

Jersey Jazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 40 • Issue 7
July/August 2012



Jazzfest 2012 Brings it All Together

**Jersey Jazz
coverage
begins on
page 30.**

Eddie Monteiro shared his musical universe, playing and singing at New Jersey Jazz Society's 2012 Jazzfest at the College of St. Elizabeth in Morristown. Photo by Lynn Redmile.

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Prez Sez

By Frank Mulvaney President, NJJS

School is out and from what I can gather there will be more jazz and blues to be heard at outdoor venues this summer than ever before, and almost all of it will be free to the public. Many of you will already have taken advantage of the revival of the Red Bank Riverfest in the first weekend of June, which for me has marked the official beginning of summer. There is an amazing amount of music at the northern Jersey shore with festivals scheduled for Long Branch, Middletown, Point Pleasant and Asbury Park. There will also be weekly concerts on Thursday nights in Keyport and Long Branch and on Sunday nights in Long Branch. Up north there will be festivals in Augusta, Somerville, and Morristown. Downtown Westfield, as it has for years, will have four different bands playing in four different locations every Tuesday night beginning the first week of July. Some of the most well known singers and musicians on the scene can be enjoyed for the cost of gas to get there. Westfield has about 50 eateries that do very well on Tuesday nights in July and August.

■ Plans are moving ahead nicely to celebrate the 40th anniversary of the NJ Jazz Society with an All-Star Jam and Reception at the magnificent concert hall at Drew University

on Sunday, November 4. We are planning on having 16 to 20 musicians and singers that you know and love performing in four groups of fours and fives. This event will benefit our scholarships and in-school programs, which are our largest discretionary expenses. The Society has not needed to run a fundraiser in a long time, but its financial cushion has been dangerously depleted by 35% just since Jan 1, 2009 due mainly to non-fulfillment of sponsorship, as well as rising administrative costs (like insurance), magazine publication costs and a decline in advertising revenue. It might surprise you that the Society receives very little in the way of donations. You will see promotion for this historic event beginning with the September issue of this magazine.

■ We are committed to building strategic alliances among the disparate segments of the New Jersey jazz community. Many jazz fans are not fully aware of what is going on with organizations like the New Brunswick Jazz Project, The Jazz Arts Project (Red Bank) and the Jersey Shore Jazz and Blues Foundation. Check out the media notices and support their events.

■ I have been promoting college jazz for six years but have not convinced very many that

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

FREE Film Series...Now on THURSDAY nights at 7 PM at Library of the Chathams. Resume in September. See calendar page 3 for details. Best of all? Free, free, free...invite your friends.

FREE Jazz Socials...ongoing. resume in September. 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*!

they are missing out on some great stuff. The New Jersey Association for Jazz Education (NJAJE) does a fantastic job of promoting jazz in the school systems by running large and small jazz ensemble competitions. This year's three division winners were Bridgewater-Raritan, Princeton Studio and Newark Academy. I attended the large school finals and was awed by the quality of the performances. Our state is blessed by so many amazing, talented and dedicated music educators.

■ I was fortunate to be able to be able to attend a program at the United Nations that was part of the celebration of the first International Jazz Day on April 30. Two panels of scholars and notable musicians made presentations in five different languages on their personal perceptions about the role of jazz in bridging

communities and cultures and how music can help "unlearn" ingrained intolerance. The program also included a screening of a new documentary film, which retells the universal story of jazz with particular focus on its migration to India. It seems there is a bit of controversy about the origin of the first International Jazz Day. Documentary evidence has been found that in 1991, D. Michael Denny, an NJJS director, conceived and promoted International Jazz Day to be celebrated each year on the fourth Sunday of June. At this point it is unknown why the idea was not institutionalized. Perhaps the full story will be told at a later time in this publication.

I hope to see you often this summer at the many outdoor events especially Tuesday nights in Westfield. JJ

Matching Gifts to NJJS

Corporate matching gifts really add up!

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

**Jersey Jazz is an NJCSPJ
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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 September 27
FREE FILM — *TBA*
Library of the Chathams
214 Main St., Chatham 7 PM

Sunday October 14
JAZZ SOCIAL — *TBA*
Shanghai Jazz
24 Main St., Madison
3 – 5:30 PM

Thursday October 25
FREE FILM — *TBA*
Library of the Chathams
214 Main St., Chatham 7 PM

Sunday November 4
NJJS 40th Anniversary
All-Star Jam and Reception
Drew University, Madison

NJJS Calendar

Thursday November 15
FREE FILM — *TBA*
Library of the Chathams
214 Main St., Chatham 7 PM

Sunday November 18
JAZZ SOCIAL
Sherrie Maricle
Shanghai Jazz
24 Main St., Madison
3 – 5:30 PM

From the Desk of Chickie the Jazz Dog

And the winner is...

Chickie the Jazz Dog is pleased to announce that the winner of *Jersey Jazz's* May "Win This CD" contest is NJJS member John Viola of Blauvelt, NY. John receives a copy of *Jersey Guitar Mafia*, featuring guitarists Frank Vignola, Bucky Pizzarelli, Al Caiola and Lou Pallo.



☐

Jazz Trivia

By O. Howie Ponder

(answers on page 55)



Three Siblings

By Howie's count there are seven groups of three siblings who are/were also jazz artists. There's also one group of four brothers (there's a song there, somewhere) that we all know about, but they don't count here.

Howie has given you their first names — see if you know their surnames. If Howie has missed any, please let him know at jazztrivia@njjs.org.

- | | |
|------------------------------|-------------------------|
| 1. Jimmy, Percy and Albert | 5. Hank, Thad and Elvin |
| 2. Darius, Chris and Danny | 6. Joe, Pat and John |
| 3. Jack, Charlie and Norma | 7. Wes, Monk and Buddy |
| 4. Hubert, Ronnie and Eloise | |

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

NJJS Launches New Patron Level Benefits

The New Jersey Jazz Society is a non-profit organization with a number of ambitious programs and a finite level of resources. Event ticket sales and member dues cover only a fraction of our expenses, making it necessary to find sponsors and partners to help us make ends meet. Your donations in excess of basic member dues are a great way of partnering with us, and very much needed.

In an effort to encourage higher-level memberships, New Jersey Jazz Society has defined several new categories of benefits for such donors.

Fan (\$75 – 99): acknowledgement in *Jersey Jazz*

Jazzier (\$100 – 249): acknowledgement in *Jersey Jazz*, 1 Pee Wee Stomp ticket plus preferred, reserved seating

Sideman (\$250 – 499): acknowledgement in *Jersey Jazz*, 2 Pee Wee Stomp tickets, 1 Jazzfest ticket, plus preferred, reserved seating at both events

Bandleader (\$500+): acknowledgement in *Jersey Jazz*, 2 Pee Wee Stomp tickets, 4 Jazzfest ticket, plus preferred, reserved seating at both events

Please consider making an extra donation in one of these amounts, or an amount of your choosing. Donations are tax-deductible to the full extent of the law. For more information, contact Caryl Anne McBride at membership@njjs.org or call 973-366-8818. To make a donation right away, send a check to NJJS, c/o Mike Katz, 382 Springfield Ave., Suite 217, Summit, NJ 07901 or call him at 908-273-7827.

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AUGUST 16: Jack Wilkins & Jon Burr

AUGUST 30: Jerry Bruno & Al Caiola

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ET4 performed a program of Louis Armstrong Hot Five and Hot Seven sides to a stunned but impressed Jazzfest audience. "A really fine crew," raved Trad jazz purist Bruce Gast, who has booked the quartet for a Bickford Theater show in October. "Get your tickets early, they don't get to this side of the Milky Way very often," Gast added. Photo by R2D2.

CORRECTION: The photograph of Don Robertson and Sonny Igoe on page 23 of June's *Jersey Jazz* was incorrectly dated. The photo was taken in 2010.

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.

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NJJS Deadlines The deadline for submission of material for upcoming issues is as follows:
September: July 26 • October: August 26

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

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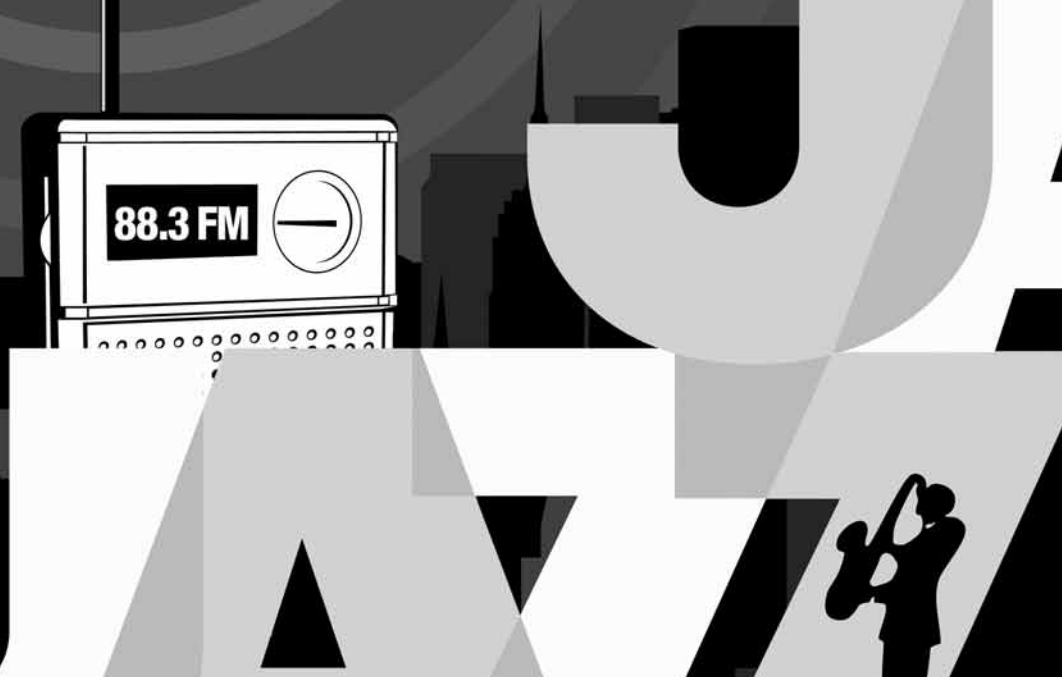
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WBGO.org 88.3 FM **programs** at a glance

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				8PM	
9PM		EVENING JAZZ with Awilda Rivera					Late Night Jazz with Bill Daughtry	9PM	
10PM								10PM	
11PM	Jazz from Archives							11PM	

The Anderson Twins: Jazz's Dynamic Duo

By Lew Shaw

Trumpeter Jon-Erik Kellso was all of 11 years old when he first played in a big band in his home town of Detroit. At 13 he was in the International Youth Symphony and four years later performed in a concert alongside Wild Bill Davison. At age 24 he moved to New York City where today he maintains a busy schedule leading his own band, the EarRegulars, or as an in-demand sideman at jazz havens like Birdland or with Vince Giordano's Nighthawks.

So it would follow that Jon-Erik knows a thing or two about recognizing young talent. That's why his take on the just-turned-25 Anderson twins is meaningful when he says, "Will and Pete, or Wheat and Pill as I like to call them, are both remarkable musicians. They are brilliant improvisers, readers, section players, composers, arrangers, band-leaders — you name it. They can do it all."

These accolades just begin to cover the many accomplishments of these nearly-identical twins from Bethesda, Maryland who grew up in a non-musical family, although they did describe their grandfather as a "jazz fanatic" who had a large record collection. They took up the saxophone and clarinet at the age of nine and were initially classically trained.

Dave Robinson, an early mentor, recalls that the twins joined his Capital Focus youth band when they were 13 and toured the United Kingdom with the group playing classic jazz associated with Jelly Roll Morton, King Oliver and Louis Armstrong. In 2005, the band attended the Thelonious Monk Institute of Jazz and Jazz Aspen Snowmass and was selected to play in the North Sea Jazz Festival.

"We used to feature them on a two-clarinet arrangement of "I Wish I Were Twins," Robinson said. "They have a wide stylistic reach, which is a valuable commodity in the jazz world. I'm thrilled that they are making names for themselves in the Big Apple, representing the next generation of top-shelf young players who will keep this music alive."

Since receiving their Bachelor's and Master's degrees from Juilliard School's jazz studies

program, they have performed with the Jimmy Heath Big Band, Lincoln Center Jazz Orchestra and Village Vanguard Orchestra and appeared at the Blue Note, Birdland, The Iridium and Carnegie Hall in New York City; Blues Alley in Washington, D.C., London's 100 Club and the Montreal Jazz Festival. (This partial list only begins to mention some of the venues and groups with whom they have played).

In 2010, Peter and Will co-produced and directed a two-week off-Broadway tribute to Artie Shaw and are hoping to do a repeat in the foreseeable future. Most recently, they debuted their own Anderson Twins Big Band at Manhattan's Symphony Space, offering their interpretations of the music of Quincy Jones, which evoked this response from Jones: "You made the soul of a 78-year-old ex-bopper smile...smile like a fox eatin' sauerkraut."

The Andersons teach and lecture at schools, workshops and clinics and appeared with Vince Giordano & The Nighthawks in HBO's 2012 Grammy Award-winning *Boardwalk Empire*. They have performed and recorded with The Nighthawks whose leader calls them "excellent, versatile jazz and classical musicians who have great spirit and attitude."

They have both been recognized by the National Foundation for the Advancement of the Arts and as outstanding soloists by *Down Beat* magazine; participated in the Betty Carter Jazz Ahead Program at the Kennedy Center; been recipients of Maxwell Gluck Community Service Fellowships; and played their original compositions as part



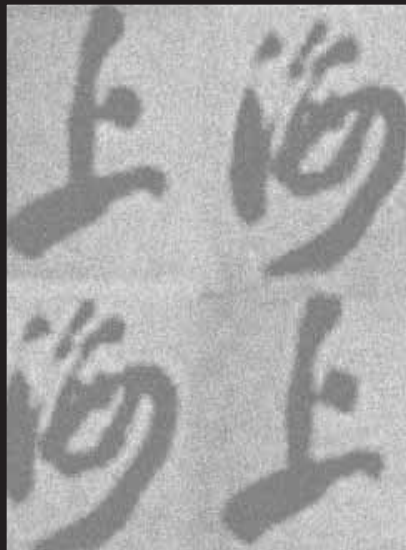
Woodwind twins Pete and Will Anderson pose at the NJJS co-sponsored *Clarinet a la King Benny Goodman* tribute in Bridgewater before performing last January with the James Langton All-Star New York Big Band. Photo by Lynn Redmile.

of Young Artists Ravina Jazz Residencies in Chicago. In the classical field, the twins have performed clarinet solo works by Debussy, Mozart, Brahms and Copeland with several symphonic groups. Dan Levinson has included them in his *Three Benny Opera* presentation, a three-clarinet salute to Benny Goodman.

As one critic wrote, "the distinctions between them as musicians are as subtle as the differences in their appearances." So how do you tell which is Will and which is Pete? They have similar personalities and often dress alike. They have always been competitive, but in a friendly, supportive way, and feel that they are lucky to have each other. They share an apartment on Manhattan's Riverside Drive overlooking the Hudson River, and both are fitness runners, play golf and are movie buffs.

Well, Pete is older — by 10 minutes — and Will is one inch taller than his brother. Pete plays the tenor sax in a more contemporary vein, while Will on alto leans more toward the traditional style of jazz. Both include the soprano and baritone saxophones, bass clarinet, flute and piccolo among the instruments they play. They cite Scott

continued on page 10



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- CLOSED 7/1 – 7/5**
- fri & sat 6/29 & 30:** CLAUDIO RODITI
- fri 7/6:** WINARD HARPER
- sat 7/7:** LATIN JAZZ with NICKI DENNER
- wed 7/11:** WARREN EACH
- fri 7/13:** TONY DESARE (to be confirmed)
- sat 7/14:** ROB PAPAROZZI
- wed 7/18:** BUCKY PIZZARELLI
- fri 7/20:** JERRY VEZZA
- sun 7/22:** DICK HYMAN, by reservation only
- wed 7/25:** BILL MAYS
- fri 7/27:** RAY CHARLES TRIBUTE with HERB WOODSON
- thu 8/9:** ALLAN VACHÉ
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Big Band in the Sky

By Sanford Josephson

■ **Carrie Smith, 70, vocalist, August 25, 1941, Fort Gaines, GA — May 20, 2012, Englewood, NJ.** Smith was catapulted into worldwide fame when she portrayed Bessie Smith (no relation) in Dick Hyman's 1974 Carnegie Hall production, *Satchmo Remembered*. That "riveting" performance, according to Jason Ankeny, writing her bio in *allmusic.com*, "brought her fame throughout the international musical community." Hyman, in an e-mail to *Jersey Jazz*, called her "a wonderful singer. We performed many times together, including a memorable tour of the Soviet Union in 1975. She had an authoritative stage presence, a marvelous vocal delivery and was a beautiful person altogether. We'll miss her."

Her debut as a jazz singer actually occurred in 1957 as part of a New Jersey church choir that performed at the Newport Jazz Festival. She also sang with the pianist "Tiny" Little in the early '70s, but, after *Satchmo Remembered*, her solo career took off, although she was much more popular in Europe than in the United States. Among those she performed and/or recorded with were Hyman's New York Jazz Repertory Company, the World's Greatest Jazz Band co-led by trumpeter Yank Lawson and bassist Bob



Carrie Smith performs at a Manhattan street fair, September 1978. Photo by Mitchell Seidel.

Haggart, and trombonist/vibraphonist Tyree Glenn. She also starred in the musical, *Black and Blue*, which ran on Broadway from 1989-91.

Reviewing *I've Got a Right to Sing the Blues*, an album she recorded with pianist Sir Roland Hanna in 2002 (IPO Recordings), *allaboutjazz.com*'s C. Michael Bailey described Smith as "a blues singer with a jazz singer's soul. Carrie Smith's conversational style and masculine sense of humor are a commanding presence on this disc. No better is this illustrated than on 'Blues in the Night,' where she injects the urban Arlen/Sinatra standard with the earthy element of Bessie Smith's 'A Pigfoot and a Bottle of Beer' to produce a song that is uniquely Carrie Smith... Smith is a consummate singer in this genre, lending the music and lyrics an authenticity of the blues."

Vocalist Antoinette Montague, a protege of Smith's, described her to *Jersey Jazz* as "legendary," adding that "she leaves a powerful sound for us to enjoy. Her melody lingers on at a higher level than ever before. She showed true grit about the matter of her life and this music we cherish. We proudly pick up her spear and keep this art form as beautifully present as possible." □

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.

TWINS *continued from page 8*

Robinson as their model in wanting to broaden their capabilities and become more versatile.

The twins handle their notoriety in a professional, down-to-earth manner, displaying what one writer called "a self-effacing Jimmy Stewart charm." One review noted that the while the twins are essentially into bebop, they easily hold their own with the best Dixieland players. "They understand Ellington and know what to do with a Billy Strayhorn tune. They can interpret a Thelonious Monk composition in a way Monk would have appreciated. They demonstrate a depth of knowledge about saxophone players as diverse as Johnny Hodges, Stan Getz and Hank Mobley."

