the knighted guitarist-singer's first release in nearly five years. Diana Krall and members of the pianist-arranger's band back him on most tracks. *The New York Times* singled out guest guitarist John Pizzarelli's "buoyant, ukulelelike sound." Could the three leading *Times* jazz reviewers be referring to John's unmentioned father? Bucky Pizzarelli joined the band for one of the two recording sessions, after it turned out that John could only do one. Bucky went to the studio both days, "and we ended up playing together on two tracks," he told *Jersey Jazz's* Schaen Fox. Krall, her bassist and drummer were the only other players at these sessions. Violinist Andy Stein was added later, on "Paper Moon," without Bucky's knowledge. When McCartney was growing up, Bucky said, "he learned a chord from a jazz player, and he showed us the chord on his guitar." String sections were overdubbed to two of the Pizzarelli tracks.

WHAT'S THE ODDEST VENUE you've ever played? That was the hasty assignment Grammy.com gave journalist Dave Helland — who asked for help from publicist Jim Eigo — who asked me and others for leads. German-American pianist Chris Hopkins promptly responded. Chris told of setting up on a platform next to a ski slope in the Swiss Alps, where it was so cold even the pianist had to wear gloves. In 2003, his Echoes of Spring quartet was hired to play in steamy Fiji. After a record 46-hour trip with layovers, they set up on an outside stage at a beautiful oceanside hotel resort. "It was incredibly hot and so humid we could hardly move. The real fun part was the piano. Humidity had caused the wooden keys to swell up so much that many keys stuck together, and didn't come back up after playing a note. We have photos of me taking the piano apart and tying spoons and pencils to the backs of the keys to give them enough weight to come back down. Somehow, we managed to play the concert, with a fair amount of inside joking."

THE BEN WEBSTER PRIZE, Denmark's top jazz honor, is awarded yearly around March 27, the iconic tenor saxophonist's birthday, by the foundation that bears his name. This year's winner, the Copenhagen pianist and composer Jan Kaspersen, 64, accepted

the 25,000 kroner (\$4,477) prize at Jazzhus Montmartre, long Scandinavia's leading venue for world-class musicians. The club was "Frog's" second home, where he often performed and hung out with his Danish friends and visiting American players. Awarded since 1977, the prize and other initiatives are financed by Webster's royalties. The Doug Raney Quartet, led by the American guitarist son of Jimmy Raney, set pulses up for the full-house ceremony. Jan Kaspersen put together a Danish dream band for the closing set.



A "very tender, very intimate" album, says Paul McCartney's wife. Photo by Mary McCartney.

"HIGH SCHOOL COMBOS in West Hudson, take note," opened the story in the *Newark News*. "There's a trio of seventh graders in Kearny on the way up. The boys are ambitious, enthusiastic and aiming for the junior prom trade in a couple of

years." Their book had 25 tunes, though "only 15 really sound good," the guitarist said. Fast-forward 53 years: In 2012, one of those 12-year-old rock 'n' rollers, Tony Mottola, Jr., has grown up to play jazz guitar and piano — for himself. The son and namesake of yet another world-class guitarist, Tony Mottola, spends much time quietly editing and shooting fine pictures for *Jersey Jazz*. "He plays mostly pianny, in his apartment — except occasionally, Mr. Modest decides to surprise everyone and play a few bars when least expected," allows his co-editor, Linda Lobdell, adding: "He also plays guitar with sophisticated fingerings and style, but if you ask him whether he plays, he says no." Maybe it depends on who asks—and for what? Those concerned, take note. **J**

WEB HIT-OF-THE-MONTH

AMERICA'S SECRET WEAPON during the Cold War was the late Willis Conover's *Jazz Hour*, beamed on shortwave radio by *The Voice of America* across Russia and Eastern Europe. Starting in 1955 and aired nightly for over 40 years, *Jazz Hour* spawned generations of jazz musicians behind the Iron Curtain. Two veterans, Czech bassist George Mraz and Russian trumpeter Valery Ponomarev, as well as Conover, talk about the era in a 13-minute Podcast, *Jazz and the Cold War*, co-produced by Jazz At Lincoln Center. Google JALC podcasts and hear it free on iTunes.

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

NJJS Scholarship Winners 2012

Compiled by James Pansulla | Photos by Tony Mottola

The New Jersey Jazz Society awarded scholarships to several outstanding jazz students at this year's Pee Wee Russell Memorial Stomp. You'll be able to say you knew them when they got their start!

We asked each of these players to name his or her most memorable musical experience and Errold's answer was.....this one, here, today, with these musicians on this stage.



William Macirowski

bass | Rutgers University
Will is from Spotswood and is now a graduate assistant for the Rutgers Jazz Studies program. He began music lessons at age 6 and picked up the bass at age 12. His

travels with the Rutgers Jazz Ensemble have taken him to the Blue Note and to Symphony Space in New York City, and to the studios of WBGO. Will comes from a musical family and follows his older brother at Rutgers, who is now leading young musicians in the Nutley public schools.

And he credits a long list of inspirational Rutgers faculty people — among them fellow bass players Mike Richmond, Kenny Davis and Joe Macaro.



Melissa Meehan

vocals | Rowan University
Rowan is not Melissa's first collegiate jazz studies program — she attended SUNY New Paltz as an undergrad. Her mother inspired her to sing and her

brother got her started on guitar. She has toured Europe with her Washington Township High School choir. She gives a public thanks to her trio of professors from the Rowan University Jazz Studies program: Denis Di Blasio, Douglas Mapp and George Rabbai.

In all the years that this ensemble of scholarship winners has performed as the opening act at the Pee Wee Stomp, Melissa is the first vocalist to be included in the group.



Marcell Bellinger

trumpet | New Jersey City State University

A graduate of Stroudsburg High in Pennsylvania, Marcell as a junior high student started out hearing players like Dave Liebman

and Urbie Green at the Deer Head Inn and at the Delaware Water Gap Festival held every September. He's come full circle and has shared the same stage as those players for the past few Water Gap festivals.

Marcell has attended Temple University as an undergrad and is set to graduate New Jersey City's Master of Music program in May. He credits his Temple instructor and trumpeter Terell Stafford and trumpeter Joe Magnarelli at New Jersey City.



Errold Lanier, Jr.

drums | William Paterson University
Errold is a graduate of McNair Academic High School in Jersey City, is a sophomore undergrad at William Paterson. He is enjoying his immersion

in William Paterson's jazz studies program and credits professor Mulgrew Miller and percussion instructor Horace Arnold as major inspirations, along with his dad, Errold Lanier, Sr, high school music teacher Larry Puentes and drummer Ned Stroh.



Fran Kaufman photo

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

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

See what's happening—with a new photo every day—on the WBGO Photoblog.

Check out where Fran's hanging, and see what she sees, at www.wbgo.org/photoblog



Blue Notes: Centenary College Offers Third Annual Blues Show

By Frank Sole
NJJS Board Member

On Friday night, March 9, and Saturday night, March 10, Centenary College held its annual Bluesfest in the new Lackland Center on their Hackettstown campus. It might seem strange having a down and dirty blues festival at what once was a Methodist Girls' finishing school but da blues is da blues no matter where you hear it and they certainly did a great job putting this show together.

Each night was packed with a great lineup. Opening the show and the festival on Friday night was a local favorite, the Quimby Mountain Band. They put on a great show playing all original tunes with a wide range of genres spanning funk, blues, rock and reggae.

Next came the perennial favorites from New Orleans, the VooDudes, who have been around for more than 20 years. These guys have a very tight band and play a wonderful mix of New Orleans funk and blues. Closing the show this night with an all-star band was Rob Paparozzi with Bernard Purdie. Rob and the band put on a great show playing a wide range of music from classic blues to Steely Dan.

Saturday night featured Johnny Charles and Nasty Reed both of whom are inductees to New Jersey's Hall of Fame.

The festival ended on some hot notes: Rhett Tyler, a critically acclaimed world-class guitarist, and finally, the Boston-based "tour de force of horn fried blues," the one and only Roomful of Blues.



An all-star band featuring Rob Paparozzi and Bernard Purdie closed Friday night's show at Centenary College's Third Annual Bluesfest. Photo by Frank Sole.

Bria Skonberg at the Metropolitan Room

By Jackie Wetcher NJJS Board Member
and Mike Katz NJJS Treasurer

On Friday, March 16, we journeyed to lower Manhattan see trumpeter/vocalist Bria Skonberg at the Metropolitan Room, where she presented a program called "Brass and Belles." Those who attended last year's Jazzfest and this year's Stomp will, in addition to her outstanding musicianship, remember Bria as part of a hula-hoop duo with trombonist Emily Asher. Originally from Vancouver, Bria moved to Brooklyn two years ago and has been busy performing in the metropolitan area and elsewhere, including a jazz cruise where we got to know her. Primarily known on the West Coast as a trad player, she plays a variety of genres, including swing, bebop and even doo-wop. Her CD, *Fresh* — which, while not all of it is strictly jazz, we highly recommend — includes Frankie Lymon and the Teenagers' "Why Do Fools Fall in Love" as well as Janis Joplin's "Mercedes Benz." Of late Bria has been studying with legendary trumpet/cornet master Warren Vaché. She has also been working on a new CD, *So Is The Day*, scheduled for release in April.

With Ehud Asherie on piano, Sean Harkness on guitar, Daniel Glass on drums and Sean Cronin on bass, Bria presented a program of songs whose original recordings featured a trumpet solo and a girl singer, with Bria doing both parts. The numbers included "Let Me Off Uptown," originally performed by Anita O'Day and Roy Eldridge when they were with the Gene Krupa orchestra; "Comes Love" by Billie Holiday and Harry "Sweets" Edison; "That Old Black Magic," as done by Louis Prima and Keely Smith; and several selections from the Louis and Ella recordings, including "A Foggy Day" and "Moonlight in Vermont." Sarah Vaughan and trumpeters Chet Baker, Clifford Brown and Charlie Shavers, were also represented.

Between numbers, Bria spoke about all these musicians. Of particular interest was a song she performed called "High Hat, Trumpet and Rhythm," which was originally performed by Valaida Snow, an African-American trumpeter and singer who led a popular all-girl band in the 1920s and '30s. Like many black jazz musicians of that era, she worked mostly in Europe during the late 1930s, but while appearing in Denmark in 1939 she was taken prisoner by the Nazis and spent two years in a concentration camp, until she was released as part of a prisoner exchange. She returned to New York and tried to resume her career, but was never the same after this experience. She died in 1951 at the age of 48.

The program was all too short, but a very enthusiastic audience (which included our friend Dan Levinson) called Bria and the group back for an encore of "Mack the Knife" which rocked the house.

The *really* good news is that Bria and the above-mentioned musicians will be presenting this same program, in an extended concert version, at the Bickford Theater in Morristown on July 10. Be there or be square!

CD Review

**Jane Scheckter:
Easy to Remember**

By Laura Hull

Immediate Past President NJJS

Easy to Remember (DOXIE 104) is so easy to remember, and so is jazz-cabaret vocalist Jane Scheckter, whose work is well known to me and should be to you. This is Jane's fourth CD and I have been listening to it non-stop. Jane displays a wonderful sense of color and texture throughout and has a delivery that evokes the feeling that she is standing around the piano in your living room entertaining you. She has chosen a collection of tunes that suits her jazz sensibilities well, and one can only celebrate the great foundation in her rhythm section, including Tedd Firth on piano, Jay Leonhart on bass, and Peter Grant on drums. This rhythm section works so well together and, with Firth's stellar arrangements, features a 'who's who' of jazz musicians on the scene today including Bucky Pizzarelli on guitar, Aaron Weinstein on violin, Harry Allen on tenor sax, and Warren Vaché on cornet. Also invited to the party are guest artist Gil Chimes on harmonica and vocalist-pianist Tony DeSare with whom Jane sings a duet.

Jane opens *Easy to Remember* with Irving Berlin's "The Best Thing for You," a tune introduced by Ethel Merman in 1950's *Call Me Madam* on Broadway. Once you hear Pizzarelli's guitar and the Vaché and Allen's horns swinging you are instantly hooked. Next, she and Pizzarelli ease into a chorus of Ray Noble's "I Hadn't Anyone Till You" from the 1950 film *A Lonely Place*, and then the band swings into action. This is followed by Alan and Marilyn Bergman and Roger Kellaway's standard, "I Have the Feeling I've Been Here Before" which includes a moving cornet solo from Vaché. Aaron Weinstein's violin is featured on

"I Was a Little Too Lonely (And You Were a Little Too Late)," a ditty by Ray Evans and Jay Livingston introduced by Nat Cole in the 1957 film *Istanbul*. Jane takes us into the title track, "Easy to Remember," a Rodgers and Hart song which Bing Crosby introduced in the 1935 film, *Mississippi*. Duke Ellington and Bob Russell's 1944 classic, "I Didn't Know About You" is next with Jane singing a rarely-heard verse and Tony DeSare joining in this romantic tale. Moving on is Burton Lane and Yip Harburg's "Don't Let It Get You Down (Love is a Lovely Thing)" from the Broadway musical *Hold On To Your Hats* that features bassist Jay Leonhart, and following that is a swinging rendition of "Will You Still Be Mine" from Matt Dennis and Tom Adair featuring dueling strings from Weinstein and Leonhart. Next is Victor Feldman and Tommy Wolf's "A Face Like Yours," with



Jane at her most exquisite. She opens the next selection with a rarely-heard verse to Rodgers and Hart's "Where or When" followed by a swinging chorus and featuring a reflective solo by Gil Chimes on harmonica. All hands are on deck for swinging on "How Little We Know (How Little It

Matters)" from Carolyn Leigh and Philip Springer which is followed by "Stuck in a Dream With Me" a terrific song from pianist-singer-composer John Proulx and lyricist K. Lawrence Dunham where Jane is simply divine. Jane swings with optimism and enthusiasm on Jimmy Van Heusen and Johnny Burke's "Accidents Will Happen," introduced as a duet by opera singer Dorothy Kirsten and Bing Crosby in the 1950 film *Mr. Music*. Pizzarelli introduces "I'm Glad There is You," the Jimmy Dorsey and Paul Mertz classic, and Jane's vocal melody is complemented by Grant's brush

technique as the trio back her up beautifully. This next track is simply joyous with Jane and the entire ensemble swinging hard a "Along With Me," a Harold Rome tune from the Broadway show, *Call Me Mister*. Jane is again exquisite on Cy Coleman and Carolyn Leigh's "I Walk a Little Faster," and I can picture myself watching her sing this one at her next show in New York City with Firth at the piano. And, completing this excellent program is a bonus round of the Dennis/Adair "Will You Still Be Mine," featuring a variety of humorous references to modern society. In all, Jane Scheckter delivers a program of great tunes and displays her vocal versatility, with a great band featuring Firth's arrangements. Whether you prefer the swing of jazz or the storytelling of cabaret, *Easy to Remember* is just that — easy to remember. And Jane, well, she's simply hard to forget. 

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Other Views

By Joe Lang
Past NJJS President

There is always talk about the end of CDs, but you cannot prove it by the number of new albums that arrive at my home for me to review. Here are the best of this month's new arrivals.

■ **TOOTS THIELEMANS** is a jazz master of two instruments, harmonica and guitar. **Yesterday & Today (Out of the Blue – T2CD201 1052)** is a career-spanning retrospective that provides examples of both sides of his musical personality. The earliest track, "Jazz Band Ball" from 1946, finds Thielemans playing guitar in a group led by Robert De Kers. Thielemans soon came under the influence of Charlie Parker and the sounds of bebop as is evidenced by two originals recorded with his own quartet in Paris in May of 1949, "Crazy Bop" and "It Had to be 'Bird.'" Thielemans moved to New York City in 1951, and in 1952 began a six-year association with the George Shearing Quintet, playing both guitar and harmonica. Since then, Thielemans has been consistently active as a leader and as a sideman. This two-disc collection gives a taste of the many settings where he has provided his artistry. This is an impressive collection that represents an impressive career. (www.amazon.com)

■ **WOBBLE WALKIN' (Blue Duchess- 001)** is what I would simply call a fun listen. **THE DUKE ROBILLARD TRIO** is comprised of Robillard on guitar, Brad Hallen on bass and Mark Teixeira on drums. This is a tight group that knows how to swing, and inject some humor into their playing. The program consists of 13 tracks, "I Can't Believe That You're in Love with Me," "Gee Baby, Ain't I Good to You," "All of Me," "Things Ain't What They Used to Be," "You'd Be So Nice to Come Home To,"

"Hi-Heel Sneakers," "If I Had You" and "Back Home Again in Indiana," plus four Robillard originals, including the catchy title tune. Robillard is best known for his blues playing, but he has often played in a jazz context as he does on this release. The players are obviously having a good time here, and I had a good time listening to the results. (www.blueduchessrecords.com)

■ Drummer **TIM HORNER** has been a mainstay on the New York City jazz scene for quite some time, but **The Places We Feel Free (Miles High Records – 8615)** is his first album as the sole leader of a group. It has a program of 10 original tunes by Horner played in various combinations by Horner on drums and percussion, Jim Ridl on piano and electric piano, Martin Wind on bass, Mark Sherman on vibes, John Hart on guitar, Ron Horton on trumpet and flugelhorn, Marc Mommaas on tenor and soprano saxophones, and Scott Robinson on tenor saxophone and flute. Horner has written nice tunes that have strong melodies, and provide a firm foundation for the improvisational musings of his bandmates. It is unusual for an album of originals to hold my interest throughout, but Horner's pieces are immediately appealing, and offer added pleasure with repeated listening. His brief descriptions in the liner notes about the sources of inspiration for each selection make his intentions clear, and add valuable insight to what he has created. This is one of those albums that brings new rewards each time that you visit it. (www.mileshighrecords.com)

■ If you are not familiar with **OLIVER JONES**, the fabulous pianist from Montreal, you should be, and a nice introduction to his artistry is **Live in Baden Switzerland (Justin Time – 243)**, a set from May 1990. Accompanied by Reggie Johnson on bass and Ed Thigpen on drums, Jones proves that he can swing with the best of them, and has chops to spare, similar to those of his late Montreal compatriot Oscar Peterson. He is also a sensitive ballad player, wonderfully illustrated by his sensitive reading of "Emily." His get-down version of "Just a Closer Walk" is pure joy. Then there is a Gershwin medley that ranges from a taste of "Rhapsody in Blue," through several several selections from *Porgy & Bess*, and concludes with "The Man I Love," "Embraceable You," and a spirited "I Got Rhythm." The three Jones originals are well constructed, and fun to hear. From the opening

strains of "Falling in Love with Love" to the closing bars of Peterson's "Hymn to Freedom," Jones grabs your attention, and never lets it go. (www.justin-time.com)

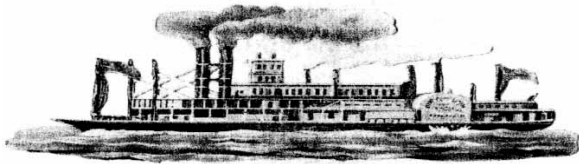
■ **LYNNE ARRIALE** is a pianist of wonderful elegance and taste. Whether playing her own compositions, pieces that are well conceived, or exploring popular or jazz standards, Arriale always brings an articulate intelligence to her playing. **Solo (Motema – 83)** is her first recorded solo outing, and is taken from a 2011 concert for the Tampa Jazz Club. Her own compositions comprise seven of the 10 selections. Most of them are of a contemplative nature, but my favorite is the whimsical "Yada, Yada, Yada." She puts her own spin on two Thelonious Monk tunes, "Evidence" and "Bye-Ya." When she addresses "What Is This Thing Called Love," there is more of Monk present than there is in her playing of his tunes. Her "Wouldn't It Be Lovely" is full of space, and a gospel feeling. She closes with Billy Joel's "And So It Goes," and it goes well, as does this entire delightful album. (motema.com)

■ Jazzhaus is a new label that will be releasing a series of CDs and DVDs that will make available on their *Legends Live* series concert material from the radio and television archives of Südwestrundfunk (SWR) Stuttgart, Baden-Baden and Mainz. The first three releases, all CDs, are now available.