Another critic wrote that "they're naturals who play the music like it's in a constant state of creation and reinvention." The twins respond that "Jazz is too good a music to die. It's still a relatively young music compared to the classics." They are able to work nearly every night of the week. Thursdays they lead a group for a post-show session at the 59e59 Theaters (59 East 59th Street). On July 29, they will present "Classical Themes in Jazz" at the Buck-Hilltop Music Festival in Skytop, Pennsylvania when they will perform the music of Bach, Debussy, Tchaikovsky, Dvorak and Weber in a jazz style.

Dan Levinson summed it all up when he was asked about Pete and Will, saying "Success in the music business is measured on multiple levels and entails much more than just being able to play one's instrument

well. Woody Allen said that 80% of success is showing up."

"The Andersons are without doubt exceptionally talented musicians. Both are multi-instrumentalists who play saxophone, clarinet and flute, necessary doubles in the music business. They show up, and on time. They care about making the music sound good. They always look professional and come to work with a positive attitude that pervades the atmosphere and makes for an enjoyable musical experience all around. While most musicians acquire these traits after years of trial and error, the Andersons have been exemplars of success from the time I first met them in their early 20s." □

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At Luna Stage Jazz is SRO

Alto saxophonist Hank Crawford and tenor saxophonist David “Fathead” Newman both played in the Ray Charles Band in the late ’50s and early ’60s before moving on to successful solo careers. Sadly, both died within days of each other in January 2009. Guitarist Bob DeVos played with both of them and, in 1985, was in a band with organist Charles Earland that included 19-year-old tenor




Bob DeVos and Eric Alexander performing at Luna Stage in West Orange. Photo by Christopher Drukker.

saxophonist Eric Alexander. Add pianist David Braham, who also played with Newman, and that formed the basis for *Blues in the Night*, a tribute to Crawford and Newman on Sunday, May 20, at the Luna Stage in West Orange.

Highlights of the evening included “The Peeper,” a tune Crawford had played on the *Night Music* TV show hosted by David Sanborn, and two standards associated with Newman, Harold Arlen’s “Come Rain or Come Shine” and Hoagy Carmichael’s “Skylark.”

The concert, third and final event of Luna’s jazz season, was sold out to a very enthusiastic audience. The previous two series programs — bassist John Lee’s *The Religion of Bebop: A Tribute to Dizzy Gillespie* and vocalist Sarah Partridge’s *Jazz and The American Songbook* — were also well-received and the theater is considering an expansion of its jazz program next fall.

Luna Stage was founded in 1992 by Jane Mandel, Artistic Director, and became an Equity Theater in 1995. For 18 years, the company made its home in Montclair, first in a small space on Walnut Street and then moving into a larger facility on Bloomfield Avenue. In the fall of 2010, Luna Stage moved to West Orange and opened its inaugural season at 555 Valley Road in the heart of the Valley Arts District. 

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WED JUL 18 **TIME REMEMBERED:**
THE MUSIC OF BILL EVANS
Bill Charlap, piano / Renee Rosnes, piano / Steve Nelson, vibes / Greg Gisbert, trumpet / Dave Stryker, guitar / Scott Colley, bass / Joe La Barbera, drums

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TUE JUL 24 **PIANO SUMMIT:**
DICK HYMAN & BILL CHARLAP
LIMITED AVAILABILITY
Dick Hyman, piano / Bill Charlap, piano / Sandy Stewart, vocals / Ken Peplowski, clarinet / Harry Allen, tenor sax / Jay Leonhart, bass / Willie Jones III, drums

WED JUL 25 **MESSENGERS OF JAZZ:**
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World renowned jazz guitar legend Bucky Pizzarelli presents arrangements by Bill Challis who was an intimate musical collaborator of Bix Beiderbecke, and some originals with son, John.
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Louis Mazetier: My Own Stuff

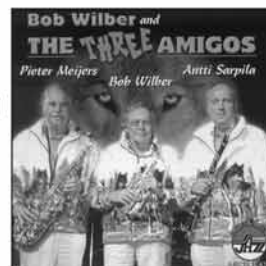
All-star stride pianist Louis Mazetier, perhaps today's best in that style, performs his original compositions dedicated to the jazz masters of stride and swing.
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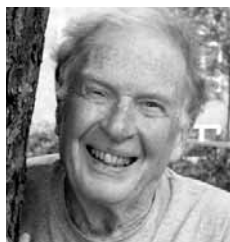
Bob Wilber and The Tuxedo Big Band of Toulouse, France: Rampage!
Legendary jazz reedman, Bob Wilber, performs his original arrangements with the Tuxedo Big Band led by Paul Cheron of Toulouse, France.
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Bob Wilber and The Three Amigos

Jazz legend Bob Wilber leads the Three Amigos with Pieter Meijers and Antti Sarpilla; an all-star combo on clarinet, soprano and tenor sax, named after first performing on a Jazzdagen cruise to the Mexican Riviera.
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Noteworthy

Fradley Garner International Editor *Jersey Jazz*

ARABIC ROOTS IN BLUES, JAZZ, ROCK? YES, SAYS HOFSTRA PROF ... ANDREWS SISTERS SONG TOPS 2.57 MILLION TUBE HITS ... NYC'S LONGEST-RUNNING JAZZ CONCERT SERIES ... MUSICIANS: WHAT OTHER INSTRUMENT WOULD YOU PLAY? ... BASIE AND OSCAR P. GET DOWN ON 'WOODSIDE'7

DOES ISLAMIC MUSIC have anything to do with the blues, jazz and rock? A whole lot, asserts **Dr. Hussein Rashid**, a native New Yorker who teaches religion at Hofstra University. In a lecture at Southern Methodist University in Texas, Rashid spoke of several waves of Islamic-Arabic immigration to America. Muslim Africans in slave-trade times were not allowed to practice their faith or play their ritual drums, and came to add their share to “Negro spirituals.”

He played a clip of the Adhaan, the muezzin’s call to prayer, followed by **Mahalia Jackson’s** “Amazing Grace.” There was a striking resemblance. Blues led to jazz. A clip of **Billie Holiday’s** lament on lynching, “Strange Fruit,” also reminded of Arabic music. In the repetitive recital of **John Coltrane’s** “Love Supreme,” Rashid could hear the chant of “Allah Supreme.” He compared the song to a Sufi chant. A newer song with ethnic roots is **Dick Dale’s** surf rock standard, “Misirlou.” Dale is of Lebanese descent; his tune was adapted from an old Ottoman Turkish song, with Arabic lyrics. Rashid also found elements of quarter-tone scales from the ancient Arabic in such melodies as **Jefferson Airplane’s** “White Rabbit” and the **Rolling Stones’** “Paint it Black.” (husseinrashid.com)



Arabic Folk Musicians, Courtesy of Noor Culture Centre, Toronto.

THE ANDREWS SISTERS have amassed a big-city population of living fans, many quite young, and it’s growing. At presstime, **Phillip Glaser**, an American expat in Denmark, told me the old movie clip he posted on YouTube in January 2008 of the three sisters’ 1941 war song, “The Boogie-Woogie Bugle Boy of Company B,” had clocked 2,574,068 hits. A teenager commented, “Most of my friends call me nuts for liking the good old music from the fifties and earlier. i’m only 18 and I found the Andrew sisters two years ago, I was immediatly in love with their music and the innocence of their songs. My fav song is ‘Don’t sit under the apple tree.’ It’s so catchy and all. :) These days all artists seem to have no inspiration or originality. I’d say: ‘Sit down, listen to the good oldies and take some notes! Yes that means you too Bieber!’ A few said they hoped Patty Andrews knows how popular the movie clip is. Patty turned 94 on February 16. At last official count, in the mid-1970s, 75 million Andrews Sisters records had been sold.

“HIGHLIGHTS IN JAZZ” could be the longest-running concert series in the annals of New York City. Attorney and impresario **Jack Kleinsinger** started it in 1973, and has held some 325 concerts. Jack grew up in a jazz family. His father and other members were steeped in the music. So while he taught in public school, went to law school at night, then worked as an attorney in the Lindsay administration, Jack listened to live jazz and befriended musicians. “The late **Zoot Sims**, and **Bucky Pizzarelli**, among others, said, ‘You’re comfortable with musicians, you love the music, why don’t you take over a club, or rent a hall and get it out of your system?’” he told DailyNews.com. The evening performances are in their 40th year, at Tribeca Performing Arts Center, 199 Chambers St. Tickets are \$40 (\$37.50 for students with valid ID). More info at highlightsinjazz.org or call 212-220-1460.

“EVEN THOUGH YOU PLAY the instrument of choice, what instrument would be your second choice that you always appreacted (sic) and felt like playing?” That was the question on the June Jazz Friends blog, on LinkedIn.

For the Huntsville, Alabama pianist-arranger and teacher **Pete Harrison**, the answer would be his “hobby,” the trombone. “And yes, I pull it out at some of the jam sessions that I run here in H’ville. (How do you know a trombone player’s knocking at the front door? He’s wearing a Domino’s Pizza delivery hat...) Guitar is one of those things that I’d like to do, but never seem to have enough time to really get some skills together on it. I pull it out every once in a while and play for a half hour or so. Pretty slowly. But that’s ok. It’s a little break from the mountain I set in front of myself so long ago when I heard [Oscar] Peterson play and I said that I had to learn to do that...”

WEB HIT-OF-THE-MONTH

In this recent **Jazz on the Tube** video, piano giants Count Basie and Oscar Peterson get down on the Basie hit, “Jumpin’ At The Woodside.” The daily video service is free, nearly ad-free, and just about always a joy to watch and hear. jazzonthetube.com/page/1016.html.

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

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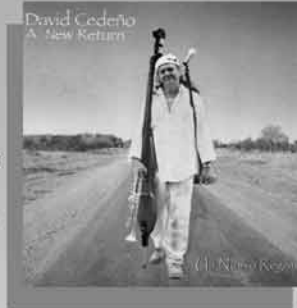
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Talking Jazz

A Jersey Jazz Interview with Al Caiola

By Schaen Fox

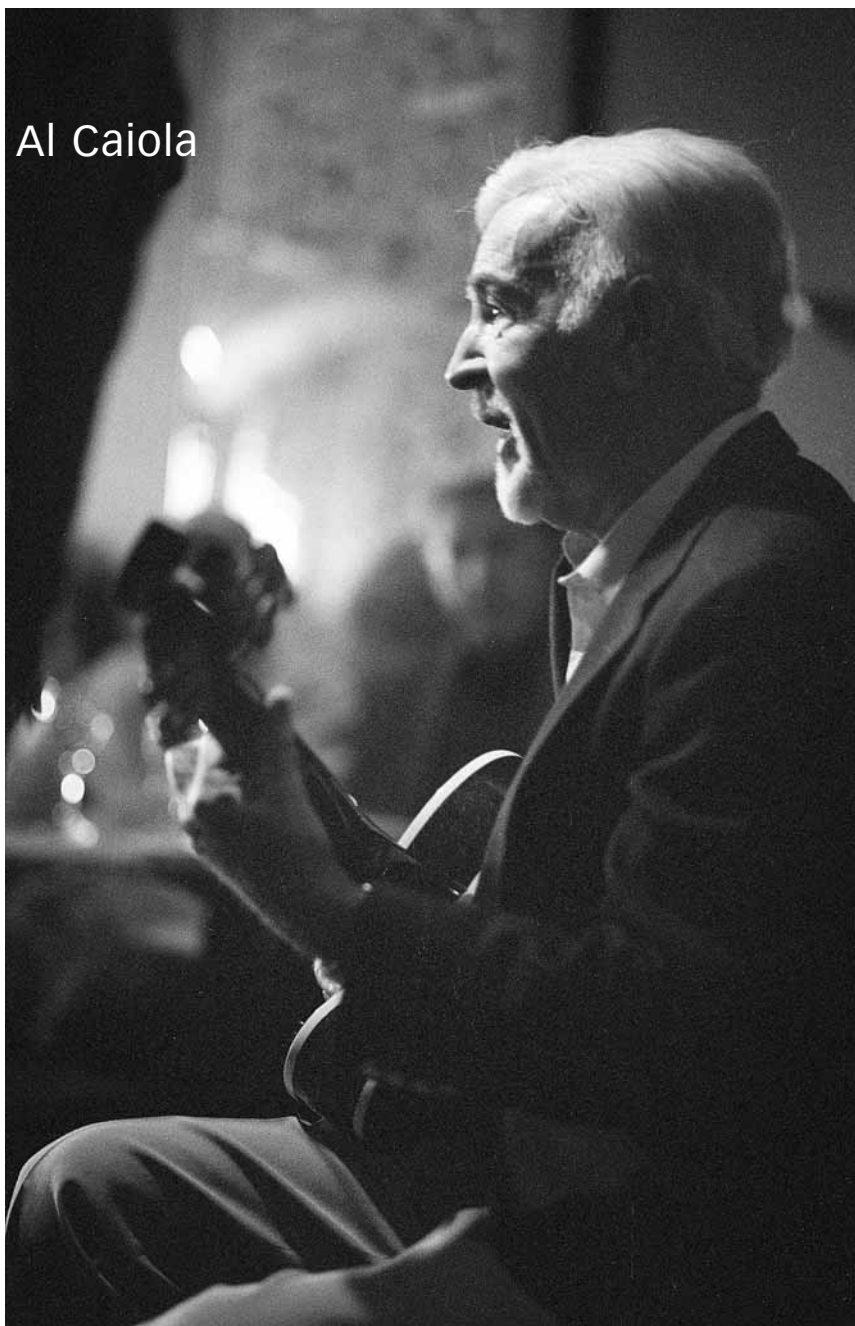
Jersey City native Al Caiola got his start in music at the city's WAAT radio station in the 1930s. He served in the U.S. Marines during World War II, where he played alongside Swing Era bandleader Bob Crosby performing through much of the Pacific Theater, until the band was assigned to active combat units at Iwo Jima.

He used the G.I. Bill to study music at the NJ College of Music after which he was hired by the CBS radio network in New York. He spent much of the next 50 years working as a guitarist, arranger and producer in the city's busy recording and broadcasting studios.

Al Caiola recorded over 50 albums as a leader and — as a sideman — worked with some of the biggest stars in music, including Elvis Presley, Frank Sinatra, Sarah Vaughan, Peggy Lee, Rosemary Clooney, Buddy Holly and Tony Bennett, to name just a handful. He also scored chart hits with his covers of TV and movie themes, including “Bonanza,” “Hawaii Five-O” and “The Magnificent Seven.”

The guitarist can be heard on an astonishing number of hit records as diverse as “Mrs. Robinson,” “Spanish Harlem,” “Mack the Knife,” and “Chances Are,” among scores of others.

Still active at age 91, Caiola recently recorded a CD of Italian music, The New Jersey Guitar Mafia, with star guitarists Bucky Pizzarelli, Lou Pallo and Frank Vignola at Showcase Studios in Dover, NJ.



Guitar legend Al Caiola performs at the New Jersey Jazz Society's Jazz Social at Shanghai Jazz in Madison, February 19, 2012. Photo by Mitchell Seidel.

JJ: Were there other musicians in your family?

AC: Not really. My father wasn't a professional musician, but he played the flute at family gatherings. One cousin played guitar and they would play duets on ethnic Italian songs.

JJ: I read that you were something of a musical child prodigy.

AC: I wasn't a prodigy. I started out as a singer. Frank Sinatra was coming up so I just followed along and was singing locally in various contests. I did some things in Long Branch at the Famous Pier and I had a couple of winning appearances.

JJ: Did your parents approve of your becoming a professional musician?

AC: Oh, yeah. My father was very interested.

continued on page 18

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AL CAIOLA

continued from page 16

He thought it would be a good idea to play the guitar as an accompanying device. That is why I started taking lessons. I didn't really gain anything with the first teacher. I later studied with Harry Volpe and my mother would come with me to Harry's studio. That was a weekly bus trip into New York. He produced a lot of guitar arrangements that were very helpful with my reading music. I think I was paying five dollars an hour and that was a lot of dough. That was when I was around 17 to 19 years old.

I was introduced to Tony Mottola. He gave me an awful lot of assistance and I followed his guidance and felt a great improvement in my playing. He would write sketches for me and he expressed things very simply and clearly. He drew a diagram of a guitar fingerboard with the frets and would put little dots on the various strings and show chord improvisations, chord sequences and stuff like that. We became quite friendly and I visited at his home.

I was also playing with local trios. We had an audition at a famous nightclub, The Rustic Cabin in Englewood, NJ. Teddy Powell had the dance band there. He said to me, "My guitar player is leaving. Would you be interested?" I said, "Of course." I was thrilled. I was going to work with a top-name band. That night, I learned that the Rustic Cabin had burned down. I got a call from Teddy Powell, "I don't know what to tell you, but I lost my library."

JJ: How did you get into the music scene in New York?

AC: I had a New Jersey union card, but not a New York union card. So I got an apartment in New York and put in my transfer to join Local 802. That was the only way to join the local. I had to live in New York for six months to gain my card. I had a room on 125th Street right off Riverside Drive that cost five or six bucks a week. I had to sneak back to New Jersey every once and a while to see my parents. The union was pretty strict in those days. The delegate would come from the New York office and check to see if I did actually have a home residence there. I couldn't work. If I did anything, it was on the quiet and wasn't presented by any union. That was the only way I could have some income because I was still a student, ambitious to become a full-fledged guitarist.



Members of the U.S. Marines, 5th Division pose on Iwo Jima in 1945, Al Caiola standing at center behind Japanese flag.



Teenage guitarists Tony Mottola (left) and Al Caiola pose at the Epiphone Company guitar showroom on West 14th Street in New York City c. 1930s. A company sales agent mans the bass. Both guitarists played Epiphone Broadway models early in their careers.

JJ: Would you tell us about your service in WWII?

AC: When I obtained my (Union Local) 802 card, I was approaching draft age. I knew there wasn't anything wrong with me, so I enlisted in the Marine Corps when I turned 21. After I finished boot camp, I was selected to go to radio school. I called my friend, who later became my brother-in-law, Anthony Fiocco. He was a trumpet player in the Marine band and the dance band at Quantico. I

said, "I got my notice that I'm going to radio school." He said, "I'll try to get you up here and you will become a bugler." [Chuckles] I was playing guitar, but that didn't register as a band instrument. It worked. His bandmaster got me transferred.

I could play a few things on the trumpet, but not by any means in a professional way. I had to learn. I joined the dance band and was featured quite a bit in weekly performances. I made some good headway and gained some promotions pretty quickly. Ultimately, the leader of the dance band was shipped out and I became the leader.

JJ: How did you get in with the Bob Crosby Marine Corps band?

AC: We joined the Fifth Marine Division, and were shipped to Camp Pendleton in California. I was still the leader of the dance band until Bob Crosby joined. He had been made a Second Lieutenant in the Special Service unit at the camp and became the head man. He was a regular guy and never took advantage of being an officer. We got along fine. In fact, he had no touch with regular troops. His duties were strictly musical.

continued on page 20

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AL CAIOLA

continued from page 18

We toured 19 different islands in the South Pacific and we entertained the troops where Admiral Halsey had the fleet. There I met my brother, Frank. My brother was in the navy on the aircraft carrier Wasp. He knew that I was in the Fifth Marine Division. I was on board our troop transport and some sailors came up to me and said they had orders to transport me to the island. I didn't know the reason until I got there and saw my brother. Naturally we had some state-side whiskey and got stupid drunk.

When we finished touring the islands, we came back to Hilo, Hawaii. Then we were shipped to Iwo Jima. On board the ship, we played concerts every night — but our main duty when we landed was to be stretcher-bearers.

We were supposed to land D+1, but we landed D+3. It was havoc. Stretcher-bearing was impossible. That was volcanic ash and you couldn't just maneuver with stretchers so we were assigned to working parties unloading heavy equipment and transporting a lot of the wounded back to the ships. My buddy from the band and I saw the raising of the flag from a Japanese gun emplacement. The gun emplacement amounted to big empty gasoline drums made into a circle covered with your poncho or your rain gear to offer protection from the rain. It was exposed and we could hear the shells going over our heads. Fortunately, we would wake up in the morning and the shells were right at the foot of the emplacement but they didn't explode because of the soft volcanic ash. No band members were lost and I stayed there for the whole thing, until the end of the invasion and the memorial service for the cemeteries on the island. That was the first time we used our instruments. They had been kept onboard ship in a big wooden case.

JJ: I understand that you spent a short time in occupied Japan right after the war.

AC: I guess we landed in September and I know we were coming back home on Christmas Day. We were stationed at a destroyed Japanese submarine base. I was roaming through the town with a couple of buddies and decided to get a shave. I sat down in this barber shop and was in the hands of a Japanese barber with a straight razor. I didn't know if he had lost sons or daughters to American troops. I didn't even think about getting my throat cut. At the end I gave him what amounted to about a five cent tip in Japanese money and he bowed.

JJ: Did you play for any Japanese?

AC: I did. When we were in Sasebo I was friendly with some officers. They said they were going to a geisha house to have a good steak dinner. They invited me along, but I had to bring my guitar. The geishas performed and then I played. They were fascinated because their instrument had three strings so they were pretty amazed with what happened with the six strings. That was an event to remember, but I was a single man at the time so I was as free as the breeze. [Chuckles] They wanted me to stay and be a teacher. [Chuckles] They were always very enthusiastic about learning any of the American habits.

My records were a big seller in Japan in the '60s and I had invitations to go back, but something always went wrong. I finally went with Steve Lawrence and Eydie Gorme in the '90s. They were the opening act for Frank Sinatra. I have the big poster in Japanese of Sinatra's Diamond Jubilee World Tour. We really did a world tour. We started in London and were joined by the symphony in London. That was great music.

JJ: Besides you and Bob Crosby, were there any other musicians in the band that we might know?

AC: Not really, but they were all good musicians. Bob didn't go to Iwo. He stayed in the States.

JJ: Lucky for him. Did you see him after the war?

AC: I had hoped I'd be with him, but he was in California and my home was in New Jersey. We remained in contact by writing letters, but musically there wasn't anything.

JJ: How long were you in the Corps and do you still have the guitar you used then?

JJ: I was in the Marine Corps from 1942 to 1946. I had a good guitar purchased through Special Services. I managed to keep that when I was discharged. The head of Special Service said, "You earned this." So it was a gift from the Marine Corps, an Epiphone guitar. I sold that to a student of mine later on.

JJ: So what happened when you got home to New Jersey?

AC: When I got back to New Jersey in 1946, I had a call from Billy Butterfield. He was going on the road. I told Billy that I had been away for so long I just wanted to stay put. I was doing local dates, but I didn't want to leave town. Then I had an opportunity through a friend of mine at CBS. He said, "The guitar player there is leaving and I'd like to introduce you to the contractor." I auditioned and the contractor said, "Well, I'll tell you, the opening will start in two weeks. I would like you to take a crack at the staff job which would be a two-week trial run. If you make it and you stay on, you'll have an eight-week notice. That is your contract."

I did that two-week transitioning period under the leadership of Archie Blyer. I was the kid in the band. I was 25 years old. At the end of the two weeks, the contractor said, "Well, kid, you're hired." I figured I had it made because the salary then was

\$125 for a five-day week. I lasted for 10 years at CBS. I did the *Arthur Godfrey show*, *Ed Sullivan's Toast of the Town* and *Ed Sullivan Show* and the *Jackie Gleason Show*. I was with the elite having that position with CBS. I never had to go on the road. Along with that, I had my first opportunity to record under my own name in 1955 with Savoy records. I did two albums, *Deep in a Dream* and *Serenade in*



Blue. I just received leaders scale — you doubled \$41.25 to get \$82.50. That was good money then.

I didn't stop with only CBS. I let myself be available to the outside — that way, you build a reputation. By then, Tony Mottola was established in New York. He was very busy and there were times he had recording session conflicts and he recommended me, but then I was doing all the things for Time records. I wrote all the arrangements for those Ping-Pong Percussion records and a couple were big chart numbers. We were in competition with Enoch Light. Tony said, "I can't use you on Enoch's dates because he hates you." [Chuckles] I said, "Tony don't worry about it. I understand." By then, Bucky Pizzarelli was off Vaughn Monroe's band. I had Bucky on my dates playing rhythm guitar and Tony helped Bucky, too.

continued on page 22



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AL CAIOLA

continued from page 20

I was getting a lot of calls from different contractors and artists like Frankie Avalon, Bobby Darin, Hugh Winterhalter, André Kostelanetz and so many others. When I left CBS I had 84 withholding slips from different contractors, literally 84 employers. That is what led me to quit CBS. If you work for one person and they don't like you it's "Good-bye Charlie." When you freelance you have a safety net because not everybody is going to hate you.

JJ: I heard that Gleason was quite a jazz fan. Did you have any interaction with him?

AC: Oh, all the time. I played in all his recording sessions. He had his famous rhythm section on all his dates — Milt Hinton, myself, Bernie Leighton on piano and Jimmy Crawford on drums. He loved that section and would always come up to talk to us before the sessions. He was always joking. He always wanted me to play what he called, "that stink finger guitar stuff that you do." He meant single string but he called it "stink finger." [Chuckles] That was Jackie, a great guy and really a music lover. He wasn't a musician, but he would sing what he thought he wanted and would have an arranger put it down on paper.

JJ: Were you just doing studio work after you left CBS or were you also in clubs?

AC: No clubs; I was doing just studio recordings with many artists. I was very fortunate.

JJ: Well, I'm glad you are playing some now. Are you enjoying the club work?

AC: I get a little worked up. I enjoy it but I can tighten up. I always want to do my best. I can understand how people revert to taking drugs because it is nerve-racking, especially when you reach a position where you are expected to perform or play and sometimes you are not up and you take something. Fortunately, I have been above that. I am not a victim because I have seen too many guys shoot themselves in the foot that way.



JJ: You are on a staggering number of recordings. Were there any memorable sessions?

AC: Well, the Eddie Fisher sessions were memorable. When we were booked for him they said, "Don't take another date. Give yourself plenty of time because there is going to be overtime. It is an Eddie Fisher date." He was a big star. He had a great voice, but his meter was off. He would sing a phrase and wait too long or not come in. He had a vocal coach pointing to say, "Now." He had a bad habit of not keeping time.

Another memorable thing I did was a midnight date with Barbra Streisand at Columbia records; her first. She was a strange person and dressed the part, typical Bowery type. The contractor said, "Don't make any comments on this girl. She is one of the hippies down at Greenwich Village." Well, when she finished singing we applauded. She really knocked everybody out.

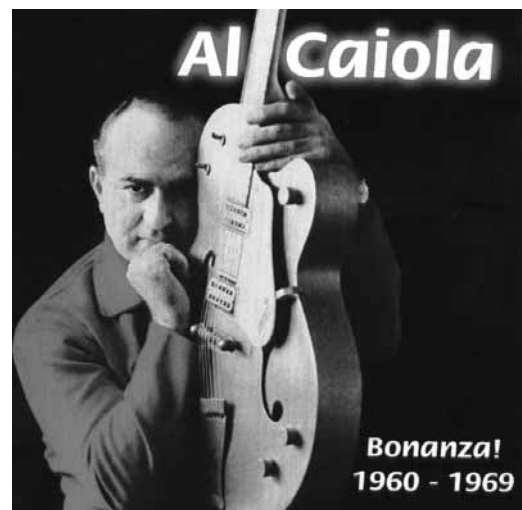
JJ: You worked with many great talents in studio bands. Would you give us a few names?

AC: It was a special group of guys that did most of the work; some were Dick Hyman, George Duvivier, Milt Hinton, Bobby Rosengarden, Ossie Johnson, Doc Severinson, Buddy Morrow and Warren Covington. All the recording musicians would see each other a couple of times a day sometimes. If I did 15 dates I'd see them maybe 10 times on the same date.

JJ: Eventually you did start touring with Steve Lawrence and Eydie Gormé. Why did you decide to go on the road?

AC: In 1974, I was doing one week at a venue in New Jersey, one of those dinner theaters. I had worked with Steve and Eydie on recordings and Steve always called me Ki. After the venue, he came up to me and said "Ki, we are going to Las Vegas. Would you like to come?" That was a three-week engagement. I said, "Yeah, that is fine." The business for me had dropped down. Like all professional players, you get to a point where new people come in and you have to step aside. You can't be on top all the time.

There is always somebody that is going to take your place. I was with Steve from 1974 until the beginning of 2011. I figured I had had enough. My wife wasn't too happy about me traveling anymore and traveling is a nuisance. I wrote to Steve and



continued on page 24

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AL CAIOLA

continued from page 22

thanked him for the great years and good music, but it was time to be back in New Jersey with my family and my friends.

[Before that,] I was invited by Paul Anka many times. His manager would come up to me and say, "Hey, Caiola, Paul would like you to come with him." I said, "Can you pay me a thousand dollars? You want me to leave New York but I can't do it." There was so much work at that time it was unbelievable. I was doing 15 to 18 dates a week. It will never come back to that. The last time I worked with Paul was in Puerto Rico at the Americana. [Chuckles] I said, "Now you can have me." [Chuckles] They treated me good. Paul was very gracious. I did a lot of recordings with Paul and Don Costa.

JJ: I wanted to ask about your association with Don Costa.

AC: He was a guitar player and he believed in me. He wrote the arrangements for "The Magnificent Seven," my first hit, and my second, "Bonanza." "Magnificent Seven" changed my whole contract with United Artists. I did very well and had a fantastic 10-year run with that. Don was a great arranger and a great person. He developed my name for me. I had a good reputation among the musicians and the contractors that hired people but Don Costa was my mentor. When I signed up with Time Records, he said, "You can't do that. You are under another contract." I said, "They are not using my name." He was getting flak from the office people, because they knew I was doing a lot of things, but if I did any orchestrating with another company they didn't use my name. They did the same with Tony Mottola. I was Mr. X and he was Mr. Y. [Chuckles]

JJ: Was Don an influence on your arranging style?

AC: I think he was an influence on everybody because he was such a natural talent. Being a guitar player, he used some voicings that were prominent in guitar playing. It provided a different concept as opposed to standard orchestrations.



Some arrangers said, "I don't know how he does it but it really sounds great." It was an unorthodox style and if someone questioned him he'd just look at them and say, "Play it. It is OK." [Chuckles]

JJ: And it was. Earlier you mentioned a souvenir poster. Do you have any other souvenirs?

AC: Just photos, no instruments or weapons, nothing other than that. When I left Japan I had a Japanese rifle and I traded it for a mandolin. [Chuckles] I don't remember what happened to that. I received a Bulova watch from Jackie Gleason. That was a Christmas gift that Jackie gave to all the

members of his CBS orchestra. Just this year I parted with it. It wasn't working and I had no reason to hold on to it. The memories will always remain with me.

JJ: You also worked for Ed Sullivan. Was he also interested in the music?

AC: He wasn't the friendliest person to work with. He never came over to the musicians as Jackie did. He had an attitude and his personality was kind of cold.

JJ: Oh, well, sorry to hear that. How about Elvis? I've heard some say he was a very good guitarist. What was your association with him and what did you think of his guitar chops?

AC: Elvis appeared on the Ed Sullivan show when I was in the orchestra. The closest I got to playing with Elvis was when I had to do an overdub on mandolin on "There's No Tomorrow." They just wanted to brighten up the mandolin sound that wasn't too dominant in the original. I didn't do the original, just the overdub. Elvis was an adequate country player but as far as being a winner, no. For what he did he was great, but it was his motions and PR that was dominant.

JJ: How about a local player — Lou Monte?

AC: I did many records with Lou. "The Darktown Strutters' Ball" was one of his hits in which I had a solo. I knew him very well. He was a New Jersey resident and played the local clubs. He was a troubadour guitar player. He accompanied himself ably, but he wasn't a fantastic player.

JJ: You worked with Bobby Darin. I heard he was often stand-offish with people.

AC: He was OK, he knew what he wanted to do and he got there. He was a biggie. Most artists don't like to be bothered with routine or annoying questions. When they become famous they kind of shy away from the general public and are choosy with who they discuss things with.

JJ: Of all the artists you worked with, who was the most fun to be around?

AC: Well, Jackie Gleason. [Chuckles] He was a friend of the musicians.

JJ: That is a good thought to end with. Thanks for being so generous with your time.

AC: Thank you. It was nice talking to you. JJ

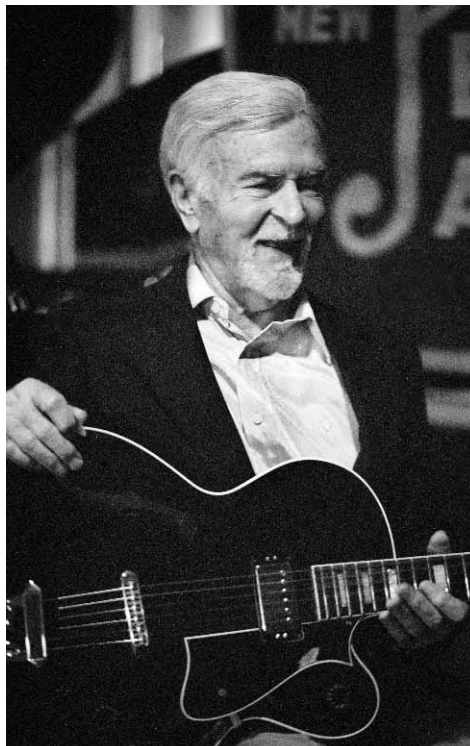


Photo by Mitchell Seidel.

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

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Dan's Den

Goodbye Phoebe and Hello Timme

By Dan Morgenstern

Phoebe Jacobs, who left us on April 9, just a couple of months shy of 94, was a most remarkable lady who did so much for the music and its makers, as so well-documented in last month's "Big Band in the Sky."

I first encountered Phoebe when she was handling press and taking care of the musicians at Basin Street East. Our shared love for Louis Armstrong made us friends, as we remained for more than 50 years. Phoebe was one of a kind, and her remarkable energy and enthusiasm never flagged. Ken Burns captured the flavor of Phoebe in his 2000 TV documentary series, *Jazz*. Phoebe was truly a star, lighting up the screen with that great hat, luminous smile and strictly New York accent. Working with her on the labor of love of her later years, the Louis Armstrong Educational Foundation, was indeed an education — in the true meaning of dedication to a cause.

So it was right and proper that Phoebe's life be celebrated with a major event on May 24 at Jazz at Lincoln Center, which had honored her in 2003 with its Award for Leadership. Held free to the public at Rose Hall in the afternoon, there was close to a full house, including many students from I.S. 227 in Queens, named for Louis Armstrong — and guess who was responsible for that?

There were fine speeches, none too long, by friends and associates, including Stanley Crouch, Mercedes Ellington, Robert O'Meally, Norma Miller, Queens Borough President Helen Marshall and George Wein (my favorite eulogist — I'll never forget the one he gave for Vic Dickenson). At the end, there were touching remarks by Phoebe's son, daughter, granddaughter and grandson. But the meat of the feast, so to speak, was the music, in the good hands of Wynton Marsalis and the marvelous Jazz at Lincoln Center Orchestra — in my humble opinion, the best big jazz band we have today — and some distinguished guests.

Taste and Trumpet Chops

Inevitably, the musical portions, interspersed with the speeches, began with "What a Wonderful World," far from my favorite except as done by Louis, yet rendered with taste and great trumpet chops by Lew Soloff, backed by the orchestra. Next came another master of the instrument, Jon Faddis, accompanied by pianist Dan Nimmer in Eubie Blake's immortal "Memories of You."

Nimmer stated the verse and Faddis the chorus, first with a mute — not a cup or Harmon, maybe a solo tone of more recent incarnation than I'm familiar with, and lovely phrasing that had some Hackett-like moments, then on powerful open horn, climbing high. It reminded me of a Gibson Jazz Party in the 1970s, when Jon and

Eubie duetted on this very song, as the youngest and the oldest of the musicians. Jon was terrific then, but he plays on another level now.

When he was done, Jon took his place in the trumpet section next to Lew, and that brought back another memory from long ago, when these two were roommates (cozy virtuosi?) and I paid a visit, finding them surrounded by Armstrong blue Deccas. There was a spirited two-tempo rendition of "After You've Gone" by Antoinette Montague, with Walter Blanding's tenor sax, and a fine interpretation of Benny Goodman's closing theme, "Goodbye," with Victor Goines's clarinet, and muted Marcus Printup doing the trumpet "echo."

It was good that Benny was recognized as one of Phoebe's "specials" — she understood that complicated man. And Latin percussion master Bobby Sanabria guested with the band in a spirited "Caravan," spotting a nice Ted Nash alto bit. Phoebe would have loved "Dream a Little Dream of Me" in a note-perfect duet by Brianna Thomas, who'd done her homework on Ella Fitzgerald's part, and band member Vincent Gardner, who did a commendable Louis, vocally and trombonically.

But the musical highlight for this listener was Jimmy Heath's marvelous arrangement of Billy Strayhorn's beautiful "A Flower Is a Lovesome Thing." Jimmy not only conducted — and he is not just an arm waver but the real thing — he also played some moving tenor. The other featured soloist, as usual performing from his

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section chair, was Wynton, who held his own in the afternoon's trumpet sweepstakes with a statement that was wholly original, true to the composition and setting, and one of those things one instantly wanted to hear again. The band did justice to Jimmy's great chart.

A couple of Armstrong specials, "Struttin' with Some Barbecue," by a small group, with guest Bob Stewart on tuba, and "Mahogany Hall Stomp," with good short Gardner a-la Higginbotham and Wynton doing well in the lead passages, though having one of his curiously corny moments in the midst of the solo (this happens, I think, when he strives to be authentic). He was fine, however, in leading the concluding parade through the hall, headed for outside and a turn around Columbus Circle, starting with "Just a Closer Walk with Thee" and ending with "Didn't He (rather, She) Ramble." Phoebe sure did!