Legends Live: Benny Goodman Orchestra Feat. Anita O'Day (Jazzhaus – 10174) is taken from a performance on October 15, 1959 in Freiberg, Germany. Anita O'Day claimed in her biography, *High Times, Hard Times*, that Benny Goodman was not happy with the enthusiastic reception that she received on this European tour with a mid-sized Goodman band, and that he had, by the end of the tour, cut back her part of the program to just a few songs. On this occasion, that was not the case. During this concert, she has two duets with Goodman on "Let Me Off Uptown" and "Gotta Be This or That," and is front and center on "Honeysuckle Rose" and "Come Rain or Come Shine," as well as performing a medley of "But Not for Me," "Four Brothers" and "Blues." The rest of the program features the band that backed O'Day on her vocals, one that included Goodman on clarinet, Jack Sheldon on trumpet, Bill Harris on trombone, Flip Phillips on tenor sax, Jerry Dodgion on flute, Red Norvo on vibes, Russ Freeman on piano, Jimmy Wyble on guitar, Red Wootton on bass and John Markham on drums. The operative word for this gathering is swing, and this is a group that knew how to do that. The playing is terrific, as is the sound. This is a welcome addition to my collection, and will be to yours. (www.jazzhaus-label.com)

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■ When it comes to consistency in recording quality material, **GERRY MULLIGAN** rates among those who maintained a high level throughout their careers. **Legends Live: Gerry Mulligan Sextet (Jazzhaus – 101700)** captures Mulligan and his baritone sax in the company of Dave Samuels on vibes, Thomas Fay on piano, Mike Santiago on guitar, George Duvivier on bass and Bobby Rosengarden on drums during a November 1977 gig in Stuttgart, Germany. The selections include Mulligan's "For an Unfinished Woman," "Line for Lyons," "Idol Gossip," "Night Lights," "Song for Strayhorn" and "K-4 Pacific," as well as two standards, "My Funny Valentine" and "Satin Doll." It is interesting to note that the latter tune was programmed to follow "Song for Strayhorn," Mulligan's exceptional tribute to the co-writer of "Satin Doll." For my ears, "Song for Strayhorn" is the highlight of this strong set. Any newly released material from Gerry Mulligan is to be savored, and this collection is no exception. (www.jazzhaus-label.com)

■ The third disc in this trio of releases from Jazzhaus is **Legends Live: Cannonball Adderley Quintet (Jazzhaus – 101702)**, material from a March 1969 concert in Stuttgart. Adderley is on alto sax, and is joined by Nat Adderley on trumpet, Joe Zawinul on piano, Victor Gaskin on bass and Roy McCurdy on drums. Except for two rather out tracks composed by Zawinul, "Rumpelstiltskin" and "The Painted Desert," the selections have a soul jazz feeling. Three composition by Nat Adderley, "Sweet Emma," "Oh Babe" and "Work Song," a jazz standard, stand out as being representative of the sounds that made the Adderley quintet one of the most popular groups in jazz. By this time, Cannonball Adderley had become a player who was exploring some of the newer styles that were then evolving, and the results were not always to my taste. Having Zawinul, who became one of the leading exponents of jazz-rock fusion, on the

band certainly had some influence on the road that Adderley was following. There is a lot of fine music on this album, but it will not be for those with less adventurous tastes. (www.jazzhaus-label.com)

■ Jerome Kern is one of my favorite composers. Guitarist **PETE SMYSER** has done a fine job of interpreting songs from the Kern catalog on **Jerome Kern Concert (Pete Smyser)**. Smyser recorded the album in concert at Moravian College with Tom Lawton on piano, Madison Rast on bass and Dan Monaghan on drums. He makes a program of familiar songs, "Look for the Silver Lining," "Bill," "Dearly Beloved," "Can't Help Lovin' Dat Man," "Can't Help Singing," "Make Believe," "Remind Me," "Pick Yourself Up," "The Folks Who Live on the Hill," "A Fine Romance" and "Smoke Gets in Your Eyes," seem as fresh as today as when they were first introduced. At home with any tempo, he takes his seven-string guitar on interesting adventures, supported by his sympathetic rhythm partners. This album serves as a fine example of why the Great American Songbook remains a source of inspiration for jazz musicians. (www.cdbaby.com)

■ **JANE HARVEY** first gained wide recognition for her vocals when she joined the Benny Goodman Orchestra in 1945. There followed a period with the Desi Arnaz Orchestra. Ultimately, Harvey went on to a solo career that has spanned over 60 years. Despite her lengthy career, her recorded output has been relatively limited, with most of her recordings having been out of print for many years. Through her Little Jazz Bird label, Jane Harvey is making much of this material available once again. There are five CDs in the release. (www.janeharveygirlsinger.com)

Travelin' Light (Little Jazz Bird – 1001) contains a rare album that **JANE HARVEY** recorded for the Dot label in 1959. It has been reissued on CD in Japan, but both the original LP and the CD reissue are difficult to find. This release combines the 11

continued on page 40

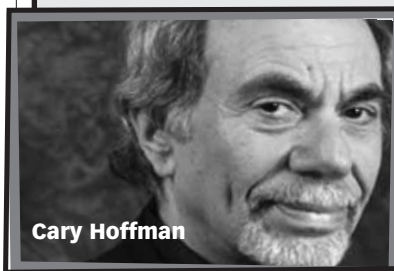


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OTHER VIEWS *continued from page 39*

tracks from the album with an equal number of tracks from other sources, including her only chart hit, "Close As Pages in a Book," a 1945 recording with Goodman. Other selections of particular interest are a rare Duke Ellington/Johnny Burke song, "A Hundred Dreams From Now," backed by the Ellington band with Billy Strayhorn on piano, released in 1960 as a single in Great Britain paired with "I'm Gonna Go Fishing," with the Don Elliott Orchestra, also included on this CD. There are also four fine tracks from the late 1940s, "Foggy River," "My Number One Dream Came True," "I Had Too Much to Dream Last Night" and "A Sunday Kind of Love," with the Page Cavanaugh Trio.

Lady Jazz (Little Jazz Bird - 1002) has as its centerpiece a 1974 album by **JANE HARVEY** that was released only in Great Britain. John Bunch on piano, Richard Davis on bass and Bill Goodwin on drums were the basic trio for the session, with Gene Bertocini or Bucky Pizzarelli on guitar, Doc Cheatham on trumpet and Don Elliott on vibes for various tracks. The program is mostly standards plus one interesting song that was first recorded by Peggy Lee, "It Takes Too Long to Learn to Live Alone." There is also a wonderful medley of "Some Other Time" and "This Time the Dream's on Me," with sole piano accompaniment by Mike Renzi. Two tracks find Harvey in the company of Dick Wellstood, Zoot Sims, Ed Polcer, Major Holly, Kenny Davern, John Bucher and Tommy Benford. These are outtakes from the 1975 album *Fats Waller Revisited*, still available on CD.

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(www.amazon.com) Also included are six tracks from Harvey's days with Goodman.

I'll Never Go There Anymore (Little Jazz Bird - 1003) is a 1964 **JANE HARVEY** album recorded in England and conducted by Ray Ellis that was originally released as *I've Been There* on Audio Fidelity. The lush string arrangements of 12 standards show off Harvey's wonderful ballad singing. The songs include "It Never Entered My Mind," "God Bless the Child," "The Music That Makes Me Dance," "I'll Never Go There Anymore," a rarity by Moose Charlap and Eddie Lawrence from the musical *Kelly*, "Ev'ry Time," "Guess I'll Hang My Tears Out to Dry," "Bye Bye Blues," "How Long Has This Been Going On," "My Ship," "Here's That Rainy Day," "The Glory of Love" and "Look At That Face." This is a lovely album that deserves to be available once again.

The Jazz Side of Sondheim (Little Jazz Bird - 1004) is a reissue of the Japanese release of **JANE HARVEY'S** 1988 *Sondheim* album, originally released with strings added, but pared down here to the original trio setting. I reviewed the Japanese reissue in the April 2010 issue of *Jersey Jazz*. If you would like to read this review, and no longer have the issue, you can go to the *Jersey Jazz* archives at our website (<http://www.njjs.org/p/JerseyJazzArchive2010.php>), and download it.

The Undiscovered Jane Harvey (Little Jazz Bird - 1005) is an olio of tracks by **JANE HARVEY** from many sources. Most notable among them are 10 tracks that Harvey recorded in 1960 with a trio led by Les Paul who had recently become divorced from Mary Ford, and was looking for a new singer. These tracks are terrific, but they were the only ones that she recorded with Paul. There is also a memorable eight-minute Harold Arlen medley with solo piano accompaniment by Ellis Larkins. The two tracks from the English single mentioned in the review above for *Travelin' Light* are also on this disc along with another track where Harvey is backed by the Ellington band, "I Ain't Got Nothin' But the Blues." There are 11 other selections also included.

■ Guitarist **GENE ESS** has previously concentrated on recording his original compositions, but on **A Thousand Summers (Simp - 111215)**, he has turned his attention toward popular and jazz standards featuring vocals by **NICKI PARROTT**. The rest of the musicians on the album are James Weidman on piano, Thomson Kneeland on bass and Gene Jackson on drums. The 10 tracks were arranged by Ees and Kneeland, and have a contemporary feeling, yet honor the source material. The selections are "I Didn't Know What Time it Was," "One Day I'll Fly Away," "So in Love,"

"The Old Country," "Charade," "East of the Sun," "Looking Back," a version of Thelonious Monk's "Reflections" with lyrics by Jon Hendricks, "All or Nothing At All," "Goodbye" and "I Will Wait for You." Parrott continues to grow as a vocalist, and is simply outstanding here. Ees is a fluid and imaginative player. Weidman comps wonderfully, and his jazz chops are considerable. Kneeland and Jackson provide superb rhythmic support. This is an appealing collection that gives a nice new perspective on some familiar material. (www.jazzgenemusic.com)

■ **Wild Women of Song (Three Handed Records - 1005)** is vocalist **PAMELA ROSE'S** tribute to the "Great Gal Composers of the Jazz Era." Rose, who has performed jazz, blues and soul music professionally for over 30 years, has most recently been concentrating on the music found on this album. Among the woman songwriters included in her program are Peggy Lee ("I Don't Know Enough About You"), Doris Fisher ("That Ole Devil Called Love"), Alberta Hunter and Lovie Austin ("Down Hearted Blues"), Maria Grever ("What a Difference a Day Made"), Ida Cox ("Wild Women (Don't Have the Blues)"), Vee Lawnhurst and Tot Seymour ("And Then Some"), Dorothy Fields ("A Fine Romance" and "I'm in the Mood for Love"), Dana Suesse ("My Silent Love"), Kay Swift ("Can't We Be Friends"), and Bernice Petkere ("Close Your Eyes"). There are also three songs with lyrics by Rose, two of them with music by the talented guitarist Mimi Fox. Austin, Fisher, Grever, Lawnhurst, Suesse, and Swift were composers; Lee, Hunter, Seymour and Fields were lyricists; while Cox and Petkere wrote both words and music. Rose does a terrific job of singing the songs, and injecting them with the appropriate period feeling. Her research for this project also led her to write a book of the same title that provides brief biographies for each of these ladies except Austin, but does include a profile of Lil Harden Armstrong. The 76-page soft cover book is also chock full of great photographs, and provides bibliographies, song lists and listening suggestions for each of the subjects of the book. A CD with several of the selection from the disc mentioned above plus a few others comes with the book. This is a wonderful project that provides a lot of information in a concise manner, and gives a listener the opportunity to taste the talents of these women, as well as that of Rose. (www.pamelarose.com)

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



Pipe Dream

By Robert L. Daniels

Composer Richard Rodgers and librettist-lyricist Oscar Hammerstein II broke with conventional musical theater in 1943 with their collaboration for *Oklahoma*. The folksy tuner had a historic run of 2,212 performances. The team followed their extraordinary success two years later with *Carousel*, *Allegro*, *South Pacific*, *The King and I* and *Me and Juliet*. In 1955 *Pipe Dream* was to rack up the shortest run of any of their musicals — 246 performances.