Kicking Off a Visit

My man Fradley Garner is not editing me this time because he left his adopted Denmark and returned to native haunts in order to promote the Timme Rosenkrantz autobiography celebrated in this journal last winter. [*Uh-uh, Danny — I came flyin' home just in time to add a few touches and names, a title and subheads, and zing this over to Tony — your grateful editor.*]

I had the pleasure of Frad's company and that of the *Jersey Jazz* editorial team of Mottola and Lobdell, plus an auld acquaintance, ex-Rutgers philosophy professor Robinson Lilienthal, at lunch at Hobby's, downtown Newark's sole surviving Jewish deli, to kick off the visit in a style befitting the Newark native Fradley is, followed by the recording, at nearby WBGO studios, of a *Jazz from the Archives* show plugging the book.

With the kind cooperation of two notable bandleaders, Vince Giordano and David Ostwald, further plugging was done at their respective New York venues: Sofia's Restaurant at the Edison Hotel for Vince's Nighthawks, and Birdland, no longer at "the jazz

corner of the world," where David's Louis Armstrong Centennial Band had celebrated its 12th year of Wednesdays just the week before.

At Sofia's, where there is more open space (there's a dance floor, as you should know), Vince arranged for a couple of chairs up front, and Fradley read a chapter (abridged) from the book, about Timme's first encounter with Mezz Mezzrow and the herbal product for which he was famous, to much laughter from the audience. I was once again impressed with just how good the Nighthawks are-at their special game, in the same class as the Lincoln Center band. I'll have more to say about them soon.

At Birdland, the reading had to be done from the bandstand, with me holding the mic, but it worked out okay. Fradley this time rendered a foreshortened chapter about Benny Goodman's first band, at Billy Rose's Music Hall, where Timme worked as a gigolo so he could hear them for a whole month. You have to read this book — Google jazzbaron.com! The band spotted a first: Australian clarinetist and alto saxophonist Adrian Simpson, who scored with Johnny Hodges' "Jeep's Blues."

Oh — one of the new things I learned about Fradley is that he knows the words to "I Double Dare You." Just another feather in his cap!

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



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Jazz Journeys

92Y JAZZ IN JULY Festival

July 16-26, 2012 | All Concerts at 8:00 pm

92nd Street Y announces the annual 92Y Jazz in July festival, which runs from Monday, July 16 to Thursday, July 26. This is pianist and Blue Note recording artist Bill Charlap's eighth year as 92Y Jazz in July's artistic director.

Charlap brings together some of the world's finest jazz players for once-in-a-lifetime performances.

Monday, July 16: JAZZ IN JULY MASTER CLASS

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Wednesday, July 25: MESSENGERS OF JAZZ:

THE LEGACY OF ART BLAKEY

Thursday, July 26: BASIE ROARS AGAIN!

92nd Street Y is located at Lexington Avenue at 92nd Street, New York City. For tickets and information: <http://www.92y.org/Jazz> or 212.415.5500

Summer Jazz Café Brings World-Class Musicians to Red Bank

The Summer Jazz Café will return this year for a 6-week run at downtown Red Bank's River's Edge Café, opening on June 29th with Brazilian trumpet master Claudio Roditi. Roditi, one of the most popular performers from last year's Summer Jazz Café at the Two River Theater, will play at the new venue, the River's Edge Café, which allows the Summer Jazz program to now offer a complete dining experience, in addition to world-class jazz. Produced by the non-profit Jazz Arts Project of Red Bank, the Jazz Café will present a slate of top jazz performers on Fridays & Saturdays from 8 PM to 11 PM, from June 29th through August 4.

"Jazz lovers won't need to take a road trip to see these top musicians. We're bringing them right here to Red Bank," said Joe Muccioli, Jazz Arts Project's Artistic Director, who selects the artists.

The goal of Jazz Arts Project, a non-profit, tax-exempt arts organization and a member of the Monmouth County Arts Council, is to keep ticket

prices low by underwriting part of the cost of the series with donations from supporting members, corporate sponsors, and local businesses. The cover charge will stay at only \$15 per person, the same as last year. Special dinner packages will be offered by Chef Bob Guido of the River's Edge Café.

"We want to keep jazz accessible to all," said Ron Steelman, Executive Director of Jazz Arts Project.

"This is truly America's music and should be available to as many people as possible."

SCHEDULE:

June 29 & 30 Claudio Roditi Quartet (trumpet)

July 6 & 7 Tony DeSare Trio (piano/vocals) (with guitar legend Bucky Pizzarelli on July 6 only)

July 13 & 14 Warren Vaché Quartet (trumpet)

July 21 (Sat. Only) Special Guest – TBA

July 27 & 28 Isaac Ben Ayala Trio (piano)

August 3 & 4 Joe Locke & Frank Kimbrough (vibes & piano)

The River's Edge Café is located at 35 S. Broad St in Red Bank. For reservations call 732-741-7198. For more information about Jazz Arts Project go to www.jazzartsproject.org

The Philadelphia Museum of Art's Art After 5

If you enter the Philadelphia Museum of Art at the very end of the work week, you will have the pleasure of hearing the Art After 5 program. Sara Moyn, the museum's Producer of Evening Programs, described the event as "sort of community outreach...people...will get to know the museum and the collections in a new way." She noted that Friday evenings, crowds looking to unwind flock into the transformed structure.

By late mid-afternoon, the Great Stair Hall becomes a temporary performance space; a location which pleased Bucky Pizzarelli who said, "How can you miss with all this stone bouncing the sound?" Crews set up tables, chairs, comfortable padded furniture, a sound system and two full bars. Musicians do their technical checks as the crowd starts to build. Prime seating goes fast and latecomers are soon sitting on the stairs. Servers take orders for drinks, snacks or light supper and the normally quiet space becomes a cabaret with no cover or minimum charges. You can spend the day at one of the nation's leading art institutions enjoying the collections and cap it off with the music — all for the admission fee. As Bucky noted, "The price is right."

The first Friday of each month is open to performances of a wide variety: Japan Night, Cinco

de Mayo, pop dance parties or you name it because it all can be in the mix. The rest of each month is reserved for jazz. Over the years, a host of emerging talents, local favorites and major stars have performed. Among these have been the Maria Schneider Orchestra, the Village Vanguard Orchestra, the Mingus Big Band, Jackie Ryan, Dena DeRose, Ralph Bowen and Chuck Redd.

Additionally, the museum has commissioned artists to create new music inspired by something in the vast collections. Joe Lovano and Chris Potter premiered a new piece inspired by an Ellsworth Kelly painting. Dave Liebman found inspiration in the works of Joan Miro, while both Wayne Shorter and Stanly Cowell were motivated by the Asian art collections.

Thinking of her experience, vocalist Catherine Russell said, "I loved performing in the program. What a beautiful and intimate space to share music! Very cozy, the band is on the floor and people are at tables and on the very grand staircase in front of the band. The sound was great...Folks can relax with a glass of wine and a light snack. It's all good!" Nicki Parrott succinctly summed it up as "a fantastic place."

To learn more visit:

<http://www.philamuseum.org/artafter5/>

Jersey Shore Jazz and Blues Festival Summer Series Set for Middletown, Point Pleasant Borough and Long Branch

Thousands are anticipated to turn out for the Jersey Shore Jazz and Blues Foundation's (JSJBF) Jazz and Blues Summer Series Festivals, 2011 winner of the Discover Jersey Arts' People's Choice Award for "Best Music Festival." Each date in the Series will feature crowd-pleasing jazz and blues musicians, along with food, crafters and activities for the entire family. Beer and wine gardens are present at the Middletown and Point Pleasant venues. The festivals are free to the public and all ages are welcome to attend.

The Festival Kicks off at Middletown Jazz and Blues Festival, July 7; continues at the Point Pleasant Borough Jazz and Blues Festival, July 21; and ends with the Long Branch Jazz and Blues Festival, August 25.

For more information, visit www.jsjbf.org or find them on Facebook at Jersey Shore Jazz and Blues Festivals and on Twitter @JSJazzBluesFest. 

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- 7/27 **Jimmy Heath**—Heath Brothers Quartet

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Summer Jazz Week 2012 is funded, in part, by generous grants from the New Jersey State Council on the Arts/Department of State, and the Geraldine R. Dodge Foundation.

Jazzfest 2012



Violinist Jonathan Russell sits in with Emily Asher's Garden Party: Mike Davis, trumpet; Jared Engel, banjo; Rob Adkins, bass; Emily Asher, trombone. Photo by Lynn Redmile.



Paul Meyers, guitar; Vanderlei Pereira, drums; Holli Ross, vocalist; and Eddie Monteiro swayed with a Brazilian beat. Photo by Tony Mottola.



Neal Pawley, trombone and Paul Carlon, tenor sax, from Swingadelic. Photo by Tony Mottola.

Jazzfest 2012 at St. Elizabeth in Morristown on June 16 was the prime place and the perfect moment to experience unwaveringly top-drawer music, enough to fill a whole day of summer ease. Nature supplied a flawlessly sunny and breezy day to enjoy a comfortable, casual day with food, drink and friends. Extra shopping ops added even more leisurely good fun. We couldn't have asked for a better combination of elements.

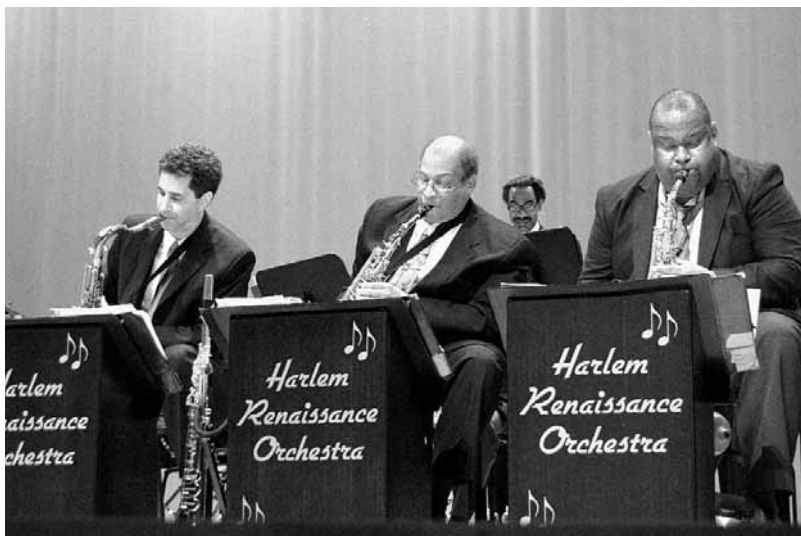
The powerfully elegant Harlem Renaissance Orchestra came out swinging in Dolan Hall, addressing our big band cravings right at the start. A lushly layered "Take the A Train" energetically made its way uptown. Plaintive muted trumpets introduced Ellington's "What Am I Here For," soon overtaken by growling bass and sax notes. Guest vocalist Donna Cumberbatch was a wonderful discovery. Her milky voice, mellow and smooth, gently protested "Don't Blame Me" and unhurriedly shaped the lyrics on "Speak Low" in a cha cha rhythm.

A powerhouse boogie woogie impressed as a big man with a small sax set up a groove and the trumpets pulled the whole arrangement higher into the stratosphere.

Wandering outdoors during generous half-hour breaks between sets, we found Emily Asher's Garden Party, in an all-new, and equally popular configuration,



top: John Bauers is the main voice of Swingadelic. Photo by Lynn Redmile. above: Swingadelic's Carlos Francis channels Armstrong. Photo by Tony Mottola.



The sax section of the Harlem Renaissance Orchestra. Photo by Tony Mottola.



Donna Cumberbatch swung mightily with the HRO. Photo by Tony Mottola.



Jon Burr. Photo by Lynn Redmile.



Lynn Stein and Howard Alden performed with Jon Burr and Jonathan Russell. Photo by Tony Mottola.

a welcome way to meet the new young jazz players emerging on the scene. Emily sang “Sugar,” dedicated to the dessert table and her dentist. Trumpeter Mike Davis sang on “Darktown Strutters Ball,” and violinist Jonathan Russell sat in on some numbers before and after his sets with the Jon Burr Trio. We enjoyed plump frankfurters and chips under the shade of a tent.

In the Octagon Theatre, we travelled to exotic Brazil with accordionist Eddie

Monteiro, guitarist Paul Meyers and drummer Vanderlei Pereira. Eddie makes the most of his vocals and his keys with great skill and feeling, pulling out an astonishing range of sounds and effects. “Triste,” sung in Portuguese, had a sweeping, rocking rhythm and an organ-like quality. Paul Meyers’s guitar work is clean and fully expressed; every note rings like a bell. Vocalist Holli Ross guested in this set, and had wonderful exchanges with Eddie’s high notes on Jobim’s “Agua de Beber.” Monteiro states, “I’ve always said I don’t like playing alone. This is like playing in a sandbox...I never know what will happen!”

Swingadelic, back in the big Dolan auditorium, set up a rollicking groove with John Bauers playing the piano and singing his heart out on Louis Jordan’s “Let the Good Times Roll” — just the start of their tribute to the “Three Louies,” Jordan, Prima and Armstrong. Trumpeter Carlos Francis provided a sparkling solo on “Do You Know What It Means to Miss New Orleans.” Young vocalist Vanessa Perea went over big, duetting with Bauers on the

continued on page 32

Jazzyfest



NJJS President Frank Mulvaney presented an award of appreciation to Bill Boyle, President of Boyle Hotels. Photo by Tony Mottola.

JAZZFEST

continued from page 31

Ella Fitzgerald/Louis Armstrong classic “A Fine Romance.”

Bauers recounted a tale: His dad had met Armstrong once at a party in Kansas City. A few years later he went to the Copacabana in NY to hear him play. After a few too many drinks, he started to believe he had a close personal relationship with Armstrong, and started hollering for him to play “La Vie En Rose.” Armstrong ignored him. Bauers’ dad kept hollering. The maitre d’ tried to intervene but the hollering continued: “PLAY La Vie En Rose!” Finally a couple of bouncers surrounded him to escort him out. As they moved him toward the door, Armstrong began playing “La Vie En Rose.” Vanessa sang this one in beautiful French. Neal Pawley grabbed the spotlight with a raucous trombone solo and bad-boy vocals on Louis Prima’s “Five Months, Two Weeks,



Tony DeSare, right, supported by Steve Doyle, bass and Ed Decker, guitar. Photo by Lynn Redmile.

Two Days.” And the big finale was a hoot with all horns stepping out for a high octane jam on “When The Saints Go Marching In.”

We caught the second set of Jon Burr’s Trio in the Octagon Theatre. “Minor Swing” set the mood for this tribute to jazz violin great Stephane Grappelli. Bassist Burr was a member of Grappelli’s band, and he’s worn a flowered shirt that he used to wear in that group — Grappelli preferred florals. “I Love Paris” was a peppy romp; the unhurried energy of Jonathan Russell on violin and Howard Alden on guitar delighted, as did their well-placed solo excursions. Singer Lynn Stein joined the trio for some Cole Porter standards. She has been collaborating with Jon Burr for the last couple of years; they have a CD in the works. Their original tune “Gone in the Way of a Dream” was a winner. And throughout,

Burr’s tasty playing, musicality and humor underpinned all.

We took time out between every set to peruse the outdoor vendors. There were many more this year, and more time to try on, inquire, double back for another look and a quick purchase. CDs were also going like hotcakes — the perfect way to bring the day home for lasting enjoyment.

Before the evening program commenced in Dolan Hall, Hotel executive Bill Boyle was honored for his commitment to jazz. He’s partnered with the New Jersey Jazz Society and with Hibiscus Restaurant, housed in the Best Western Morristown Inn operated by his management firm. Hibiscus presents live jazz four times per week and is the home base for the NJJS baby grand piano.

Jazzyfest



Champion Fulton complemented Andy Farber's Swing Mavens. Photo by Mitchell Seidel.



Andy Farber rises for a solo. Photo by Tony Mottola.

A lucky 50/50 winner went home with some extra cash, too.

And then the very polished and wryly witty saxman Andy Farber brought his 7-piece band, the Swing Mavens, to the stage. They specialize in tunes like those of Ellington and Basie, and lots of original material in that vein. The very accomplished young pianist/vocalist Champion Fulton joined them this evening. She's been a favorite of ours since she appeared at one of our Jazz Socials at Shanghai Jazz. She's also frequently seen on the NYC swing dance circuit. "Primrose Path" was a lively original swing number based on "King Porter Stomp." "It Seems I've Heard That Song Before" was originally arranged for a huge orchestra and Farber "boiled it down to a jazz demi glace." It featured the trumpet work of Brian Cresci.



Youthful jazz aficionados. Photo by Lynn Redmile.



For the final act, Tony DeSare appeared as a trio with Steve Doyle on bass and Ed Decker on guitar. Tony himself moved easily between singing and creating beautiful things at the piano. "Just One of Those Things" demonstrated his easy delivery. The set exhibited the genre-flexibility of the group, ranging from a slow take on a Prince tune, "You Don't Have to Be Rich" to insanely hot guitar licks on a jumpin' tune. On the way, "New Orleans Tango" — Tony says tango is the sexiest dance, "other than the Macarena, of course!" And "Just in Time" flew by with a speedy chug chug and a fantastic bowed bass solo.

Indeed the whole day flew in a languorously summery, jazzy way!



A carefree scene outdoors at Jazzfest 2012. Photo by Lynn Redmile.

George Avakian Remembers Timme Rosenkrantz

George Avakian, “Mr. First-In-Jazz” — first to produce a jazz album (the 10” 78-rpm *Chicago Jazz* for Decca in 1940), first to write jazz liner notes (for same), first to produce an LP of a live performance, first to produce a 12” jazz LP and first to create a double-LP set (these last three for Benny Goodman’s 1938 Carnegie Hall concert) — needs no introduction. His seminal work at Columbia Records (including signing, producing, and promoting Miles Davis, Dave Brubeck, Louis Armstrong and Erroll Garner), his co-founding of Warner Brothers Records, and his numerous lifetime achievement awards (from NARAS, the NEA, ASCAP and *Down Beat* magazine) speak for themselves. We therefore consider ourselves lucky that George, now 93, took time to chat with us about jazz baron Timme Rosenkrantz and the new translation of his memoirs, *Harlem Jazz Adventures*.

JJ: How did you know Timme?

GA: I met Timme when I was a Yale freshman in 1938. He was a fantastic guy, warm and friendly and knew his jazz.

JJ: What did you think of the book (*Harlem Jazz Adventures*)?

GA: This book is a marvelous read and an absolute delight. A great book to keep on the shelf and take down every so often. You can’t put it down. The chapters are short and packed with fun and information.

JJ: Do you have any Timme-related stories you’d like to share?

GA: In 1951, my younger brother Aram, who later became a filmmaker and photographer, was a student at the Sorbonne in Paris. Fresh out of the Navy, he went to Paris to study French Literature under the G.I. Bill. He spent most of his time studying the Paris scene, especially Django Reinhardt, Stephane Grappelli, Bud Powell and Don Byas.

He ended up supporting himself taking a job as a waiter at Inez’s¹ restaurant/club Chez Inez. One evening while he was waiting tables there, in walks Doris Duke, the richest woman in the U.S. at the time, and heiress to a tobacco fortune. She was very famous and very fond of jazz. She was with her boyfriend, Porfirio Rubirosa, son of a dictator² causing a lot of trouble in the Dominican Republic. He was the biggest playboy on the face of the earth, and an obnoxious person.

One night, Aram waits on the couple, and Rubirosa orders soup. Aram brings the soup and carefully dumps it on Rubirosa’s head. He hated his guts — everybody did. There was a big fuss, with apologies and so forth. Rubirosa left with Duke, and people burst into cheers. Inez, who was very fond of my brother, and Timme never forgot this event.

Aram became famous in Montmartre for pouring soup on Rubirosa. People would come to the restaurant and say they wanted to meet the man who poured soup on Rubirosa. He never had to buy another drink in Montmartre.

JJ

¹ Timme’s lifelong companion

² He was, at the time, actually the ex-son-in-law of the dictator — Ed.

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Fran Kaufman photo

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

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The Minstrel Beat The team at The Folk Project (www.folkproject.org) presents concerts almost every Friday night of the year. Lots of them exhibit the blurred lines between musical genres, proving that good music is just good music! They're held at the Morristown Unitarian Fellowship, 21 Normandy Heights Road, Morristown, NJ, at 8 PM. Admission: \$7 on your way in plus the balance of what you think the show was really worth on your way out. Refreshments available and a small donation is requested. Very civilized.

Hank and Frank Headline



The show at the Minstrel on Friday May 18 showcased two favorites, Henry Nerenberg and Frank Sole (Frank recently joined our NJJS board of directors and has already brought lots of fresh energy to our efforts). The duo of "Hank and Frank," both contributing guitar and vocals, have played together since 1984. They were the headliners, applying their intimate, relaxed and skillful styles to a wide range of musical offerings from Tom Lehrer to bossa nova to gentle, nuanced jazz standards, all of which flowed together seamlessly and delightfully.

Henry has the confidence and the chops to sing freely and without affect; his medley of "Fascinatin' Rhythm" and "'S Wonderful" was like a whispered conversation.

"C'est Si Bon" was swingily sung in an impish growl with asides in heavily French-accented English ("I weel buy you a Cadillac car, my leetle cabbagehead...").

"We were talking about what to play tonight and we thought, let's just play the stuff we know instead of the stuff we don't know," Frank quips. He switched to an impressive-sounding four-stringed acoustic bass guitar to lay down a rumbling foundation for a Tom Paxton environmental lament, "There Goes the Mountain," which Henry sings with a strong pure tone.

Frank takes the lead with a soaring classical solo on the "Venezuelan Waltz No. 3" by Antonio Lauro, and the duo performs Tchaikowsky's "Waltz of the Flowers" as arranged by Dave Rimelis.

"Think about the last wild party you ever went to... how ever wild it was, Henry's got you beat..." Frank's introduction to Henry's wry take on "Wasn't That a Party?"

The pair reprise a Clifford Brown tune with the Jon Hendricks lyric, "Joy Spring." I had heard them perform this number once before and again their presentation just makes me happy.

They're so inspired and inspirational the crowd won't let them go. They're brought back for an encore with a rousing "Sheik of Araby."

Off the Beaten Path: Diane Perry

Nothing epitomizes Diane Perry's unique approach to music better than her madly original rendition of "All or Nothing at All," arranged in an unlikely mash-up with the Four Lads 1953 novelty hit "Istanbul (Not Constantinople)." "I'm going to take a chance on this crazy arrangement," she warns the folksy but open-minded Minstrel audience.



The idea may sound crazy, but the music sounds exhilarating. The number opens with a piano/bass vamp on "Istanbul," as Perry begins to scat around the melody and intersperse bits of the lyric, all atop a funky Latin stop-time beat. After a bit she seamlessly segues into a vocal chorus of "All or Nothing at All." As the Latin beat continues a conga line feel emerges and, violin under chin, Perry ventures into the audience to prowling fiery licks — which tune seems irrelevant at this point, although her return to the stage brings us back to "Istanbul" to complete the musical journey.

"You could say I 'Carmen Mirandized' it," Perry says of the arrangement afterwards.

This is a second time performing at The Minstrel for Diane Perry — she opened here for Bucky Pizzarelli last year — and it's a bit of a pre-CD release party featuring tunes from her upcoming CD *Out of My Dreams*.

In addition to the title tune, with Rodgers and Hammerstein's lilting waltz transformed by a pulsing piano and drums rhythm, Perry performs bravura turns on "Stardust" and "My Romance" that highlight her soaring and passionate violin style. Classically trained, her concert hall tone is full and pure, and a joy to hear. This is not your grandpa's jazz violin.

"Lady Be Good" is a showcase for Perry's vocal skills. She opens scatting and then mimics the sound of a flute, using her violin bow as a prop, before cupping her hands to perform a growling trumpet and bass duo. The ensuing vocal on the lyric is clean and swinging. Perry's voice is full, smoky, and devoid of affectation. (She cites Carmen McRae's "conversational" style as an influence.)

The first set closes with a Perry original, "Cocilu," written for her mother, who is fond of Cuban music, and the number indeed has a traditional Cubano feel, along with slow and fast tempo shifts. Perry begins the number pizzicato and then bows a melody that put me a bit in mind of Eddie Durham's "Topsy," for a tune that's playful, mischievous and innocent all at once. Mom must be pleased.

At The Minstrel Perry was accompanied by the fine pianist Ted Brancato and bassist Andy Eulau. (Guitarist Frank Sole sat in on "Cocilu.") Brancato and Perry are prior collaborators — he appears on most of the cuts of her upcoming CD — but Eulau basically sight-read the artist's complicated book on the spot, pulling it off flawlessly like the storied studio pros of days of yore.

Diane Perry's debut CD, due to be released in October, also features some special guests, including David Amram and harmonica virtuoso Will Galison. The Minstrel preview performance on June 15 certainly leaves one eagerly awaiting the finished work.

For more information visit www.dianeperryjazz.com.



More Jazz from the Folk Folks... Jazz guitarist and singer Grover Kemble, best known for his legendary 1970s band Za Zu Zaz, returns to the Minstrel on July 6 when he will perform with the feisty and funny Naomi Sunshine, former backup singer for Frank Sinatra, Billie Holiday, Mel Tormé, Nat King Cole and many others.



Presents...

"Remembering Grover"

Woody Woodland and Carol Stone, founders of the award-winning Cape May Jazz Festival, are back on the scene presenting Philly Jazz Fest "Remembering Grover" September 22, 2012, at the Sheraton Philadelphia Downtown Hotel Ballroom. Philly Jazz Fest, Inc., a newly formed nonprofit corporation is proud to have sponsors WRTI Temple Public Radio and Jazz Times joining them for a spectacular jazz event. The Sheraton is the perfect location offering its restaurants, bar, parking and balcony overlooking the lobby.

The festival opens at 1pm with the Immanuel Wilkins Project. Wilkins impressed Cape May Jazz Festival crowds since age 9 and now 15 he is a prominent young alto performer in the Philadelphia area. A jam will follow with many of the musicians area fans want to hear including vocalists Barbara Walker and Jeannie Brooks, sax greats Louis Taylor, Jesse Andrus, Ken Fowser; trumpeters Daud El-Bakara and Eddie Morgan; guitarists Darrell Daughtry and Jimmy O'Dell; keyboardist Will Brock and bassist Steve Green. Between 5pm and 7pm guitarist Teddy Royal and vibraphonist Behn Gillece will entertain in the bar area.

At 7pm the Denise King Quintet with vocalist Denise King, tenor player Bootsie Barnes, trumpeter Duane Eubanks open, followed by Pieces of a Dream "Remembering Grover". Grover mentored and promoted Pieces for many years when they were still teenagers in East Mt. Airy and was instrumental in their becoming an internationally famous quintet that has traveled throughout the jazz world. If you have not experienced this group you are in for a thrill as you watch James Lloyd on keyboards and Curtis Harmon on drums. You will not want to miss the Swing City Blues Band with Philadelphia favorite, Frank Bey, whose Georgia-blues voice is reminiscent of Otis Redding.

Philly Jazz Fest, with plans to move into a 3-day weekend festival, will become THE Philadelphia jazz showcase restoring the greatness of the Mellon Jazz Festival of yesteryear with some of the jazz greats who got their start in Philadelphia.



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BOOK REVIEW

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

By **Timme Rosenkrantz**

Adapted and Edited by **Fradley Hamilton Garner**

Scarecrow Press | Lanham, Toronto, Plymouth, U.K., 2012 | 297 Pages | \$75.00

By **Joe Lang** Past NJJS President

Upon finishing *Harlem Jazz Adventures*, I snapped my fingers and thought to myself, "Damn, that Rosenkrantz cat would have been a terrific person to know and hang with." The only problem for me would have been the ceaseless imbibing of alcohol that he describes over and over. I would have faked it, however, to meet all of those terrific musicians, and, even more importantly, hear them play in so many of the venues that I know only as revered names.

Fradley Garner undertook a labor of love in translating and annotating the writings of Timme Rosenkrantz, the Danish blueblood with an affinity for jazz and the jazz life. He has succeeded in getting the Rosenkrantz story out for all English speaking people like me to enjoy. Most of the content is derived from Rosenkrantz's 1964 memoir that was published in Denmark, with a 1969 newspaper remembrance of Coleman Hawkins, and an Epilogue by Timme's niece, Bente Arendrup, as added bonuses.

The January 2012 issue of *Jersey Jazz* contained a cover story by Dan Morgenstern in which he shared his impressions of the book, and of Rosenkrantz who was a personal friend. I cannot pretend to have the kind of insight that Morgenstern was able to provide, so I will just add my own impressions of the book.

Rosenkrantz first ventured to these shores in 1934 when he was 22 years old. His first stop in New York was at the Commodore Record Shop where he was told by owner Milt Gabler that jazz was dead in America. It was good for Rosenkrantz and for jazz that he did not let Gabler's remarks influence him. Shocked and unbelieving, he ignored Gabler's admonition not to go up to Harlem, a dangerous place for a white visitor. Instead, he ventured right up to the Apollo Theater where one of his first American acquaintances became the legendary record producer and jazz advocate John Hammond whom he met in the dressing room of bandleader Don Redman. Hammond was to open many doors for Rosenkrantz, and he soon began to see and meet many of his musical heroes.

There follows tale upon tale of meeting and befriending jazz legends like Chick Webb, Benny Carter, Willie "The Lion" Smith, Art Tatum and Fats Waller. Most of them involved a lot of booze. With money a problem, at one point he takes a job as a pay-per-dance host at a

nightclub where he is dismissed by Benny Goodman as "just a gigolo." His short chapter, actually all of them are short, about the alcoholic trumpeter Jake Vandermeulen is touching. He also describes how he met Inez Cavanaugh, a sometimes vocalist who became his lifetime companion.

As he proceeds through his jazz adventures, we get glimpses of Stuff Smith, Erroll Garner, Bud Powell, and many others. We learn about Rosenkrantz as a record producer, record store owner, and ubiquitous presence on the jazz scene.


Garner has done a terrific job of translating the writing of Rosenkrantz to the English. The text is highly readable, and makes Rosenkrantz's passion for jazz come alive on every page. Garner's footnotes are concise, and put the stories related by Rosenkrantz into perspective. Placing them at the end of each chapter, rather than the usual placement of notes at the back of the book makes them easily accessible, and useful, rather than being a chore to locate and read.

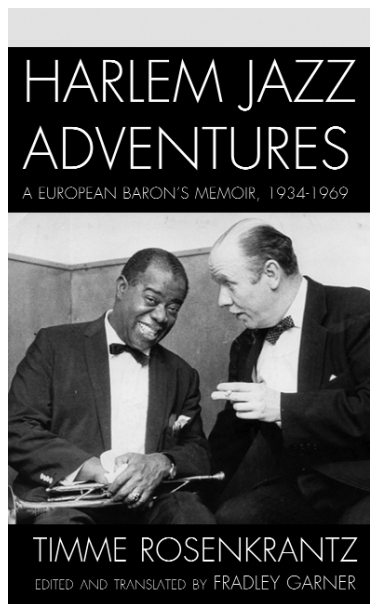
There is a helpful section on resources that includes a list of books and internet links with a brief description of each referenced resource. Finally, Garner has included a three-part

discography that is described as follows:

- Studio Sessions and Live Concerts in Timme Rosenkrantz's Name
- Timme Rosenkrantz as a Recordist at His Apartments in New York
- Timme Rosenkrantz as Record Producer/Publisher/supervisor

This discography does not purport to be definitive, but does give a good view of the documented evidence of Rosenkrantz's activities related to recording jazz.

Harlem Jazz Adventures is an enjoyable and fascinating volume that presents one man's unique involvement in a world that he loved. Rosenkrantz offers a lot of inside looks at many musicians who are legendary in the history of jazz, and his passion for the music and the players comes through in his words. Thanks to Fradley Garner, we can all enjoy this entertaining reminiscence. 





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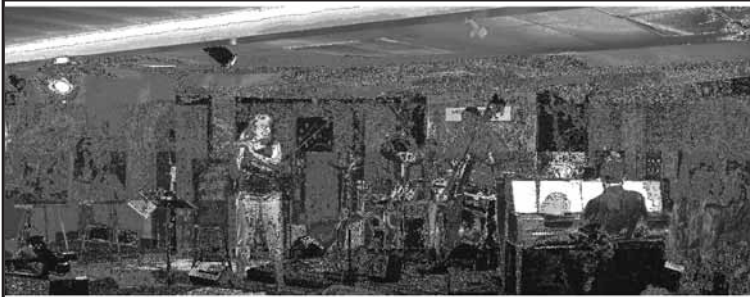
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AUGUST 11 - MADAM PAT TANDY - Tandy sings it all — R&B, Soul, Blues and Jazz! The Madam learned how to deliver a song from the best. "I started in the late 1970s and 80s, touring as the lead singer for the famed Pretenders," Tandy said. "Next, I studied with Dr. Aaron Bell, Duke Ellington's bassist. I performed extensively with Bell's group, the Ellingtonians, before I struck out as solo performer and formed my own group."

SEPTEMBER 8 - ART LILLARD QUARTET - A professional drummer since 1970, Art has had a rich performing career, leading and co-leading several jazz ensembles, and as a sideman in groups of various musical genres, including jazz, country & western, cabaret, rock, and show music. He has recorded with swing/blues band Groovalaya ("Groovalaya '92"), with vocalist Cleve Douglass ("Duke Ellington Boulevard"), and with flutist Jan Leder.



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Other Views

By Joe Lang
Past NJJS President

Wow, have the new CDs been coming in by the droves. Since we have a two-month gap coming up between issues, I will try to cover as many as I can in this issue.

■ **ARTURO SANDOVAL** has always acknowledged his debt to Dizzy Gillespie both musically and personally. He manifests this in a spectacular manner on **Dear Diz (Every Day I Think of You) (Concord – 33020)**. Fronting an all star big band of top Los Angeles area musicians, Sandoval has commissioned new arrangements of Gillespie classics by the likes of Gordon Goodwin, Chris Walden, Shelly Berg, Nan Schwartz, Dan Higgins and Wally Minko, ones that capture the spirit of Gillespie from a today perspective, and has executed them with exciting results. After assaying “Be Bop,” “Salt Peanuts,” “And Then She Stopped,” “Birks Works,” “Things to Come,” “Fiesta Mojo,” “Con Alma,” “Tin Tin Deo,” “Algo Bueno (Woody ‘n Me)” and “A Night in Tunisia,” Sandoval adds a particularly personal touch with his own music and lyrics for “Every Day I Think of You,” with a moving vocal and some magical trumpet work. Dizzy loved to smile, and he must be looking down doing exactly that after hearing this loving tribute from his Cuban protégé. (www.concordmusicgroup.com)

■ In 2003, drummer **JOE CHAMBERS** was commissioned by Jazz at Lincoln Center to write some original material, and the result was the “Moving Picture Suite.” He had pretty much relegated it to the past when it occurred to him to request a copy of the performance of this music. Upon hearing it again, he decided that it was worth recording with a group fronted by him. This became a reality with a September 2011 gig at Dizzy’s Club Coca-Cola where Chambers led a big band of first-call New York musicians in performance of this piece plus his arrangements of Max Roach and Abbey Lincoln’s “Lonesome Lover,” Joe Henderson’s “Power to the People,” Count Basie’s “Theme from ‘M Squad,’” Max Roach’s “Mendacity,” a Mario Raja arrangement of the Chambers original, “Tu-Way-Pock-E-Way.” The music captured on **Moving Pictures Orchestra (Savant – 2120)** is invigorating, and the execution by the band hand-picked by trumpeter David Weiss makes each piece come wonderfully alive. Chambers talents as a

composer and arranger are equal to his considerable abilities as a percussionist as is evident throughout this highly listenable album. (www.jazzdepot.com)

■ **Jazz at the Philharmonic Seattle 1956 (Acrobat Music – 3074)** is a previously unreleased recording of a complete JATP concert that features Ella Fitzgerald, Oscar Peterson, Stan Getz, the Modern Jazz Quartet, Sonny Stitt, Dizzy Gillespie, Herb Ellis, Ray Brown, Roy Eldridge, Flip Phillips, Illinois Jacquet, Jo Jones and the Gene Krupa Quartet with Dave McKenna on piano. That is quite a lineup, and provides a lot of exciting music. There were many critics who dismissed the JATP concerts as more showmanship than musical substance, but with players like these, it is virtually impossible not to have many memorable moments of musical magic. The program is divided into six sections. The opening group consists of Eldridge, Phillips, Jacquet, Peterson, Ellis and Brown, with two blues jams surrounding ballad features for each horn player. Next up are four tunes by the MJQ, followed by a segment where Stitt, Getz and Gillespie join the MJQ for a pair of Gillespie tunes, “Groovin’ High” and “Shaw ‘Nuff” sandwiching ballad features for each of the three cats out front. The second set is led off by the Krupa group with McKenna on piano, Eddie Shu on sax and John Drew on bass. The magnificent Oscar Peterson Trio with Ellis and Brown get the next segment of three tunes before Ella Fitzgerald joins them for some of her inimitable artistry. Things come to a rousing conclusion with a closing jam that brings all hands on deck. With a cast of all stars like this, it is simply sit back and dig time. (www.acrobatmusic.net)