The musical, based on John Steinbeck's novel *Sweet Thursday* was originally offered to composer Frank Loesser, but when the producers could not secure his talents, it was suggested that Rodgers and Hammerstein might be interested. The narrative concerns the denizens of a skid row waterfront and they are a none too appealing lot, occasionally bolstered by some plaintive tunes.

Pipe Dream remains an historic curiosity piece. Bless New York City Center Encores, an annual Spring series that offer revivals of rarely seen musicals. The show has been keenly polished with the appearance of Leslie Uggams in the role of the sassy madam of a tacky brothel (the role was originally played by Wagnerian opera diva Helen Traubel, but according to a Rodgers bio, her voice had deteriorated and she could not act.) Ms. Uggams is lovely in the role and gets to sing a reprise of what is clearly the best song in the show, "All At Once You Love Her," which by today's standards would not approve of the tobacco reference: "You start to light a



Leslie Uggams and Laura Osnes appear in *Pipe Dream*. Photo by AriMintz.

cigarette, and all at once you love her."

The romantic interest is well bonded by pert Laura Osnes and a shy biologist nicely drawn by Will Chase. They serve the better moments with "Everybody's Got a Home But Me" and "Will You Marry Me?" The choreography by Kelli Barclay is spirited and a definite plus. Marc Bruni has staged the action with grit. But let's face it, Rodgers and Hammerstein had greater success with

nuns, cowpokes, children, and carnny barkers than they ever did with hookers. **JJ**

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

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By Frank Mulvaney

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JAZZ U

Princeton University, Feb. 25: Jazz Faculty "Composing in the Moment"

This was a most memorable evening of original jazz music (several premiers) by a talented, illustrious faculty quintet. The setting was the 150-seat Taplin Auditorium. A list the achievements of these musician/educators would consume a few pages, they are so overwhelming. Collectively they can be heard on hundreds of recordings, have written hundreds of published compositions, have authored more than a hundred books, have received awards and prizes to fill the wall of a large room, taught at numerous, prestigious institutions of higher learning and played all over the world in famous venues. I have six pages of notes for nine compositions and will have to abridge my narrative. The first selection was a wonderful tune by Ralph Bowen (tenor and soprano sax) called "Arrows of Light." The tempo was moderate and had a beautiful soprano sax and piano (Michael Cochrane), and a harmonic intro to which was added the guitar of Bruce Arnold. I loved the flow of the tune and the strong rhythmic pulse provided by Brian Glassman (bass) and Adam Cruz (drums). Ralph unloaded a flood of melodic notes and marvelous piano and drum solos were heard. A very satisfying amount of luscious piano/sax/guitar harmony was heard and Adam Cruz's composition "Felicity" was a good example of it. Ralph and Brian had awesome solos on this melodic piece. Princeton Jazz Program Director Anthony Branker's first of two compositions, "Unity," was up-tempo with somewhat funky samba-like rhythm. The guitar and sax harmony was delightful and solos were contributed by Bruce, Ralph and Michael in particular. It was about this time that I experienced guilt feelings because this magnificent musical art was free. Anything this good by such top-notch musicians would have cost big bucks at a NYC club. Next we had Michael's "Blues for J.G." which had Ralph carrying the melody from the outset before a rhythm change to up-tempo and swing. The piano work was masterful and Bruce's solo was superb while Brian provided the pulse and a dynamite solo. The piece concluded with inventive four-trading by the drummer and his fellow collaborators. I learned from Brian that his composition "Alexandria" was inspired by a recent trip to Egypt, which confirmed a subtle Middle Eastern flavor. Brian played a fine solo ballad out of the chute and a change to up-tempo followed. More great solos by Bruce, Ralph and Michael were heard before Adam's artful turn and an abrupt ending.

Into the second set we proceeded with Ralph's "Total Eclipse." This moderate swing seemed to be designed to facilitate improvisation rather than to make a strong melodic statement and we heard imaginative comments from one and all. I was especially impressed by Michael's piano touch on this piece. Professor Branker's "Saaremaa" had a very distinctive melody, which was entrusted to Professor Bowen to be conveyed from note one. Saaremaa is the largest island in Estonia and was the source of inspiration when

Tony visited that country as a Fulbright Scholar and visiting professor. The rhythm was hypnotic and the solos by Bruce, Ralph and Michael were scintillating. Bruce's composition "It Smarts" was real bebop stuff that relied on Ralph to carry the load in the early going. I found the melody a little elusive but the improvs were hot. Bruce allowed himself a long solo, which I thought was nothing short of phenomenal and Michael made eloquent statements as well. To conclude this amazing concert we had a catchy tune from Professor Glassman called "For Your Perusal." Technically it was a blues (he told me so) and it developed a funky feel as it progressed. I enjoyed the light-hearted vibe as Brian really got into his brilliant long improvisation. It's unfortunate that there were not more witnesses to this wonderful performance.

William Paterson University, Feb 26: Ignacio Berroa Quartet

It was about 12 years ago that I discovered the Jazz Room Series at WPU. Through it I have been exposed to scores of fabulous emerging and established professional musicians and an equal number of amazing students. Many of the students are well into successful musical careers including a young lady who has sung at the White House and toured with Beyoncé, a drummer/trombonist/pianist who just became a professor at Columbia and a blind pianist whose first album received rave reviews. The student group that opened this afternoon's program was one of the best and most unusual I've seen. The "Composer's Sextet" was anchored by two Jersey boys: bassist Adrian Moring (2010 NJJS Scholarship recipient) from Teaneck and drummer Jon DiFiore from Scotch Plains. From Texas we had Arath Corral (guitar) and Matt Marantz (tenor sax). The other guitarist, Brian Messenger, is from Arizona and altoist Josh Marcus hails from Kentucky. The first of the four original compositions, "Sinbad the Sailor," belonged to Brian. This and the other three compositions would have a unique harmonic, pleasing sound produced by the two saxes and two guitars. The tune has a Middle Eastern feel and the two-horn harmony at the start was impressive. The ensemble playing was excellent and bass and drums provided a solid rhythmic foundation for solos from Brian and Matt. Drummer DiFiore's "Imprecise" was next and he told me it had something of an experimental structure. It opened with a bold full-ensemble statement in a moderate tempo, which was followed by an impressive guitar solo from Arath. Matt contributed a warm, melodic tenor solo on this inventive composition that even non-jazz fans would enjoy. Mr. Marantz's piece was called "Daybreak." I thought this was a harmonically advanced opus and the composer soloed beautifully over Arath's expressive guitar chords. Adrian had an awesome bass solo and Mr. DiFiore became the center of attention trading fours and eights with the collective. Adrian's offering was as impressive as the rest and I could not choose a favorite. He called it "Error." The two-sax/two-guitar

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COLLEGE JAZZ *continued from page 42*

harmonic premise could be the start of something. It's both different and pleasing to the ear. I especially enjoyed the guitar duet and the alto/tenor duet and dueling while Jon interjected complimentary percussive accents throughout.

The featured professional and his group was world-class, Grammy-nominated drummer Ignacio Berroa. The gentleman came from Cuba with just a toothbrush in 1980 knowing only one musician and only a couple of words of English. Inside of a month he luckily landed a gig with Dizzy and played with Gillespie until the end in 1993. He has the distinction of being a modern bebop style drummer to come out of a Latin music culture. On that first gig Dizzy was able to communicate with him with just four hand signals. For this gig Ignacio brought along three young emerging monsters: Mike Moreno (guitar) from Houston, Jon Ellis (tenor sax) from North Carolina and Ricky Rodriguez (bass) from Puerto Rico. The first selection was unidentified straight-ahead jazz with a strong rhythmic statement. A mere glimpse of Ignacio's skill would be enough to impress anyone and convince you why he is considered to be one of the finest jazz drummers in the business. The melody was initially carried by Ricky and then turned over to John. Ignacio, who style wise reminds me of Roy Haynes, had a lot going on with his kit playing in a very complimentary way before letting loose with an attention-getting solo. The band segued into a clever and pleasant Latin piece in Danzon rhythm, the native dance of Cuba. Mr. Moreno provided splendid guitar work and John, who has released six albums, added wonderful lyrical sax lines before the fade ending. Moving on, we had a fascinating version of the jazz standard "Solar" with an Afro-Cuban treatment that John had a heck of a good time playing. Ricky contributed a dynamite bass solo and then Ignaccio blew us away with an uproarious solo and entertaining four-trading with his mates. Ignacio graciously included Ricky's composition "Surviving at Sea" in the set, a rhythmically and harmonically complex piece, which had John going it alone for 16 bars or so. Guitar and bass had their say and Ignacio had the last word.

The final selection was also not identified. Ignacio opened with an artful solo before we actually got into the up-tempo tune itself. It provided one more opportunity to showcase John and Mike's fabulous chops before Mr. Berroa sent us home with one more huge improvised solo.

**Rutgers University, Feb 28:
A Musical Tribute
to Charles Mingus**

The first part of the program presented three selections by a septet of the Rutgers jazz faculty musicians plus special guest trombonist/vocalist Frank Lacy. The group was led by Jazz Studies Chairman Conrad Herwig (trombone) and included Ralph Bowen (tenor and soprano sax), Stanley Cowell (piano), Kenny Davis (bass), Joe Magnarelli (trumpet), Vic Juris (guitar) and Victor Lewis (drums). Opening the set was Mingus's "Peggy's Blue Skylight." The three horns blended to produce wonderful harmonics. Joe quickly showed off his trumpet chops over the driving pulse generated by professor Lewis. Conrad then took the spotlight for an astounding solo and Vic followed with masterful guitar work as the piece built in intensity to a satisfying ending. "Goodbye Porkpie Hat" is another well-worn Mingus tune. This brought the very entertaining Frank Lacy to the stage to sing the story lyrics. The guy can really project and sell it. Ralph wailed brilliantly like the tune was written for him. A long and complex cadenza was led by Ralph and Frank (on trombone) with Conrad and Joe adding their voices as well. The last tune of the set was a blues known as "Hora Decubitus" ("Hour of Leisure"). This was a wickedly fast percussive number on which Victor Lewis was the main man as Mr. Lacy handled the lyrics written by Elvis Costello. Conrad and Frank did some amazing trombone dueting and dueling. Then Ralph and Joe had at it before all came together for a fabulous finish.

Between sets Sue Mingus, widow of Charles, was presented with a Lifetime Achievement Award by the New Jersey Jazz Society in recognition of her tireless efforts to preserve the musical legacy of her husband. She has created and continues to direct repertory ensembles, which present the music from the Mingus body of work. She has produced

numerous Grammy-nominated recordings with Mingus repertory bands and was a Grammy winner in 2011 for Best Large Jazz Ensemble.

The Rutgers Jazz Ensemble came on stage for the second set, opening with the rather famous "Fables of Faubus." I have heard several versions of this tune and this was by far the finest with an incredible arrangement by Steve Slagle. Dan Stark (alto), Philip Menchaca (trombone) and Tanya Darby (trumpet) delivered stunning solos but it was Frank Lacy who again stole the show with his amazing vocal. The playing by the trumpet section was exceptional. I did not have to be told that "Children's Hour of Dream" must be one of the most challenging compositions in big band repertory with much dissonance and frequent punctuation. Mr. Lacy conducted the band and rather flamboyantly so. The trumpets did the heavy lifting. Conrad said Mingus would be considered "cutting-edge" today, 30 years after his death, and the next piece, "Pithycanthropus Erectus," was iconic in the development of modal jazz. With drummer Jarret Walser in charge all the way, Guitarist Peter Park had a stunning solo and Brett McDonald (alto) had important things to say with Frank ya-yaing in the background. Frank took a plungered solo preceding an exquisite contribution by pianist Marc Stasio. "Invisible Lady" is a ballad but it didn't start out that way. Frank sang on this one, too and he sure can entertain. The piece takes on a Latin flavor towards the middle, with a solo from trombonist Philip Menchaca, eloquent comments from guitarist Jessica Ackerley and statements from tenorist James Ohn. The six trombones in on this tune created a marvelous deep mellow texture right up until its abrupt ending. The program closed with the thrilling "Boogie Stop Shuffle" at a torrid pace, and featured a terrific opening bass solo by Will Macirowski (2012 NJJS Scholarship recipient). If you are familiar with the *Spiderman* TV theme, you'll know that it's a lift of this Mingus composition. All of the horns in each section soloed one by one and then the section soloed together — cool. Not to be left out, pianist Alex Perry and drummer Dion Pearson chipped in interesting ideas before all was said and done. If you dig Mingus music you would have loved this concert. 

Caught in the Act

By Joe Lang
Past NJJS President

A NEW YORK SWING SESSION FOR JOHN BUNCH: Featuring Jay Leonhart, Bucky Pizzarelli, Harry Allen & Bill Mays

Cecilia S. Cohen Recital Hall
East Stroudsburg University |
February 6, 2012

John Bunch's widow Cecily Gemmell, affectionately known as Chips, has graciously donated music and memorabilia from John's estate to the Al Cohn Memorial Jazz Collection at East Stroudsburg University. The ACMJC is a valuable resource for jazz research, and is overseen by Bob Bush, the Collection Coordinator, and Patrick Dorian, the Music Department Liaison to the Collection.

To celebrate this exciting addition to the ACMJC, a concert honoring Bunch was held at the campus on March 25. John Bunch was a pianist of taste, elegance and creativity. One of the consistent parts of his later career, one that spanned over seven decades, was his partnership with guitarist Bucky Pizzarelli and bassist Jay Leonhart in a trio known as New York Swing. For this occasion, Pizzarelli and Leonhart were joined by Bill Mays in the piano chair once held by Bunch, and tenor saxophonist Harry Allen, for a swinging afternoon featuring some of Bunch's favorite tunes.

Things kicked off with "In a Mellow Tone," a fitting opener for a Bunch tribute, as he was a first rate interpreter of the music of Duke Ellington. I heard Bunch play many times, in various settings, and often heard him assay the jazz waltz by Fats Waller, "Jitterbug Waltz." The version on this occasion would have made Bunch give out with one of his

warm grins. It was then back to the world of Ellingtonia for another song frequently played by Bunch, "Isfahan." Allen gently presented the haunting melody, and Pizzarelli's solo interlude was oh so beautiful. Mays performed a rambunctious take on James P. Johnson's knuckle-bender "Carolina Shout," and the set closed with "Lester Leaps In" with Allen bringing a Lestorian feeling to the moment.

After a short break, the cats were back with "Four Brothers," featuring a terrific bit of wordless vocalizing from Leonhart.



New York Swing alums, Bucky Pizzarelli (guitar) and Jay Leonhart (bass), were joined by pianist Bill Mays and tenor man Harry Allen at a tribute to the late pianist John Bunch at East Stroudsburg University. Photo by Bob Weidner.

Pizzarelli lovingly played the theme to "Laura" before the others added their talents to this memorable David Raksin melody. Leonhart spoke briefly about the various types of venues that New York Swing experienced, and noted that they would occasionally play entire sets consisting of one long medley of Ellington-associated tunes. They gave a taste of what he meant by stringing together "C Jam Blues," "Mood Indigo," "Satin Doll" and "It Don't Mean a Thing (If It Ain't Got That Swing)." The results were dazzling. "Honeysuckle Rose" was another New York Swing staple, and also a tune that audiences have come to expect when Pizzarelli is present. They played it, and, as usual, wowed the crowd.

Having Mays on piano gave a different, but no less enjoyable, dynamic to the group, as

did Allen's presence. Mays gave occasional nods to the unique pianistic approach of Thelonious Monk. Interestingly, Ellington, who influenced Bunch's musical aesthetic, was also an early influence on Monk. Towards the latter part of Ellington's career, however, there evolved frequent instances where his playing had absorbed some of the Monkian characteristics. These connections demonstrate how interrelated so much of the world of jazz is.

When the music ended for this afternoon, there was a wonderful feeling of together-

ness between the audience and the players. Those who attended were ready to experience some first rate jazz, and the players seemed to feed off of the enthusiasm of the crowd. Their playing was marked by exceptional musicianship, and the active senses of humor possessed by this superbly compatible quartet of great jazz musicians.

MANHATTAN SCHOOL OF MUSIC JAZZ ORCHESTRA Stan Kenton Big Band Retrospective

John C. Borden Auditorium | NYC
|March 2, 2012

Stan Kenton Big Band Retrospective was the second of two concerts by the Manhattan School of Music Jazz Orchestra paying tribute to the music of Kenton (December 15, 1911 – August 25, 1979) the big band leader whose centennial year is being celebrated by many jazz organizations.

For the first part of this program, Justin DiCioccio, Chair of the Jazz Arts Program at MSM and conductor of the MSMJO, selected a variety of selections from the Kenton book to demonstrate the breadth of the band's music.

Kenton's theme song, "Artistry in Rhythm," was played in many variations over the years. To open this concert the MSMJO played the version called "Artistry Jumps," a hot version of the tune. Kenton often

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CAUGHT IN THE ACT

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introduced Afro-Cuban sounds into his book, and Bill Russo's "23° North, 82° West," one of the most popular of these numbers, was played with spirit by the MSMJO. Another frequent style employed by Kenton was his use of material that can best be described as tone poems. Here the MSMJO nicely executed "Opus in Pastels."

Pete Rugolo's arrangement of "Love for Sale" illustrated the way that the Kenton band often brought fresh and unusual approaches to Great American Songbook material. Grandiosity was another frequent characteristic of the Kenton book, and the title of "Concerto to End All Concertos" speaks to this aspect of Kenton's vision. Through the years, the Kenton band was loaded with outstanding soloists, and "Dynaflow," once a feature for the alto sax of Art Pepper, is a nicely swinging example of how Kenton took advantage of the

individual strengths of his players, a trait that he shared with Duke Ellington.

During his later years as a leader, Kenton continued to expand his band's musical horizons, and one of the arrangers to whom he frequently turned was Hank Levy, a man who wrote charts that often employed unusual time signatures. His take on "A Time for Love" is one of his more straight ahead arrangements, a lovely and haunting version of this beautiful Johnny Mandel ballad.

There were certain numbers that were favorites with the Kenton enthusiasts that usually found their way into Kenton's concerts. One was "The Peanut Vendor," originally arranged for the band by Kenton and Rugolo, but a selection that over time evolved into a free flowing blowing session for the cats on the band. The MSMJO members had a ball playing on the tune.

Kenton usually closed his first sets with "Intermission Riff," and the MSMJO followed this tradition.

Throughout the opening set, the MSMJO displayed great musicianship, and played these difficult charts with precision, and an enthusiasm that reflected the leadership of DiCioccio. The soloists were impressive, with trumpeters Josh Gawel and Mike Davis, trombonist Jon Hatamiya, drummer Jake Goldbas, pianist Angelo DiLoreto, and the entire sax section comprised of Cam Collins, David Kajar, Jonathan Ragonese, Frank Fontaine and Jonah Parzen-Johnson contributing outstanding interludes.