■ One of the pleasant developments on the current New York City area jazz scene is the revival of interest in classic jazz by many younger jazz musicians. One of the brightest stars to emerge from this scene is the impressive trombonist **EMILY ASHER**. For her initial album as a leader **Dreams May Take You (Emily Asher)**, she has gathered Wycliffe Gordon on trombone and Sousaphone, Bria Skonberg and Philip Dizak on trumpets, Dan Levinson on tenor sax and clarinet, Will Anderson on alto sax, Nick Russo on guitar and banjo, Kelly Friesen and Rob Adkins on bass, Kevin Dorn and Rob Garcia on drums, and Gordon Webster on piano. These musicians are used in various combinations, all of them with fine results. Asher adds an occasional pleasant vocal with Skonberg joining in on the vocal fun for “On the Sunny Side of the Street.” The tunes are mostly what Louis Armstrong used to call

“the good old good ones” like “There’ll Be Some Changes Made,” “Muskrat Ramble” and “Limehouse Blues.” Asher has included a couple of catchy originals, as well as a song written by her father in anticipation of the arrival of his first grandchild, “Lullaby for a Little One.” Asher has performed for NJJS several times now, and all of the fans that she has developed will certainly want to latch onto this joyous disc. (www.emilyasher.com)

■ Pianist Chris Hopkins was born in the United States, but has been living in Germany since the age of six. Among his many accomplishments has been to serve as the leader of a superb jazz group comprised of European jazz musicians, Echoes of Swing. He participated as the pianist in **DAN BARRETT’S INTERNATIONAL SWING PARTY**, and has released, on his Echoes of Swing label, two discs featuring selections from two concerts in Germany recorded during the group’s European tour, **Tour 2010 – Volumes 1 and 2 (Echoes of Swing – 4508 and 4509)**. With a lineup of Barrett on trombone, Duke Heitger on trumpet, Dan Block and Engelbert Wrobel on reeds, Hopkins on piano, Eddie Erickson on guitar and banjo, Nicki Parrott on bass and Butch Miles on drums, it was guaranteed that the tour would produce a plethora of exciting and swinging sounds, and that is exactly what can be found on these two discs. Barrett, Heitger,

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Parrott and Erickson also provide occasional vocals. The program is replete with pop and jazz classics like "Back Home in Indiana," "One O'Clock Jump," "Hindustan," "On the Sunny Side of the Street" and "Tea for Two." This is the kind of group that would be right at home playing at an NJJS concert, and you can enjoy it wherever you have a CD player. (www.EchoesofSwing.com)

■ The **DUKE ELLINGTON LEGACY** with special guest **HOUSTON PERSON** has produced a gem of an album with **Single Petal of a Rose (Renma Recordings – 6403)**. The band is comprised of Edward Kennedy Ellington II on guitar, Norman Simmons on piano, Virginia Mayhew on tenor sax and clarinet, Noah Bless on trombone, Jami Dauber on trumpet, Tom DiCarlo on bass, Paul Wells on drums, Sheila Earley on percussion and Nancy Reed on vocals, with tenor sax master Houston Person as a special guest. With the exception of the Erskine Hawkins tune "After Hours," and "Home Grown," an original tune by Simmons, the program consists of 11 selections from the world of Ellingtonia, six composed by Ellington, and five by Billy Strayhorn. Two lovely solo piano selections by Simmons, "Single Petal of a Rose" and "Lotus Blossom" serve as the parentheses for the group efforts. The arrangements by Simmons and Mayhew maintain the integrity of the original material, but give each of them a new slant that makes them sound like new friends. Adding Person to the band for this recording, or any recording, is a definite plus. Reed's vocalizing on "In My Solitude," "In a Mellow Tone," "Squeeze Me" and "Love You Madly" is spot on. The band, the songs and the charts combine to offer up a musical feast for those who dig fine straight-ahead jazz. (www.renmarecordings.com)

■ **Mary Lou Williams — The Next 100 Years (Renma Recordings – 6402)** finds the **VIRGINIA MAYHEW QUARTET** with special guest **WYCLIFFE GORDON** exploring the music of one of the first female jazz giants. Williams initially came to national prominence as an arranger and pianist for Andy Kirk and his Clouds of Joy. In subsequent years, she composed and arranged for many of the top big bands, and had a critically acclaimed career as a leader and piano innovator. Her writing was never stuck in any particular school of jazz. As the music evolved, so did Williams and that is evident by listening to the music played on this disc by

Mayhew, guitarist Ed Cherry, bassist Harvey S and drummer Andy Watson. There are eight tunes penned by Williams, and two Williams-inspired originals by Mayhew. Gordon adds his imaginative trombone to five of the selections. To fully appreciate what Mayhew has achieved on this recording, it takes some serious listening, but it is worth the effort. You will not find yourself putting this one on as background music at your next party. (www.renmarecordings.com)

■ My only prior knowledge of Danish jazz guitarist **JACOB FISCHER** was on a Svend Asmussen recording on Arbors a few years ago. Hearing him on **Guitarist (Arbors – 19423)** made me recall that I greatly enjoyed his playing on that album, and am pleased that this album gives us an opportunity to hear him as the leader of a stellar group with fellow guitarist Bucky Pizzarelli, clarinetist/soprano saxophonist Antti Sarpila, bassist Nicki Parrott and drummer Eddie Metz. Fischer has chosen to turn his attention to compositions by other jazz guitarists, including Django Reinhardt, Herb Ellis, Grant Green, Luiz Bonfá, Toots Thielemans, Jimmy Raney, Charlie Christian, Wes Montgomery, Freddie Green, and Ulrik Neumann. He also includes a couple of his own tunes, and a spontaneous exploration of the blues with Pizzarelli that they named "Sharing the Blues." Fischer plays a nylon string acoustic guitar that gives him a nice mellow sound. The empathy between Fischer and his bandmates is palpable from the opening number, Reinhardt's "Douce Ambience," and continues throughout the set. A good single word to describe the music on *Guitarist* is satisfying. (www.arborsrecords.com)

■ Guitarist **BRUCE FORMAN** has been making positive waves in jazz circles for over 30 years, and he continues to do so on his wonderful new album **Formanism (B4MAN-MUSIC – 102)**. Forman is joined by Gabe Noel on bass and Jake Reed on

drums for an 11-tune journey that sprinkles a few standards, "Flamingo" and "I've Told Every Little Star," among a collection of original tunes. Forman is a bopper at heart, but he does not hesitate to go in a variety of directions, even giving two distinct readings of his "Bruzette." Whether burning up the frets or gently caressing the strings, Forman never loses your attention, and when the album is finished, there is a strong temptation to hit the "play" button again. I did so, and I imagine that you will also. (www.bruceforman.com)

■ **Loverly (Swingin' Fox Music)** is a swinging meeting of musical minds between pianist **LENORE RAPHAEL** and guitarist **HOWARD ALDEN**. This recording is an outgrowth of Alden's appearance on Raphael's internet radio show. Their compatibility on the program led them to the next logical step, a duo recording. They chose to assay six standards, "Wouldn't It Be Lovely," "Alone Together," "Do Nothing Till You Hear From Me," "Back Home in Indiana," "It Might As Well Be Spring" and "Georgia on My Mind," plus two nifty pieces written by Raphael and Marcia Hillman, "Sounds of a Guitar" and "One for the Byrd." It is fun to hear two musicians who seem to be consistently on the same musical wave length, and that is the case here. This is a thoroughly enjoyable outing. (www.lenoreraphael.com)

■ There is not much more that can be said about pianist **BILL EVANS** that has not been said already. He is one of the all-time great jazz pianists, and any opportunity to hear previously unreleased recordings by him is surely welcome. **Live at Art D'Lugoff's Top of The Gate (Resonance – 2012)** arrived in the mail, and went immediately into my CD player, and it stayed there for two days and three plays. The music was recorded on October 23, 1968 when Evans had bassist Eddie Gomez and drummer Marty Morell as the partners in his trio. The program contains selections that were typical of an Evans performance. There are 17 tracks, nine from the first set, and eight from the second. Only two songs, "Yesterdays" and "Round Midnight," are repeated. With Evans creativity, no two versions of a song as played by him are the same, so repetition of tunes is never a drawback for a listener. Evans always had a special relationship with his bassist and drummer. They performed as an organic unit. While Evans was the dominant

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figure, the interplay between the three musicians brought a level of musical empathy that was rarely approached by other piano trios. This iteration of the trio was together for about seven years. At this point Morell was new to the group, but fit in with seamless ease. For those of you who were never fortunate enough to catch Evans live, this two-disc set is a nice substitute for being there. (www.resonancerecords.org)

■ One of the pleasures of hearing **JOHN DI MARTINO** play the piano is the originality of his approach to songs. He plays even the most familiar of tunes in ways that make you wonder how he ever thought of taking the route that he does. Complete originality is rare in the jazz players on the scene today. Originality is part of Di Martino's DNA. For **Turnaround (Kilimanjaro Disques – 10017)**, Di Martino called upon bassist Boris Kozlov and drummer Alvin Atkinson to join him for his exploration of 13 jazz and pop standards. Stylistically, Di Martino does not limit himself, giving us tastes of bebop, soul, Brazilian, straight swing and sensitive ballad playing. An interesting contrast is his approach to two consecutive songs on the album that are normally played as slow ballads. "A Flower Is a Lovesome Thing," one of Billy Strayhorn's loveliest melodies, is given a Brazilian ride, while the too often overlooked Alec Wilder gem "Moon and Sand" is played with a haunting, dreamlike gentleness. It was fun to hear Di Martino approach the normally pensive "Brother Can You Spare a Dime" with a bop sensitivity. This is an album full of wonderful surprises, and you will find something new each time through. (www.johndimartino.com)

■ It is a funny thing about the music of Thelonious Monk. Once you have heard Monk play one of his tunes, they usually do not sound quite right when played by others. Often the versions by others are wonderful in and of themselves, but it is hard to get the way that Monk played them out of your head. When listening to the way that pianist **ERIC REED** reconceived seven Monk compositions for his quintet for **The Baddest Monk (Savant – 2118)**, I surprisingly found myself listening to what I heard with a fervid concentration on Reed's vision, and relegated the Monk approach to another part of my brain. Fronting a group that includes Seamus Blake on tenor sax, Etienne Charles on trumpet, Matt Clothesy on bass and Henry Cole on drums, Reed has created a masterful collection that recognizes the genius of Monk's music, and the possibilities

that it offers. He includes two original pieces, "Monk Beurre Rouge," a bit of fantasy that takes the Monk ethos to New Orleans, and the solo piano closer that gives the album its name, "The Baddest Monk," a nod to the inescapable influence that the blues had on Monk's music. (www.jazzdepot.com)

■ Willard Robison is probably best known for having composed the music for "A Cottage for Sale," with lyrics by Larry Conley, and "Old Folks," words by Dedette Lee Hill, a favorite song of Charlie Parker. **MATT MUNISTERI** became fascinated with the songs of Robison several years ago, and has done a wonderful job of research to compile a program of mostly obscure Robison songs on **Still Runnin' Wild in the Wilderness: The Lost Music of Willard Robison, Volume One (Old Cow Music – 1005)**. Robison's songs are unclassifiable, not fitting neatly into folk, jazz, country or traditional pop. He was one of the early singer-songwriters, but never achieved great fame. He was probably best recognized for his work with Paul Whiteman, penning Whiteman's theme song, "Peaceful Valley." He recorded many of his own songs, but his recordings are mostly unavailable, never having been compiled on CD, with a couple of dozen available as MP3 downloads. There have been relatively few recordings devoted to his music, one each by Barbara Lea, *The Devil Is Afraid of Music*, and Jack Teagarden, *Think of Me*. Fortunately for lovers of good music, Munisteri is filling in the gap. Of the dozen songs on this disc, only two, "A Cottage for Sale" and "Taint So, Honey," were included on the Lea and Teagarden albums. Munisteri has surrounded himself with a crew of musicians who appreciate this vintage material, Jon-Erik Kellso on trumpet, Scott Robinson on clarinet and C-melody sax, Matt Ray on piano, Danton Boller on bass and Ben Perowsky on drums. Will Holshouser adds his accordion on "Still Runnin' Around in the Wilderness," with Quincy Davis taking over the drum chair for this track.

Rachelle Garniez provides the vocal on "A June of Long Ago," with Munisteri substituting a banjo for the guitar that he plays on the other selections. Except for "A Cottage for Sale," Robison wrote both words and music for all of the tunes. His music is deceptively complex, and his

words are clever, poignant, evocative and attention grabbing. Munisteri does a terrific job of bringing the words to life with his empathetic readings of each song. He does not have a classic voice, but it is well suited to these pieces, and his phrasing is just right. After hearing this disc, you will be anxiously waiting for future volumes, a reaction that is what I am sure Munisteri will welcome with a smile. (Note: This CD will not be available until July 10 on which date there will be a CD release performance at Joe's Pub in Manhattan at 7:30 PM (212) 967-7555.) (mattmunisteri.com)

■ A more contemporary songwriter, Jerry Herman, is the focus of an album by vocalist **PEGGY HERMAN**, no relation to her subject on **Herman on Herman: Peggy Sings Jerry (Uncommon Sound)**. With Jerry Herman having celebrated his 80th birthday last July, the musical force behind such classics as *Hello Dolly*, *Mame* and *La Cage Aux Folles*, Herman has been the subject of many concerts and recorded tributes celebrating that milestone. Peggy Herman has included 16 songs among the 13 tracks on her album. The material covers nine shows, and she has selected many songs that are less known to the general listener. Probably the most familiar tunes for most people will be "If He Walked into My Life," "Mame," "I Won't Send Roses," "Song in the Sand" and "Before the Parade Passes By." The wonderful thing about good Broadway scores is that there are so many terrific songs to be discovered with a little digging. Herman and her musical director and pianist Alex Rybeck have done a wonderful job of combining the familiar with the more esoteric to produce an album that is fresh and interesting. Herman handles the vocal part of the equation nicely, and Rybeck has put together a fine band to play his winning arrangements. This disc is a good way to spend some time with the music of one of the premier Broadway songwriters of the last half century. (peggyherman.com)

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■ It is one of my personal quirks that I am inclined to want almost any album by certain artists or ones that contain certain favorite songs. **STEPHANIE NAKASIAN** is one of those performers, and "Spring Can Really Hang You Up the Most" is one of those songs. When I saw that Nakasian had included this song on *Show Me the Way to Get Out of This World* (Capri – 74115), I could not contain my anticipation about hearing the disc. Naturally, I went directly to the track mentioned above, and loved every second of it. Then I listened to the album from start to finish, and, and my elation remained at a high level. Nakasian is a special singer. She has a terrific voice, a deep jazz feeling, and her keen intelligence enables her to select only songs with good lyrics that she always interprets in a way that makes them understandable and convincing. Assisting her superbly in this endeavor are pianist Harris Simon, a colleague on the faculty at the College of William & Mary, bassist Chris Brydger and drummer Billy Williams. In addition to "Spring Can...", other highlights for me are "Control Yourself," a whimsical ditty from Andre and Dory Previn, Horace Silver's "Nica's Dream," Nakasian at her jazziest, and the hip Matt Dennis/Les Clark title song, "Show Me the Way to Get Out of This World." This is not to slight the other tracks, each of them first rate. Harris, who was unfamiliar to me, is a singer's dream kind of accompanist, while Brydger and Williams are right there all the way through. If I were titling this album, I would have called it *Winner!* (www.caprirecords.com)

■ Several years ago, I was looking through the bins at a used CD store, and found an album by **SUSIE ARIOLI**. I did know anything about her, but the songs were good, the price was right, so I added it to my little stack of discs to buy. It turned out to be a terrific disc by a wonderful singer, and I immediately became a Susie Arioli collector. Arioli and her longtime musical partner and guitarist, Jordan Officer, who are based in Montreal, are the featured artists on two recent releases from the Jazzheads label, *Night Lights* (Jazzheads – 1191) and *All the Way* (Jazzheads – 1192). The former was recorded in 2008 and released only in Canada while the latter is newly recorded. Arioli's approach is firmly grounded in swing and jazz. She has a natural sound, a warm voice, and a nice way of phrasing that gives a subtle uniqueness to her interpretations of the wonderful standards that are the heart of her repertoire.

Night Lights is primarily comprised of evergreens like "Can't We Be Friends," "Out of Nowhere," "Blue Skies," "How Deep Is the Ocean," "I Can't Get Started," "The Very Thought of You," "Beyond the Sea," "It's You or No One," "It Could Happen to You,"

"You Go to My Head" and "More Than You Know." One surprise choice is "The Big Hurt," an unusual hit for pop singer Toni Fisher in 1959. Arioli's version stands apart from her other selections, with retro vocal backing from Officer and bassist Bill Gossage, and an arrangement that oozes the 1950s. There is another selection that should be mentioned, it being a Gerry Mulligan composition fitted with French lyrics by Arioli and Nina Duval, and titled "Lemiére De Nuit." The album closes with a nice instrumental by Jordan, "Basswalk." Most of the tracks have Arioli, Officer and Gossage with additional players added on several songs. (www.jazzheads.com)

All the Way has a different feeling. It reminded me of a 1950s Julie London album, not bad territory to visit, mixing sultry ballads with an occasional mid-tempo excursion. There are several popular standards including "My Funny Valentine," "Time on My Hands," "All the Way," "Here's That Rainy Day," "There's a Lull in My Life," "Come Rain or Come Shine," "When Your Lover Has Gone" and "Time After Time." As usual, Arioli tosses in a few surprises. "Here's to the Losers" was most famously recorded by Frank Sinatra in 1963, a hip swinger by Jack Segal and Robert Wells. "It's Always You" was written by Johnny Burke and Jimmy Van Heusen for *Road to Zanzibar*, and sung in the film by Bing Crosby. David Allyn made a memorable recording of "Forgetful" with the Boyd Raeburn Orchestra, and it is a lovely ballad that has had only a few recordings since, most notably by Chet Baker. She also includes the original French version of "Un Jour De Différence," made famous by Dinah Washington as "What a Difference a Day Made." Throughout, the personnel differs from track to track, with Arioli and Officer being the constants. (www.jazzheads.com)

These two albums document a singer who deserves to reach a wider audience in the United States, and being on the New York-based Jazzheads label should help to achieve that recognition. Arioli and Officer will be appearing at Dizzy's Club Coca-Cola on June 19, and I shall have a report on that gig in the next issue.

■ In the May 2011 issue of *Jersey Jazz*, I reviewed the gig at The Oak Room of the Algonquin Hotel by **JESSICA MOLASKEY** and **DAVE FRISHBERG**. I opened it by stating:

Dave Frishberg's songs are ones that require a sense of fun, some innate hipness, a touch of skepticism or cynicism, and the ability to occasionally acknowledge the more tender sides of our experiences to bring them to full life. Frishberg himself and his partner at the Oak Room, Jessica Molaskey both met those parameters as they

explored a selection of tunes with lyrics by Frishberg and melodies by him and a few other cats named Bob Dorough, Jerome Kern, Johnny Mandel, Alan Broadbent and Johnny Mercer.

The content of that show is now available on **Jessica Molaskey and Dave Frishberg Live at the Algonquin (Arbors – 19441)**. This disc captures the fun that was experienced by those who made the scene at The Oak Room. One particular highlight was Frishberg's providing a taste of the score that he wrote for a musical play about the denizens of the famous Algonquin Round Table, a lunchtime gathering of New York City wits and intellectuals where a continuous barrage of barbs and witticisms was the norm. During the Algonquin show he sang two songs inspired by the unique Dorothy Parker, "Will You Die" and "Excuse Me for Living," both of which capture the troubled psyche of this ultimately sad lady. It was fun to revisit this show, and I plan to do so many more times, thanks to this CD. (www.arborsrecords.com)

■ **JOHN PIZZARELLI** has an intriguing new release, *Double Exposure* (Telarc – 33221). He has taken some songs by songwriters of his generation like Billy Joel, Joni Mitchell, Neil Young and James Taylor, put them in a jazz setting, thrown in a few jazz tunes, and the result is an interesting mixture. I must admit up front that I was not familiar with most of the non-jazz songs that he includes, and am probably not moved to seek them out in their original form, but Pizzarelli has a way with just about everything that he chooses to sing that gives it a special dimension. For this listener, the best lyric on the album is the one constructed by Pizzarelli and Jessica Molaskey for "Take a Lot of Pictures." The other track that grabbed me most emphatically was his combining "Drunk on the Moon" by Tom Waits with Billy Strayhorn's iconic "Lush Life." The dissolute lyric of Waits is interspersed with Strayhorn's music and a couple of brief snippets of his lyric. Pizzarelli's quartet of himself on guitar, Martin Pizzarelli on bass, Larry Fuller on piano and Tony Tedesco is supplemented on various tracks by Larry Goldings on organ, Aaron Weinstein on violin, Tony Kadleck on trumpet and flugelhorn, John Mosca on trombone and euphonium, Kenny Berger on baritone sax and bass clarinet and Andy Fusco on alto sax, tenor sax and clarinet. The horn arrangements by Don Sebeskey that are present on some of the selections are masterful. This album has a nice vibe, exactly what I imagine Pizzarelli was trying to achieve. (www.concordmusicgroup.com)

■ On *Don't Look Back* (HighNote – 7224), **MARY STALLINGS** once again demonstrates that she is among the best jazz vocalists on the scene

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today. She first recorded with Cal Tjader over 50 years ago, and sang with the Count Basie Orchestra for several years, but pretty much left the music business from the early 1970s through the late 1980s to pursue another significant career, being a mother to her daughter. It was not until 1990 that she recorded again, and this is her tenth album since her return to the world of singing. Backed by pianist Eric Reed on all 12 tracks here, with bassist Reuben Rogers and drummer Carl Allen on eight of them, Stallings is consistently inventive with the way she approaches songs. An obvious influence on her is Carmen McRae, but that influence is beneficial, not dominant. The songs vary from standards like "When Lights Are Low," and "Love Me or Leave Me" to blues to familiar, but not overdone gems including "Key Largo," "Don't Misunderstand" and the title tune. Reed is an empathetic accompanist, and contributes two original compositions, "Is That...? (This Love)" and "Mary's Blues." Stallings has created another vocal masterpiece on *Don't Look Back*. (www.jazzdepot.com)

■ **For Indigo Moods (Jazzed Media – 058)**, vocalist **JUDI SILVANO** sticks to a program of standards. She performs the 14 selections in the company of pianist Peter Tomlinson and trumpeter Fred Jacobs. They create an unusual and intimate ambience that works beautifully. Silvano brings with her a jazz sensitivity, and a worldly aura of experience that enables her to invest each lyric with a depth of understanding that comes through with every word that she sings. Many of Silvano's previous albums have included some original material, but this time out, she sticks to the standards except for a "Still We Dream," a song originally done by Carmen McRae with Mike Ferro's lyrics for a Thelonious Monk composition instrumentally performed as "Ugly Beauty." The moods shift throughout the program as do the tempi. The interaction among the three players in this musical adventure is particularly impressive considering that they were creating the takes spontaneously rather than using formal arrangements. This comes through in a manner that gives the album much of the feeling of one recorded at a performance venue rather than in a studio. There are many moments of high pleasure contained in the album. Among the highlights for me were "If You Could See Me Now," "It Only Happens When I Dance with You," "A Flower Is a Lovesome Thing" and "You Don't Know What Love Is." Whatever your mood, it should be lifted by this fine album. (www.JazzedMedia.com)

■ Do you like to have fun? If so, grab a copy of **The Spider and the Fly (Sylvia Herold – TUXCD929)** by **SYLVIA HEROLD AND THE RHYTHM BUGS**. Vocalist/guitarist Herold, who has performed in a lot of different musical contexts, has joined with Jennifer Scott on vocals and piano, Jason Lewis on drums and percussion, Ed Johnson on vocals and guitar, and Cary Black on bass. They perform a 14-song program that is filled with delightful ditties, most of which are not your every day standards. The exceptions are "The Night Has a Thousand Eyes," "The Continental" and "Fine and Dandy," none of which is exactly overdone. As for the other selections, well they are "All the Cats Join In," "Barrelhouse Bessie from Basin Street," "The Fella Who Couldn't Be Kissed," "The Spider and the Fly," "San Fernando Valley," "Mohair Sam," "Happy Feet," "Bubble-Loo, Bubble-Loo," "Ain't Nobody Home," "Betcha I Getcha" and "Come to Baby, Do." Their style is the Andrews Sisters meet Western Swing with a hint of the Boswell Sisters and the Rhythm Boys thrown in for good measure. Whatever description you might lay on it, the bottom line is that this album is a delight from start to finish. I am a Hoagy Carmichael fanatic, but I could not hum two notes of "Bubble-Loo, Bubble Loo," a song that, as far as I can determine, had previously been recorded only by Peggy Lee. This is only one of the nice discoveries that can be found on this highly enjoyable album. (www.sylviaherold.com)

■ One of the special pleasures provided by the PS Classics label is their willingness to make available the scores of many obscure early Broadway musicals that have remained unrecorded until they turn their attention to them. The most recent example is **Sweet Little Devil (PS Classics – 1207)**, a 1924 piece with music by George Gershwin and lyrics by B.G. DeSylva. It was written for and starred Constance Binney who had a relatively brief career in theater and film. The show ran for 120 performances, a run that was considered successful in that era. The score is dated, but charming, and contains no numbers that achieved standard status. It was created shortly before Gershwin began enjoying great success as an innovative force in the musical theater. Krasker's informative liner notes put the show into full perspective. For this world premiere recording, producer Tommy Krasker has assembled a first rate cast of Broadway musical performers, including Bethé Austin, Danny Burstein, Philip Chaffin, Sara Jean Ford, Jason Graae, Rebecca Luker and Sally

Wilfert. They do a wonderful job of capturing the period feeling of *Sweet Little Devil*. This is a bagatelle that will delight those who enjoy taking trips back to simpler days. (www.PSClassics.com)

■ At the other end of the musical theater spectrum is *Porgy and Bess*, one of the most legendary of all Broadway musicals. The mostly well received current Broadway revival is now available on CD. The new Broadway cast recording of **The Gershwins' Porgy and Bess (PS Classics – 1206)** comes as a two-CD set with an informative booklet that contains the libretto. Headlining the cast is the vocally spectacular Audra McDonald as Bess, with Norm Lewis in the role of Porgy, David Alan Grier as Sporting Life, and Phillip Boykin as Crown. The label has opted to include much of the dialogue as this piece is close to opera in its form, and much of the dialogue is recitative. Based on a novel titled *Porgy* by DuBose Heyward, and a play that followed the novel created by Heyward and his wife Dorothy, *Porgy and Bess*, with music by George Gershwin, lyrics by Ira Gershwin and DuBose Heyward, and a libretto by Heyward, was not a big success, receiving mostly unflattering reviews, when first performed in New York City in 1935. The original production ran around four hours. It has had many subsequent revivals in theaters and opera houses, often with a truncated or revised libretto. When the Houston Grand Opera, in 1976, presented the piece in a full scale production in the original form, it marked a turning point for the piece both artistically and critically. The current production engendered a lot of controversy when the producers indicated that they were revising the piece to make it more appropriate for contemporary audiences. Many theater purists were expecting the worst, but the actual production received mostly positive to mixed reviews, and is still running, having opened on August 31, 2011. I have been a bit reluctant to venture into the Big Apple to see this production, but after hearing this superb recording, I am reevaluating my reluctance. (www.PSClassics.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.



CD Review | Gordon Webster: Live in Rochester

(2012 Gordon Webster – no catalogue number)

It don't mean a thing if it ain't got that swing, Duke Ellington famously and musically once said. It still don't. One need look — or listen — no further than bandleader Gordon Webster's new CD, *Live in Rochester*, for confirmation.

The disk was recorded at Rochester's landmark Harro East Ballroom (home to the Rochester Jazz Festival) at two jam-packed Groove Juice Swing dances last November and the mood in the room was electric. The program by Webster's 10-piece band mixes hard swingers ("Night Train"), pop tunes ("Five Foot Two," "Sweet Sue"), dirty blues ("Blues My Naughty Sweetie Gives To Me") and dancer faves ("Diga Diga Doo"). The program is well-paced and is as inviting to listen to as it must have been to dance to.

Webster seems fond of minor key tunes — there are several here — and Dan Levinson thrives on them, his clarinet giving two tunes, "Ochi Coymiye" and "Paramour" a decided Klezmer flair. Levinson gets a lot of work here, both on tenor sax and clarinet, as do the standout trombonist Matt


Musselman and trumpeter Jesse Selengut, who also chips in a gritty vocal on "Comes Love" (another minor key offering). Webster's fine piano, fleet and never far from the blues, is of course featured throughout.

There are in fact vocals on 10 of the 12 cuts — in addition to Selengut's offering, seven by featured vocalist Naomi Uyama, two by saxophonist Aurora Nealand, and one by the irrepressible Steven Mitchell on the disk's next to last tune ("I Like Pie,") where the audience gets sing-along credit for a game effort. Thus done swinging the disk goes gently into the night, closing sweetly with "Dream a Little Dream of Me," performed old school with an opening instrumental chorus shared by Webster and Selengut followed by Uyama's sultry vocal.

Gordon Webster has quickly established himself as one of the most in-demand musicians and bandleaders on the global Lindy Hop and swing dance scene, performing frequently in the Eastern U.S., as well as in Europe and Australia. Word is he's a possible headliner for the 2012 NJJS Pee Wee Russell Memorial Stomp. One can only hope.



In the meantime this fine new recording is available at www.gordonwebsterswings.com as well as iTunes and www.cdbaby.com.

WIN THIS CD: *Jersey Jazz* has a copy of *Gordon Webster: Live in Rochester* to give away to one lucky NJJS member. To enter the drawing email your name and mailing address to chickiejazzdog@njjs.org, or mail your information to the editor at the address on page 6. 

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Jazz Goes to School The College Jazz Scene

By Frank Mulvaney

NJJS President

Rowan University, April 19: Lab Band Originals and Big Band Favorites

I might have said it before, but it's so true that a Rowan Lab band concert is like Forest Gump's box of chocolates — you never know what you are going to get but it's all good. The 15-piece ensemble includes two tubas, two flutes, a clarinet and a harp. With instrumentation like that you might have expected some rich bottom sound and colorful timbre and that's exactly what we got this night. With one exception, the 11 tunes of the set were student originals or arrangements of existing material usually from obscure sources. The first piece was a sophisticated arrangement by trumpeter Joe Faust. It was sort of modal in character and was called "Yuuupi." The intro had a fine clarinet solo by Joe Allen with just the rhythm section. Muted brass then played over the flutes and later we had an excellent bucket-muted trombone solo from Tyler Stone and a good one from Joe on trumpet. Next we had flutist Krissy Brannan's arrangement of "Congri," which is traditional Cuban beans and rice. It had a definite calypso flavor and wonderful full ensemble harmony. The tune was both lively and controlled, featuring Krissy's fine solo before an abrupt ending. The other flutist, Christina Raczka wrote a cool arrangement for the pop tune "Stepping Stone" that made for very pleasant listening with mellow harmony utilizing the harp. It featured excellent solos by guitarist Alex Bizzaro and altoist Jeovani Ortiz. Tenorist Joe Straczynski transcribed "Metalman" from a video game and wrote a dandy rockin' arrangement that used the full palette of the musical voices combining clarinet and harp, flutes with tubas, flutes with clarinet plus big rich full ensemble harmony. He allowed himself some solo time and a piccolo feature for Krissy too. The brass came on strong for "Samba De Los Tontos," a lively original by bari sax player Ron Chattopadhyay. The ensemble was really

cookin' as several soloists had their say and Ron and Jeovani sparred playfully. Guitarist Alex Bizzaro did a fine job arranging "Always Away" — a short ballad with a nice harp intro. The flutes and clarinet carried the melody, which led into Alex's exquisite solo over beautiful ensemble chords. Always humorous Jazz Director Denis DiBlasio wrote "Let's Blow Up Frankie!" to challenge bassist Frank Prendergast. Frank was more than up to the task as this cool piece grew in intensity and rocked the house. Zack Harmon transcribed "Hey Arnold" from a cartoon show and created a fine rock arrangement that featured several different voices by section and reserved some space to throw in a neat trombone solo for himself. Trumpeter Andrew Ennis took Wayne Shorter's "Footprints" and transformed it with a hypnotic beat and ample use of muted brass and reeds and provided for his own cool solo. Frank Prendergast put together a first-rate arrangement of Chuck Mangione's beautiful "Bellavia," which I happen to know Chuck wrote for his mother. With some help from the tubas, the trumpets carried the load assisted by special guest trumpeter Tony Kadleck. The ensemble handled the subtle control and layered harmony essential to the piece very well. Saxophone professor Carl Cox was on hand to provide the key ingredient to Tim Trout's arrangement of "Green Eyed Lady" by the rock group Sugarloaf. It was funky, with big brass horn dominance. Carl's playing was extremely impressive especially on the cadenza. I always like to see the last tune of set be a strong one and that one filled the bill.

The Rowan Concert Jazz Band was rolled out for the second set, which has become ritualistic. The first selection was inconsistent with the printed program, but I did recognize Charlie Parker's "Scrapple from the Apple." It's a jazz classic and the band really ripped it with fine solos by Matt Hartman (trumpet), Josh Freysinger (tenor) Ron Chattopadhyay (bari sax) and pianist

Chris Simonini (2010 NJJS scholarship recipient). "No Greater Bebop" was a fairly long chart by Tom Kubis that really swings. The rhythm section led by drummer Gavin McCauley (2011 NJJS scholarship recipient) did a great job establishing the groove and a solid platform for alternating solos for Matt, Josh and Tyler Stone (trombone). Sammy Nestico's arrangement of Benny Golson's "I Remember Clifford" was a gorgeous ballad showcasing special guest trumpeter Tony Kadleck. The sumptuous arrangement begins and ends in ballad mode and in between gets to swinging as the brass opens up generating some gorgeous layered harmonies. "Birk's Works" was a fun chart by Mike Tomaro of a Dizzy Gillespie tune that incorporated Latin percussion instruments. It certainly was lively with marvelous big band sound and solos by the usual suspects but most of all a fabulous effort by Tony. The band really had it together on Dizzy's "Manteca" which was an important contribution to the development of Afro-Cuban Jazz. This is one of my favorite tunes and I really enjoyed the solos from Ron, Josh and Tony. Completing this wonderful evening of jazz ensemble music was another famous Sammy Nestico chart we know as "Wind Machine." It's one of the many great arrangements that Sammy wrote for the Basie organization and never fails to generate an enthusiastic audience response. Tony took the lead trumpet role and really swung the band — delightful.

NJ City University, May 7: Saxophonist Dave Liebman and NJCU Jazz Ensembles

NJCU jazz concerts never disappoint and I share Jazz Studies Director Ed Joffe's frustration that the program is not more widely recognized. The faculty is awesome and the number of outstanding graduates that have been produced is rather amazing. This evening's program was so typical of the of the unique creative content that I have

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COLLEGE JAZZ

continued from page 46

come to expect which includes material from brilliant composers that you will seldom hear outside of a university setting. The first selection was a three-part composition by George Russell from 1957 called "All About Rosie." It is generally regarded as one of the first great modern jazz concert works — about 12 minutes in duration. The original chart, which is owned by the New England Conservatory, called for a 12-piece ensemble to include a bassoon and an alto horn. To say the music is challenging is an understatement and the 12 students did a heck of a job. The first part is a lively, complex swing, which ends abruptly. The second part is a bluesy, lazy swing. The third part is a more intense hot swing providing for improvisation and here pianist Barry Spatz did a great job playing the part of Bill Evans, who was on the original recording. I would love to hear this amazing composition live a few more times. The Afro-Cuban Ensemble under the direction of Professor Pablo Rodriguez then took the stage to present the beautiful Latin ballad "Drume Negro" arranged by Pablo. Mirtha Rico provided a stunning vocal and Brian Princing added a marvelous guitar solo. On came the Art Blakey Combo to render Wayne Shorter's "Free for All," arranged by tenor saxophonist Kris Cardella. Drummer Darrell Smith who later had a sizzling solo after some excellent three-horn harmony led the opening emphatic announcement. This group was dynamite and the cats were really swinging with eloquent statements from trumpeter Marcel Bellinger and trombonist Danny Hall. Exit the combo and enter the big band, which tackled Bob Brookmeyer's contemporary composition "Boom Boom." Trombonist Hall was featured in the opening bars with just the rhythm section until the rest of the crew joined in for a wonderful ensemble blend. The band was sounding great and you clearly heard the different sectional voices as

they were emphasized. Trumpeters Marcel and Rich Polatschek excelled along with Danny again before the big finish dominated by clever percussive play by drummer Andrei Koribanics. Vocalist Kristen Djiuba did a fabulous job on a wonderful arrangement of "Only You" exhibiting very mature varying dynamics. The ensemble was strong right out of the chute with a "take no prisoners" arrangement of Al Cohn's up-tempo tune "Nose Cone." Altoist Dustyn Richardson had a torrid solo on this one and pianist Barry Spatz had some cool comments as well.