For the second set, the album *Contemporary Concepts*, a favorite of many Kenton fans, that featured Bill Holman's creative arrangements of six standards, "What's New," "Stella By Starlight," "I've Got You Under My Skin," "Cherokee," "Stompin' at

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the Savoy” and “Yesterdays,” plus Gerry Mulligan’s chart on his own tune, “Limelight,” was the center of attention. Holman was, and remains one of the outstanding arrangers ever on the big band jazz scene. His contributions to this album have remained among the most favored by fans of the Kenton oeuvre, with “Stompin’ at the Savoy,” an imaginative reconception of this Swing Era classic, a chart that remained in the Kenton book ever afterward.

It was wonderful to hear the MSMJO bring these selections to life once again. I have heard them played at many Kenton themed concerts over the years, and these performances stand tall among those that I have witnessed.

DiCioccio is to be commended for keeping the Kenton flame alive. His talented students appeared to be having a grand time playing this music, and the audience had an equally grand time enjoying their artistry. It was a fitting tribute to the memory of one of the true giants of big band jazz.

SUSIE MEISSNER

Metropolitan Room | NYC | March 25, 2012

Susie Meissner brought trumpeter Joe Magnarelli, tenor saxophonist Greg Riley, pianist John Shaddy, bassist Lee Smith and drummer Tim Horner, and a program of terrific standards to the Metropolitan Room for an impressive display of her jazz influenced vocalizing.

Meissner is equally comfortable with ballads and quicker tempos. She opened with a medium swing take on “All the Things You Are,” and a bouncy “How About You.” Shaddy set up “Skylark” with a sensitive piano line that gave Meissner a nice springboard for her thoughtful reading of Johnny Mercer’s memorable lyrics. With sole support from Smith’s bass, Meissner gave a bluesy 2 AM feeling to “I’m Just a Lucky So and So,” a treat that was sandwiched between two classic Cole Porter tunes, “You’d Be So Nice to Come Home To” and “Everything I Love.”

Jobim’s “Meditation” showed that Meissner has a nice way with bossa nova song material. Irving Berlin’s question song, “How Deep Is the Ocean,” a song of deep commitment contrasted nicely with Meissner’s beautiful reading of the recognition of the downside of love expressed in “Detour Ahead.” The next two songs also presented a contrast, this time between the breakneck speed of the arrangement for “I’ll Remember April,” and the pensive setting for “In the Wee Small Hours of the Morning.” She closed with peppy versions of “Just Squeeze Me” and “Day By Day,” the one by Paul Weston and Axel Stordahl with lyrics by Sammy Cahn.

There was a lot of fine music packed into Meissner’s set. Her singing was on target throughout; infusing each selection with the jazz sensitivity that seems to flow naturally from her. The band was right there with her on each number. Magnarelli is a wonderfully lyrical player on trumpet or flugelhorn who showed great imagination on his solos, and played sensitive fills behind Meissner’s singing. Riley, who has been on both of Meissner’s albums, is also a fine improviser who lets his sense of humor find its way into his playing. Shaddy, Smith and Horner formed a rhythm section that always had things moving ahead in a way that was totally supportive of Meissner’s vocalizing. All the pieces fit together for a satisfying set of fine songs well sung by Meissner, and well played by her stellar band. □

Strolling the Stratosphere with Herbie Hancock

NJPAC | Friday, March 23, 2012

By Linda Lobdell Co-Editor Jersey Jazz

Photo by Tony Graves



You can’t know what to expect at a Herbie Hancock concert, because he’s always pushing boundaries, never static. This evening was very much like a stadium rock concert, with the volume turned way up on solo drummer Trevor Lawrence, bassist James Genus walking on, then Lionel Loueke on guitar adding a layer. UNESCO Goodwill Ambassador, multi-Grammy-winner Hancock received an extended standing ovation from longtime devotees before playing a note. Looking happily energetic and confidently youthful, and letting his creative impulses flow for a nearly three-hour performance, keyboard innovator Hancock moved through genres as he swiveled from the acoustic grand piano to a Mac, to a digital keyboard, slung on a keytar or clipped on mics and headphones to create multi-layered effects. His banter gave insights into his musical explorations. “Our youngest member, the drummer, he’s the most trouble. He likes to make potholes inside potholes...you try to climb out of one and you fall into another one.” Lionel Loueke, says Hancock, “plays otherworldly music. Let’s call it ‘universal.’ He writes hard music, like one called ‘Seventeens.’ Sounds innocuous but it has 17 beats. I combined it with ‘Watermelon Man’ — sometimes we’ll slip in the 17th beat and I’m not gonna tell you when.” “Astronauts in the stratosphere have to wear a special outfit to protect them,” says Hancock as he suits up with electronic gear and sings “Come Running to Me” in expansive harmony with himself. Additional highlights were a solo Loueke playing and singing in African language, with synthesized harmonies making him sound like a whole village sighing, clicking, telling a story. Later, harmonicist Gregoire Maret and Hancock played off each other powerfully, creating soaring riffs and crescendo upon crescendo the likes of which I’ve never heard. □

Ol' Doe Eyes is Back

By Mitchell Seidel

When the Beatles hit America in the early 1960s, they signaled a new era in popular music. A British group with roots in American rhythm and blues music, their work, anchored by the songwriting strengths of Paul McCartney and John Lennon, radically changed the way people viewed popular music. What's often overlooked in all this is the four young men who grew up in postwar Britain were exposed to popular music of an earlier era through dancehalls, skiffle bands and family get-togethers. Some of this was occasionally reflected in their own work, but most of it was dismissed as lesser novelty materials.

Of the Lennon-McCartney duo, Paul's sensibilities were more light and melodic; not only was he the "cute" Beatle your sister could bring home to the folks, he was also the one most likely to charm them with some clever ditty while avoiding testy political discourse.

This is by way of introducing McCartney's latest album, "Kisses on the Bottom," an homage to standards of the '30s and '40s that includes some jazz heavy hitters in the studio groups. The album takes its name from a line in "I'm Gonna Sit Right Down and Write Myself a Letter," one of the tunes that the former Beatle performs on the disc.

The Tommy LiPuma-produced album is certainly well-crafted and carefully assembled, perhaps too much so. The tunes, such as "Ac-Cent-Tchu-Ate the Positive," "It's Only a Paper Moon," "Inch Worm" and "Always" are treated like delicate crystal that McCartney's afraid of breaking. The pacing is moderately slow and slower, which only serves to exaggerate the jowly quality of McCartney's



septuagenarian voice. It's obvious that he's not really familiar enough with the older tunes to fully invest himself in the performance. Although the instrumental backing of Diana Krall, John and Bucky Pizzarelli, Anthony Wilson and Christian McBride helps to buoy the music and give it a heap of jazz street cred, McCartney often seems like he's only read the lyrics for maybe the third or fourth time.


However, when he performs his own new material on the album, "My Valentine" (which seems to give a stylistic nod to "My Funny Valentine") or "Only Our Hearts" (see "I'm in the Mood for Love"), or even the more R&B tinged "Get Yourself Another Fool," with Eric Clapton guesting on guitar,

McCartney sounds much more natural and confident in his singing. In these cases he doesn't seem so careful in enunciating each word and as such presents a much more relaxed groove. They're not just words on a

sheet; you sense some real emotion behind them.

Recorded mainly in sessions in New York and Capitol Records studios in Los Angeles, the sessions will never remind anyone of Frank Sinatra or Nat Cole. McCartney doesn't have the vocal chops he had 50 years ago. But that's not the real problem here. Aside from childhood memories or some warm-ups with Lennon, McCartney doesn't really have any sort of performing history with this material. Should he ever attempt to do a second volume of this stuff, I'd suggest more woodshedding on the older material so he seems more comfortable with it. At times I'm reminded of the 1960s when singers like Ella Fitzgerald tried to cover Beatles material with questionable results. Interestingly enough, though, McCartney is probably better suited to tackle the work of an earlier generation of pop than Fitzgerald was going "modern" with rock.

The album probably won't thrill hard-core McCartney or Beatles fans, but its cuts will undoubtedly find a permanent place in the "mystery singer" portion of swing jazz radio programs. Jazz fans may pick it up as a curiosity before trading it in on the latest John Pizzarelli Jr. album.

That said, I can hardly wait for Ringo Starr's tribute to Louis Prima. 

March Jazz Social Jay Leonhart: Words and Music

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

Jazz bassist and songwriter Jay Leonhart is never far from a quip. “Thanks for that intro,” he responds to Frank Mulvaney’s laudatory remarks before his March 18 show at Shanghai Jazz. “It’s like a nice eulogy.” Then without delay he launches into his trademark number, “It’s Impossible to Sing and Play the Bass” — a proposition he routinely disproves with his unique presentations of tunes that, at times, seem like an odd mashup of Gilbert and Sullivan patter songs and Jack Kerouac and David Amram coffeehouse beat poetry collaborations.

He digresses for a brief history of the double bass — created, he explains, by medieval inventor Gasparo de Salo (about whom he’s written a song) — “to play the low notes.” Soon after its creation, “the locals started making bass jokes.”

Most of his songs are about the bass, Jay explains, although things in the news catch his attention, noting he’s read a recent article about drunken fruit flies. “That’s a natural for me; I’m working on it.”

But back to the bass, as Jay extols the trials of putting a “Bass Aboard a Plane.”

*If you want to cause a problem
If you want to cause some pain
Simply go down to your local airport
And try and put a bass upon a plane*

(He admits this situation did not apply to the legendary bassist Milt Hinton. “All the airlines knew Milt Hinton. He could put an elephant on a plane.”)



Photo by Tony Mottola

Perhaps not coincidentally for a much traveled musician, plane flights figure prominently in some of his best known tunes, including an anxious flight through a snowstorm from New York to Washington, DC, running late to a Mel Tormé gig, and a chance encounter as Leonard Bernstein’s first-class seatmate for a cross-country flight.

“That’s your ‘San Francisco,’” singer Tony Bennett assured Jay regarding the latter tune — “Me and Lenny.” But, says a rueful Leonhart, “the trouble is young people don’t know Leonard Bernstein today.

And so it went for the better part of two hours as the bassist/singer offered a string of his “greatest hits.” One standout, “Louis Bellson,” recounts an unlikely appearance by the great jazz drummer and his band, with Leonhart on bass, at a society dance at the Pierre Hotel, where a persistent and loudly

dissatisfied patron accosts the bandleader... “Play some Lester Lanin now! I can’t dance a foxtrot to this crap.”

In his 1959 Loyola High School yearbook, Jay Leonhart was named “The Most Witty” in his class. Apparently he’s still at it. **J**

You can learn more about Jay at www.jayleohart.com. There are music videos available at Jay’s YouTube channel, along with those of the musician opining on subjects as diverse as global warming, credit default swaps and the ups and downs of Carmelo Anthony and the NY Knicks — all rendered from various locales including his Upper West Side apartment, his car and a bench in Central Park.



From the Crow's Nest

By Bill Crow

An internet friend, Colin, sent me a story he heard from the British jazz tenorman and clubowner Ronnie Scott: "I tried teaching myself to play guitar at one time. I'd get home about 3 AM and start playing my little D-minor to A-seventh exercise. It was enough to send anybody crazy. One morning there was this thumping on the floor above, because the guy upstairs couldn't take it any more.

When I got up later that morning, I found a note that had been pushed through my letterbox from this neighbor. It went on about not understanding how a man of my intelligence could make this dreadful twanging noise in the middle of the night.

I knew the chap to nod to...he's okay. He's a lecturer of economics somewhere. So I put a note through his door apologizing for the disturbance, but explained that I had Andres Segovia staying in the spare bedroom.

Next morning, back comes another note to say it was "an honor and privilege to be waked up at 3 AM by Señor Segovia, and would I please pass on his best wishes to the maestro."

■ Roger Post was on a gig at the Jewish Home for the Elderly in Fairfield, Connecticut. Pianist Arnie Gross led the group through a number of traditional songs, and was surprised that Roger, a jazz drummer, played all the music correctly. He said, "I didn't know you could play Jewish drums!" Roger replied, "I don't. They're Ludwig!"

■ Maria Schneider's band was at the Jazz Standard. A piece called "Bombshelter Beast" began with Scott Robinson playing a weird opening solo cadenza on a small, hand-held photo-optical theremin that makes otherworldly electronic sounds. While Scott made his bizarre warbles, Jay Anderson leaned over to Ingrid Jensen and said, "I hear he plays really good Dixieland, too!"

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

JAZZ TRIVIA ANSWERS

questions on page 16

- | | |
|------------------------------|---------------|
| 1. Bucky Pizzarelli | 5. Al Caiola |
| 2. Joe Pass (né Passalacqua) | 6. Lou Pallo |
| 3. George Van Eps | 7. Carl Kress |
| 4. Tony Mottola | |



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

Mr. Arthur Abig, Millburn, NJ
 Mr. George Bassett, Ewing, NJ
 Mr. John Becker, Whippany, NJ
 Mr. John Bianculli, Highland Park, NJ
 Mrs. Edmund W. Bilhuber, Madison, NJ
 Mr. Jim Blucker, Kewanee, IL
 Mr. Frederick Born, Hewitt, NJ *
 Mr. John Burns, Bridgewater, NJ *
 Dr. & Mrs. Lennart Carlson, Parrish, FL
 Ms. Kate Casano, Jackson, NJ
 Ms. Alison Collins & Warren D. Larson, Wharton, NJ
 Mr. & Mrs. Raymond Cuneo, Jr., Ocean Grove, NJ *
 Mr. & Mrs. Ted Curson, Montclair, NJ
 Miss Donna Cusano, New York, NY *
 Ms. Susan Dumais, Florham Park, NJ
 Mr. Martin I. Engel, Kendall Park, NJ
 Mr. Don Fagans, Clinton, NJ
 Mr. & Mrs. Herman Flynn, Somerville, NJ
 Mr. & Mrs. Vito Gallo, Summit, NJ
 Mr. Robert Gerber, Mendham, NJ
 Joseph & Patricia Giannone, Wayne, NJ
 Lois Gold, Somerset, NJ
 Mr. Stan Greenberg, Sloatsburg, NY *
 Mrs. Sandy Grossman, Springfield, NJ
 Mr. Carmen Irvolino, Woodridge, NJ
 Mr. & Mrs. Ray Keown, Mt. Arlington, NJ
 Dr. Howard Kessler and Judith Kramer, Short Hills, NJ *
 Mr. Joe Lang, Chatham, NJ
 Peter Lin, Whippany, NJ
 Mr. & Mrs. Joseph Lo Bianco, Englewood, NJ
 Ms. Linda Lobdell, Newark, NJ *
 Mr. Peter Mackersie, Short Hills, NJ
 Mr. Tony Mottola, Montclair, NJ
 Mr. & Mrs. John O'Leary, Hackettstown, NJ
 Mr. & Mrs. Scott Porter, Madison, NJ *
 Stephen Schwartz, Bronx, NY
 Ms. Lori Sferrino, Livingston, NJ
 Mr. John C. Sherman, Jr., New York, NY *

Mr. & Mrs. Thomas Shutkin, White Mills, PA *
 Ms. Sandra Simpson, Hillsborough, NJ *
 Mr. Don Jay Smith, Lebanon, NJ
 Dr. Arthur A. Topilow, Wayside, NJ
 Mr. & Mrs. Elliott Tyson, Piscataway, NJ *
 Mrs. Barbara Warshaw, Montville, NJ
 Mr. Fred Weber, Blackwood, NJ
 Richard and Judy Weisenfeld, Mahwah, NJ *
 Mr. & Mrs. Henry G. Wilke, Pittstown, NJ
 Joe & Sue Youngman, Hackettstown, NJ

New Members

Peggy Burke, Morristown, NJ
 George D. Cochran, Creskill, NJ
 Richard Filippone, Livingston, NJ
 Dave & Linda Fosdick, Mineral, VA
 Mr. Dave Harris, Fanwood, NJ
 Elise & Elliot Levine, West Orange, NJ *
 Mr. & Mrs. Wendy & Greg Matthews & Doyle, Bethel, CT
 Ms. Kim Rippard, Chatham, NJ
 Ms. Ruthann Saenger, Mendham, NJ
 Nicholas Verdi, South Plainfield, NJ
 Mr. Scott Weaver, Butler, NJ
 David Will, Bloomfield, NJ
 Royce and Doug Wintz, Morristown, NJ

Founding Member



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Some special offers for NJJS members are late-breaking — so please send your e-mail address to 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.

LauRio Jazz

Featuring
The swinging songs of Broadway

Laura Hull

Rio Clemente



Ed Wise



Brooks Tegler

For free artists information package with DVDs contact:

John & Virginia Bell *ARTIST ADVOCATES*

50 Palace Drive, Gettysburg, PA 17325

Phone: 717-334-6336 E-mail: vjbell50@comcast.net

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

Generations of Jazz (our Jazz in the Schools Program)

Jazzfest (summer jazz festival)

Pee Wee Russell Memorial Stomp e-mail updates

'Round Jersey (Regional Jazz Concert Series):

Ocean County College Bickford Theatre/Morris

Student scholarships American Jazz Hall of Fame

Member Benefits

What do you get for your dues?

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

■ **FREE Jazz Socials** — See www.njjs.org and *Jersey Jazz* for updates.

■ **FREE Film Series** — See www.njjs.org and *Jersey Jazz* for updates.

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

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

Join NJJS

MEMBERSHIP LEVELS Member benefits are subject to update.

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

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

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

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

■ **Supporter (\$75 - \$99/family)**

■ **Patron (\$100 - \$249/family)**

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

■ **Angel \$500+/family)**

■ **Corporate Membership (\$100)**

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

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

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

at **973-366-8818** or membership@njjs.org

OR visit www.njjs.org

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

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

'Round Jersey

Morris Jazz

The Bickford Theater
at the Morris Museum

Morristown, NJ 07960

Tickets/Information: 973-971-3706

"Sidney Bechet was the undisputed the king of the soprano saxophone and also one of the most innovative and original clarinetists in jazz," according to NPR. "He brought an unequaled energy, clarity and verve to his chosen instruments." Bechet was in the second "class" of inductees into the American Jazz Hall of Fame. His career was divided between periods in the US and France, and his expertise was also divided between clarinet and soprano sax. It is difficult, in fact, to listen to the latter instrument without thinking about Bechet. So memorable and distinctive is his music that a major jazz-presenting organization in NYC — The Sidney Bechet Society — is named after him.

Joe Midiri will pay tribute to Sidney Bechet by playing both instruments at a concert on Monday evening, May 7. He'll be backed by Paul Midiri also playing two instruments, drums and trombone.

Dan Tobias contributes cornet or trumpet, with Pat Mercuri on guitar and Ed Wise on string bass. This is the Midiri Brothers' standard group that is making such a hit on the festival circuit. "Every one of their sets (seven in all) ended with a standing ovation," writes Greg Crosby, reviewing their Pismo Beach appearance. "Not cursory, polite little standing ovations. I'm talking about jumping up out of your seat, screaming, hooting, and whistling, standing ovations." Come prepared!

Following them on Monday, May 21 is a Leaderless Quartet, so called because there are four top names, yet nobody dominates. Each of the members has star stature and is a leader in other settings. Brought together just for this occasion, they are all familiar to jazz fans due to prior Jazzfest, Chicken Fat Ball and, of course, Bickford performances.



You'll hear James Chirillo playing guitar, Harry Allen on tenor saxophone and Rossano Sportiello at the piano, with Laura Hull singing the tunes that have lively lyrics to go with their haunting melodies. All four have been headliners on this stage, and all have strong followings within NJJS, thus no hard sell is required. This is a rare opportunity to hear them together though, and

experience the creativity that emerges when accomplished jazz players interact freely, without the structure of an organized group.

With the warmer weather comes the Bickford's Jazz SummerFest, with nearly-weekly concerts over three months. Stride pianist Neville Dickie returns early this year to open the festivities on June 4, followed by the Anderson Twins (with Jon-Erik Kellso, Kevin Dorn and others) presenting their riveting program of Artie Shaw material on June 18.

Two back-to-back specials close the month.

Dan Levinson brings his New Millennium All Stars (Gordon Webster, Molly Ryan, Kevin Dorn and more) to celebrate the 95th anniversary of recorded jazz (jazz, perhaps?) on June 25, followed the next day (a Tuesday) by "Boogie Bob" Seeley playing solo "industrial strength" piano.



Bria Skonberg brings together a special band on Tuesday, July 10 to celebrate the music of famous trumpet/vocal pairings (example: Louis and Ella), then the powerhouse Jordan Thomas Orchestra swings in on July 16, paying tribute to the centennial of Stan Kenton...and then some. The next day (another Tuesday!) belongs to the Dixie Crackerjacks, a most delightful group from Holland. The South Shore Syncopators return on July 23, a large group playing the hot dance music of the 1920s, using a radio show format. Randy Reinhart brings along his own stellar assembly to close the month on July 30.

Allan Vaché arrives on Tuesday, August 7 with a Benny Goodman tribute to recognize the Palomar Ballroom appearance that launched the Swing Era. The closer is a second Big Band, in this case Full Count, returning on August 13 with another program of assorted swing favorites and obscurities from their 5000 tune book. When ordering tickets, if you want to make it an even dozen summertime concerts, inquire about the new Blues Series event on June 11 that may interest jazz fans too.

Jazz For Shore

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

Tickets/Information: 732-255-0500

Randy Reinhart can be depended upon to both fill a room and delight an audience, although he has more opportunities to do this in the northern part of the state. He'll bring his specially assembled group downstate on Wednesday evening, May 30 to follow up on the joyous reception he got last year, when he substituted with the Atlantic City Jazz Band here.

Writer Will Friedwald describes Randy as a player "who coats every tune on this winning program of trad and swing standards with a tone so sweet and burnished that listening to it makes you feel like you're eating ice cream."

"The ensemble cohesion is superb and the solos brilliant," adds clarinetist Steve Barbone, himself a band leader. "It just doesn't get any better than this." Randy's extensive fan club would agree.

His partners in this particular venture will be Herb Gardner playing trombone, Ehud Asherie at the Yamaha grand piano, Ken Salvo on banjo and guitar and Brian Nalepka on string bass. Each is an accomplished player and, with Randy at the helm, it should be a very special evening.



Randy Reinhart

The summer schedule gets a bit more intense, starting out with **String of Pearls** on June 13. This is the vocal trio that has thrilled Bickford audiences with their interpretations of Andrews, Boswell and McGuire Sisters material, along with some really lively solos. "These harmonizing women, **Holli Ross**, **Jeanne O'Connor** and **Susan Halloran**, don't just sing the songs of old," writes our own Andrea Tyson. "They reinvent and reinvigorate them with their own style, with well-placed scatting, delightful harmonizing and their unique stage presence." Their first appearance for MidWeek Jazz, they are backed by their own instrumental trio.

Guitar icon **Bucky Pizzarelli** follows on June 27, and as always it is advisable to reserve your seats well in advance. This is especially true this time, since he will be joined by violinist **Aaron Weinstein** and bassist **Jerry Bruno**. Great music, of course, but their lighthearted banter is precious, disguising the fact that Bucky is 86, and neither the oldest nor youngest in this trio.

Save some additional dates during the summer, when the shore area population and MidWeek Jazz audiences both increase. Trumpeter **Al Harrison** brings his acclaimed **Dixieland Band** back on July 11 following an enthusiastic reception last year. The **Vaché Brothers** (that's **Warren Vaché** on cornet, **Allan Vaché** on clarinet) return on August 8, followed closely by **The Jazz Lobsters Big Band** on August 15. Early buyers get the best reserved seating. 

'Round Jersey

'Round Jersey concerts are produced by Bruce M. Gast in conjunction with the New Jersey Jazz Society. Performance photos by Bruce Gast.



The Institute of Jazz Studies at Rutgers University– Newark is the largest and most comprehensive library and archive of jazz and jazz-related materials *in the world!* — a valuable resource for jazz researchers, students, musicians and fans. The archives are open to the public from 9 AM – 5 PM Monday through Friday, but please call and make an appointment.

Institute of Jazz Studies, Rutgers, The State University of NJ
John Cotton Dana Library, 185 University Avenue, Newark, NJ 07102
 Web site: newarkwww.rutgers.edu/IJS 973-353-5595

calendar:

JAZZ RESEARCH ROUNDTABLES

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

free roundtables

■ watch for future listings beginning in September

CONCERTS/PERFORMANCE

Newark Jazz Legacy Concert Series, Dana Room, Dana Library, 2-4 PM Rutgers-Newark (free admission) 973-353-5595

free concerts

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

■ Watch for new season of free concerts.

JAZZ FROM THE ARCHIVES

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

on WBGO radio

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

■ **May 6** – Jazz From Fifty Years Ago: Join host Vincent Pelote as he plays recordings made by his favorite artists in the year 1962.

■ **May 13** – Don't Pass On This Joe!: Tad Hershorn samples some of the recordings from guitarist's Joe Pass's illustrious career.

■ **May 20** – Adventures of a Jazz Baron: Dan Morgenstern's guest is Fradley Garner, translator-editor of the recently published memoirs of Timme Rosenkrantz (1911-69), who recorded, presented, photographed and hung out with jazz royalty.

■ **May 27** – "2 Pianos, 4 Hands, Part 3": Join host Bill Kirchner as he continues his survey of piano duos such as Dick Hyman and Dick Wellstood, Brad Mehldau and Kevin Hays, Benoit Delbecq and Andy Milne.

■ **June 3** – TBA – Joe Peterson

■ **June 10** – Queen of the Big Band Singers: Featured with Artie Shaw, Benny Goodman and Harry James, Helen Forrest merits more attention from jazz fans, says host Dan Morgenstern.

■ **June 17** – Remembering Wes: Vincent Pelote pays tribute to guitarst Wes Montgomery on the 44th Anniversary of his death by playing newly discovered recordings from his early years in Indianapolis.

■ **June 24** – Raving About Rava: Trumpeter Enrico Rava's music is examined by host Bill Kirchner.

Somewhere There's Music

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

We continually update entries. Please contact editor@njjs.org if you know of other venues that ought to be here.

Allendale

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

Asbury Park

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

TIM MCLOONE'S SUPPER CLUB

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

Bayonne

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

Bernardsville

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

Bloomfield

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

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

Brooklawn

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

Buena Vista

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

Byram

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

Cape May

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

MAD BATTER

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

BOILER ROOM, CONGRESS HALL

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

MERION INN

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

Cherry Hill

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

Clifton

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

Closter

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

Cresskill

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

Deal

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

Dover

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

Edgewater

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

Englewood

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

Fairfield

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

Garwood

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

Glen Rock

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

Hackensack

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

STONY HILL INN

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

Highland Park

PJ'S COFFEE
315 Raritan Avenue
732-828-2323
Sunday 1–5 PM Somersett Jazz
Consortium Open Jam

Hillsborough

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

Hoboken

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

PILSENER HAUS & BIERGARTEN

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

Hopewell

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

Lawrenceville

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

Little Falls

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

Linden

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

Lyndhurst

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

Madison

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

Mahwah

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

Manalapan

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

Maplewood

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

Manville

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

Mendham

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

Metuchen

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

Montclair

CHURCH STREET CAFÉ
12 Church St.

FIRST CONGREGATIONAL CHURCH

40 South Fullerton Ave.
973-744-6560

PALAZZO RESTAURANT

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

RICHIE CECERE'S

2 Erie Street
973-746-7811

SESAME RESTAURANT & JAZZ CLUB

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

TRUMPETS

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

Moorestown

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

Morristown

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

THE COMMUNITY THEATRE

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

HIBISCUS RESTAURANT

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

HYATT MORRISTOWN AT HEADQUARTERS PLAZA

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

THE SIDEBAR AT THE FAMILISHED FROG

18 Washington St.
973-539-9601
www.familishedfrog.com/
thesidebar

ST. PETER'S EPISCOPAL CHURCH

70 Maple Avenue
973-455-0708

SUSHI LOUNGE

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

Mountainside

ARIRANG

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

Mount Holly

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

Newark

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

BETHANY BAPTIST CHURCH

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

NEWARK MUSEUM

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

NJPAC

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

THE PRIORY

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

SKIPPER'S PLANE STREET PUB

304 University Ave.
973-733-9300
www.skippers
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://nbpj.org or 732-640-0001
for dates/times

MAKEDA ETHIOPIAN RESTAURANT

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

STATE THEATRE

15 Livingston Ave.
732-246-7469
www.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://nbpj.org for dates/times

New Providence

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

Newton

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

North Arlington

UVA
602 Ridge Road
Friday 7:00 PM
Adam Brenner

North Branch NEW ORLEANS FAMILY RESTAURANT

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

Nutley

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

Oakland

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

RUGA'S

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

Pine Brook

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

Plainfield

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

Princeton

MCCARTER THEATRE
91 University Place
609-258-2787

MEDITERRA

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

SALT CREEK GRILLE

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

WITHERSPOON GRILL

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

Rahway

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

UNION COUNTY PERFORMING ARTS CENTER

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

Raritan

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

Red Bank

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

"JAZZ IN THE PARK"

Riverside Park
732-530-2782

Ridgewood

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

Rumson

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

Sayreville

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

Seabright

THE QUAY
280 Ocean Ave
732-741-7755
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://nbpj.org or 732.640.0001
for dates/times

Somerville

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

South Brunswick

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

South Orange

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

South River

**LATAVOLA CUCINA
RISTORANTE**
700 Old Bridge Turnpike
South River, NJ 08882
732-238-2111
www.latavolacucinanjan.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

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

Watchung

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

Wayne

**WILLIAM PATERSON
UNIVERSITY**
300 Pompton Road
973-732-2371
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.jbrewpubs.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 the Priory in Newark, 4/27 **DAILLE KETTRELL**
(composer/pianist); 5/4 **MADAME PAT TANDY**;
5/11 **ROSALIND GRANT** (vocalist with a twist on
jazz standards); 5/18 **JAN CARDEN** (smooth and
easy vocals)

MICKEY FREEMAN at Hibiscus 5/4 from 7 -
10PM.

At Trumpets, Montclair: 4/28 **DON BRADEN &
KARL LATHAM**; 4/29 **JOHN EHLIS ENSEMBLE**
FEATURING MIKKO INNANEN; 5/5 **JUDI
SILVANO**

In New Brunswick, 5/3 **THE LEE HOGANS GROUP**
at Makeda; 5/24 **THE RALPH BOWEN QUARTET**
at Makeda; 5/31 **THE STAFFORD HUNTER
QUARTET** at Makeda

Also visit Andy McDonough's njazzlist.com



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