The second half of the concert featured five compositions by special guest NEA Jazz Master saxophonist Dave Liebman, each brilliantly arranged for large ensemble by five different wizards. If you have ever seen Dave perform in a small group you know that he is very avant-garde and you might say he is only playing for musicians. However, he is clearly an astounding virtuoso and the structure of these fabulous arrangements enabled us laymen to really enjoy his playing. The first selection was an up-tempo swinger called "A Bright Piece" (Andrew Rathburn) that had Dave on soprano (the only horn he would use this night) dueting with trumpeter Rich Polatschek. Dave improvised exceptionally over unusual ensemble chords with the sax section using two clarinets, two flutes and a bass clarinet. "New Breed" (Scott Reeves) blasted off and then immediately backed off to become conventionally uptempo with a driving rhythm. Dave was masterfully out front most of the time for this complex arrangement, which had the trombones pow-powing and featured the entire sax section soloing magnificently as one. Former faculty member Pete McGuinness produced a gorgeous arrangement for the ballad "As Always," which featured mixed reeds and muted trombones in the opening sequences. I think you can really gauge the quality of a horn player on ballads

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and for my money Dave really qualified for a very elite club on this one. Following that we had "Pablo's Story" (Bill Warfield), which was probably the most interesting number in the set. It opened with a wonderful Spanish guitar solo by Martin Moretto followed by Dave on a whistle-like wooden flute. When the ensemble cut in, Dave switched to his soprano horn. The rhythm was tango-like and then went uptempo and rumba-like as Martin added another outstanding guitar solo. Dave delivered an awesome long solo in amongst several tempo changes before the gentle landing. The ensemble really got a workout with that one. Into the home stretch we had "Beyond the Line" (Vince Menoza), a straight ahead composition — nothing too fancy in a moderate tempo. Four flutes, a bass clarinet and muted trombones, influenced interesting ensemble harmony. Dave played masterfully over the chords produced by the trumpet section with cup mutes, as the obviously well-rehearsed ensemble navigated the fascinating dynamics of the chart, which depended on the essential effort of drummer Darrel Smith. The final selection was Jim McNeely's chart of "Sing, Sing, Sing." For you trivia buffs this tune was written by Louis Prima in 1936 and he was doing it with his band for two years before Benny Goodman picked it up and made it the centerpiece of the historic Carnegie Hall concert in 1938. This was a truly amazing arrangement that was custom built for Dave's soloing and included some clever dissonance as you usually get with a McNeely arrangement. Dave's playing was a little far out but went down easier with ensemble support. He did some cool sparring with the Darrell the drummer and we had about fifteen delightful rounds of call and response between Dave and the band before some great hard swinging into a big climax. What a satisfying evening of musical art!



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LYRICS & LYRICISTS

Mad Dogs & Educated Fleas: Noël & Cole, A Battle of Wits

Theresa L Kaufmann Concert Hall,
92nd Street Y, NYC | May 5 – 7, 2012

Noël Coward and Cole Porter are often paired in the minds of many; both were noted for their wit, and tended to write songs that dealt with similar milieus. *Mad Dogs & Educated Fleas*, a program presented at the 92nd Street Y as part of the Lyrics & Lyricists series, concentrated primarily on their witty side.

Coward and Porter were similar in many ways, but also had some significant differences. Both gentlemen were able to create a wide variety of songs, satirical, ironic, romantic, passionate and always lyrical. Both had a facility for effectively putting words and music together, often incorporating rather suggestive lyrics that were shocking to many at the time they were written. Both spent their professional lives primarily writing about, and living among the upper crust. They were relatively close in age, with Porter being the senior of the two by eight years. Both died at the age of 73. Both were homosexual.

There were, however, significant differences. Coward was born in rather humble circumstances, while Porter grew up in a privileged environment. Coward left school at a rather early age to pursue a career in the theater, while Porter was educated at prep schools, Yale and Harvard. Coward wore many creative hats, writing music, lyrics, plays, screenplays and prose; performed as an actor, recording artist and in cabaret; and directed for both stage and film. While he did make a few recordings of his own songs, Porter's primary creative activity was writing songs. Coward achieved his first notable success at age 25, acting in and directing *The Vortex*. He'd already had much experience as an actor and playwright, his first profession-

al acting job was at the age of 12. Porter's first successful show, *Paris*, did not get on the boards until he was 36. Prior to that he had only had a few songs accepted into shows in London and New York. In examining the songs that each wrote about similar subjects revolving around society types, it is interesting to note that Porter, with his background as one of a similar station, usually took the perspective of a reporter, while Coward often took on the role of social critic. Coward, however, never lost his attachment to people of more modest circumstances, as evidenced in works like *Cavalcade* and *This Happy Breed*.

The evening was hosted by Mark Waldrop who also served as artistic director, writer and occasional performer. He was joined by La Tanya Hall, Jeff Harner, Edward Hibbert, Colleen McHugh, and T. Oliver Reed, with Harriet Harris as a special guest. The musical director/pianist Don Rebic had a tight quartet that included Sean Harkness on guitar, Dick Sarpola on bass and Ray Marchica on drums.

Edward Hibbert, Jeff Harner and Harriet Harris proved to be the performers most comfortable with the often nuanced material of Coward and Porter.

Hibbert's first selection was a cut song from *Wake Up and Dream*, "The Extra Man," a song that appears to have been a precursor to "I'm a Gigolo," a song ultimately used in the same show. Hibbert captured the loneliness and sadness of this character with a subtlety and feeling that eluded Reed's reading of the latter piece. He was right on in depicting the outré character who serves as the centerpiece of Coward's "A Bar on the Piccola Marina," and the sarcasm of his "I Like America." When he turned back to the world of Porter, he had the audience enjoying every word of Porter's "Thank You So Much, Mrs. Lowsborough-Goodby," a paean to a less than memorable weekend in the country. He also contributed a hilarious take on "Mad About the Boy," a number that he shared with Hall and McHugh.

"(Don't Put Your Daughter on the Stage) Mrs. Worthington" is a bit of satire from Coward that requires the kind of nuanced performance given by Harner to make it work. His touching version of Coward's "Sail Away" was a highlight of the evening. Harner also captured the essence of Jimmy

Durante's magic on Porter's "Little Skipper," a piece that required Durante to convincingly convey the absurdity that he was in fact a woman. Another tune from the same show, *Red, Hot and Blue*, "It's De-Lovely," gave Harner another opportunity to delight the crowd.

Harriet Harris only appeared once in each half of the show, and made the most of her opportunities. "The Tale of an Oyster" is a most unusual song from Porter that is hilarious when handled correctly, and Harris did just that. She also did an effective job of milking Coward's "I Went to a Marvelous Party" for all of its considerable humor.

Hall's most memorable moments were passionate renderings of two Porter masterpieces, "Begin the Beguine" and "Love for Sale." Reed was never able to capture the right feeling on the material that was assigned to him, and was most disappointing in failing to put across Coward's brittle parody of "Begin the Beguine," "Nina." McHugh's brassy sound did not mesh with the material, and she was way off base on Coward's brilliant "Why Do the Wrong People Travel."

Overall, this was a pleasant evening that had the kind of material that should have made it a great evening. When doing songs that are full of nuance and demand superb comic timing, the casting is of paramount importance, and on this evening the production team only got it partially right.

LYRICS & LYRICISTS

It's Magic: Nine Decades of Songs from Warner Bros.

Theresa L Kaufmann Concert Hall |
92nd Street Y, NYC | June 2-4, 2012

There are certain entertainments that lift up your spirits, and leave you with the feeling you are floating on a cloud of pleasure that will linger for quite a while. That was what it was like at the conclusion of *It's Magic*, the last in the current series of Lyrics & Lyricists programs.

This program was concocted by Rex Reed who served as Artistic Director, wrote the commentary, and hosted this concert of songs that were used in films from the Warner Bros. studio. To sing the songs, Reed put together a stellar cast of Christine Andreas, Polly Bergen, Jason Graae, Sue Raney and Tom Wopat.

Mike Renzi was the Music Director, penned the arrangements, and manned the piano. David Finck on bass and Dave Ratajczak on drums filled out the trio.

Reed proved to be an informative, witty and charismatic host. He supplied the basic story of the evolution of the Warner Bros. studio, the role music played in its success, and was full of interesting tidbits about many of the Warners contract stars. His riff on the prominent and powerful presence of Bette Davis was fascinating. He punctuated this aspect of the Warner history with a film clip of Davis singing "They're Either Too Young or Too Old," a song written specifically for her to sing in *Thank Your Lucky Stars*, when she demanded to be allowed to sing a song in this wartime musical. This is but one example of the kind of detailed research that Reed did to make this program the special event that it was.

Warner Bros. was the first studio that produced a feature length talking picture, *The Jazz Singer*. It starred Al Jolson, and included a lot of music. This caused a revolution in the film industry.

There were basically three types of musical films that emerged from Warner Bros., original story musicals, most famous among them those from the 1930s that featured the extravagant choreography of Busby Berkeley, biopics of musical personalities like George M. Cohan, Cole Porter, Jerome Kern and Helen Morgan, and film versions of Broadway musicals. There were also many songs written for or used in Warner Bros. comedies or dramatic films that achieved the status of standards.

The program opened with Tom Wopat singing one of the most famous songs to emerge from a Warner Bros. film, "42nd Street." Wopat gave pop/jazz readings to this and his other selections, "I've Got You Under My Skin," "One for My Baby" and "Blues in the Night," and he sounded strong and confident working with Renzi's jazzy arrangements.

Having Sue Raney as a participant in the program was a definite plus. She is a fabulous vocalist who resides in the Los Angeles area, and rarely appears in New York. She was the second singer on the program, giving a sensitive take on "Blue Skies," a tune that was sung by Jolson in *The Jazz Singer*.

Her other selections were "I'll String Along with You," "It's Magic," "Secret Love," and "This Time the Dream's on Me." Raney is a consummate pop/jazz singer. She has a terrific voice, a jazz-influenced sense of phrasing, and a presence that makes you realize that she is among the select few vocalists who deserve the accolade "a singer's singer." Let's hope that she makes it back to the Big Apple for an extended stay at one of the area's premier night spots.

Christine Andreas played Eliza Doolittle in the 1976 Broadway revival of *My Fair Lady* to much acclaim. She has gone on to star in many more Broadway musicals and has also had success as a concert and cabaret performer. Her lovely voice and superb interpretive powers were in evidence as she performed "I Only Have Eyes for You," "The Man I Love," and "Days of Wine and Roses." She also showed her comic flair in a duet with Jason Graae on "I Could Do Without You."

Graae is a comedic master with a fine tenor voice who lights up any stage on which he appears. His strutting style made "Give My Regards to Broadway" the kind of zip that was evident when Jimmy Cagney played George M. Cohan and sang it in *Yankee Doodle Dandy*. Graae was delightful as he sang and then invited the audience to participate in the first act closer, "Once in Love with Amy." He also has his sensitive side, and showed so with a touching rendition of "Young at Heart."

The audience was anxious to see and hear Polly Bergen, and Reed brought her out toward the conclusion of the first act to sing three songs, "Don't Ever Leave Me," "Why Was I Born" and "Bill," made famous by Helen Morgan whom she played in an award-winning television production. Before singing the songs, Reed asked her why she did not play Morgan when Warner Bros. made a film about her life a few years later. Bergen said that they never even considered her, instead opting to cast Ann Blyth who had a soprano voice more like Morgan's, and then proceeded to dub in the voice of Gogi Grant, who had a sound similar to Bergen's, for Blyth when the film was made. Bergen showed that Warner Bros. did not choose wisely all those years ago for she nailed the three tunes, as she did in the second half of the show with the iconic song from Casablanca, "As Time Goes By."

Mike Renzi and his cohorts did a spectacular job of setting the instrumental base for all of the singers. Renzi's arrangements were imaginative. He reconfirmed that he is as good as it gets when it comes to accompanying vocalists. David Finck is the kind of bass player that all musicians dream of having in their band. His time is impeccable, and his solos always provide periods of subtle pleasures. Dave Ratajczak is also a fine timekeeper, and he knows exactly how to contribute magical accents without overpowering the other performers. You were always aware that there were a lot of special things happening instrumentally, but it was always supportive of the vocals, never intrusive.

One of the biggest musical stars in the Warner Bros. orbit was Doris Day, who came to film with no experience as an actress, but who proved to be a natural before the camera. Reed opened the second act by gently and effectively crooning three songs associated with Day, "Blame It on My Absent-Minded Heart," "It's You or No One" and "You Love Me," all written by Jule Styne and Sammy Cahn. Raney did an exceptional album, *Tribute to Doris Day: Heart's Desire*, in 2007, and sang "It's Magic and "Secret Love" from that disc. The latter song and "I Could Do Without You" are both from one of Day's biggest musicals, *Calamity Jane*. Day shared the screen with Frank Sinatra in *Young at Heart*, where he sang the title tune and "One for My Baby" among other songs in the film.

When all of the performers took the stage for the finale, "Hooray for Hollywood," the Richard Whiting/Johnny Mercer anthem for the film industry, they brought to a conclusion a wonderful evening of music and back lot stories that held the audience rapt for the entire performance. Kudos to Rex Reed and his terrific cast, and to the Lyrics & Lyricists Artistic Director Deborah Grace Winer for selecting Reed to put this memorable tribute to Warner Bros. on the boards. **J**

Note: The 92nd Street Y is once again presenting its annual Jazz in July series, with six concerts being performed from July 17 to July 26. Artistic Director Bill Charlap has once more put together some outstanding programs. Details can be found in the advertisement to be found on page 12 of this issue. I will report on these concerts in the September issue.

May Jazz Social | Dave Bennett Does Benny

Story and photos by Tony Mottola Editor, Jersey Jazz

As former NJJS president Laura Hull notes in her introduction, the young clarinet phenom Dave Bennett comes by his striking resemblance to King of Swing Benny Goodman honestly, needing just a deft choice of eyeglasses to complete the picture. (The two-toned white-topped shoes are a nice touch as well.) While Bennett ardently emulates Goodman, his admiration for another musical hero is displayed more subtly by the Leblanc Pete Fountain gold keyed clarinet he carries to the bandstand.

He's performing today in a duo with guitarist David O'Rourke and they jump right in with a brisk run through "Honeysuckle Rose" followed by a bluesy and flowing rendition of "Body and Soul." Bennett plays with an airy, pure tone and sure-fingered command of his instrument. For his part O'Rourke, a Dublin native who now lives in Ocean Park, NJ, has dialed back the treble of his Jim Mapson archtop electric guitar, offering a woody mellow-toned foundation that perfectly mates with Bennett's fluid lines. The guitarist comps with a pick laying down a bass line while he fills in chords with his first three fingers, effectively giving the duo a trio sound.

Bennett notes that it's just about a year since he last appeared at Shanghai Jazz with pianist Dick Hyman when he was in town to record his second Arbors CD, *Dave Bennett Celebrates 100 Years of Benny*, with Hyman, Bucky Pizzarelli, Jerry Bruno and Ed Metz, Jr. at New York's Nola Studios. (Hyman and Pizzarelli both worked extensively with Goodman during his later career.)

From the CD he plays "I Got Rhythm" ("We play this faster every time since we really don't like it," he deadpans). Indeed it's off to the races, with the clarinetist firing off triplet runs up and down his horn, along the way slipping in quotes from "The Flintstones" and "Sweet Georgia Brown."

After more nods to the Goodman book ("Avalon" and "Stompin' at the Savoy") and a bluesy vocal ("St. James Infirmary") the first set concludes with a barnburner for which no clarinet is needed, as the versatile Bennett takes to the piano for a smoking



boogie-woogie, replete with slashing Jerry Lee Lewis-like full length keyboard swipes.

A generous second set includes 10 more tunes, although an offer for requests takes a wrong turn when a lady up front asks to hear "Laura" and a chagrined looking Bennett admits he really doesn't know the song. "Maybe this request thing wasn't such a good idea," he concedes and offers a peppy swing through "Somebody Loves Me" in consolation.

Other second half highlights include a gorgeous "Do You Know What It Means to Miss New Orleans" (a nod to Mr. Fountain?), a mile-a-minute "Sheik of Araby" and velvet smooth "Moonlight in Vermont." The afternoon's music closes with a wailing "When the Saints Go Marching In," which has the Saints marching through the "Red River



Valley," and across the "Swanee River" until they're "Coming Round the Mountain."

It's a mere 18 years since then 10-year-old Dave Bennett was given a clarinet and some Benny Goodman tapes by his grandfather. At age 28 he is a poised and accomplished performer whose considerable technique is paired with a fertile musical imagination — all of which was entertainingly on display in his performance at Shanghai Jazz. For which, in addition to frequent rounds of applause, young Mr. Bennett was rewarded with a birthday candle-lit piece of cake. For more information, visit: www.davebennett.com.



Jews for Jazz

By **Andrea Tyson** Former NJJS President

I had the good fortune of attending a lecture/concert recently presented by the Jewish Historical Society of MetroWest in Whippany entitled *Jews for Jazz*. This is a program put together by the wonderful clarinetist/big band leader David Aaron, who interrupted his lecture many times to cue up his CD player to play some gems from days gone by. But that was before the live band kicked it up a notch in the second half.

He told us that not only were there Jewish bandleaders, but so many musicians in those bands were Jewish. Their names were too numerous to mention but he alphabetized and read off many. He demonstrated how jazz changes melodies via improvisation. He went through the Jelly Roll Morton years of Ragtime, then Dixieland, then swing and told how jazz moved from New Orleans through many other midwest cities and up the Mississippi River. He went into great detail to make sure the audience understood just how revolutionary Dave Brubeck really was with *Take Five*, getting into five beats per measure. He played us the original — very smooth and sweet and showed us the melody and then the improvisation.

He talked of Benny Goodman and his background growing up and getting his start from his Temple which gave him a free instrument. He played so well, as we all know, he was invited on the road as a teenager. Aaron mentioned that as a bandleader Goodman was the first to integrate the orchestra with Teddy Wilson, Lionel Hampton, Harry James, and Ziggy Ellman as the trumpet lead. He keyed up “And the Angels Sing” and “After You’re Gone” which we found to be very fluid and then very hot with Buddy Morrow and Moe Zeidokoff. He mentioned how he had his songstresses — Helen Forest, Ella Fitzgerald, Billie Holiday. And then the crowning glory of going into Carnegie Hall in 1938.

Artie Shaw was also given ample space. With a genius IQ he played the alto sax and clarinet, married eight times and put “Begin the Bequine” and “Gramercy 5” on the map.

Tenor Stan Getz had a troubled life, but he was presented as a pillar of the jazz world, giving us the “Girl from Ipanema” with Astrid Gilberto.

Gershwin was next and Aaron played “Swanee.” He also played Mel Torme, better known as the Velvet Fog.

Chico Marx of Marx Brothers fame was the big band drummer on “Lullaby of Birdland.”

And lastly, Sammy Davis, Jr., singing “Don’t Talk About Me When I’m Gone.” We had a rousing time and then the band took a break.

Aaron talked about Irving Berlin’s “Alexander’s Ragtime Band.” Dan Schwartz of Fair Lawn, our keyboardist, treated us to “I Love a Piano” and really let loose singing and striding across those keys.

The band went out on a limb and stretched themselves into “If I Had You,” “Autumn Leaves,” “Summertime” with lots of

improvising, and a little klezmer ditty — “Joseph Joseph.” The band had their own arrangements and really got going on “My Heart Belongs to Daddy” with a bossa beat. Gershwin’s “S Wonderful” was very well received. Mr. Aaron’s clarinet was clear, crisp and beautiful and moved from one genre to the next easily. He is a man with many years of experience and we were just lucky to be available to see him.

“A Little Night Music” and “Send in the Clowns” displayed his command of the lower register and showed us he can do it all. He really loves the music and gets to play it...and who could ask for anything more?

“Avalon” closed it, and they ran away with our hearts. The keyboardist ran with this and then the drummer got the audience on their feet. If you get a chance to hear David Aaron, don’t miss him!


And another thing — it’s a special summer for Elliott as it’s a milestone birthday and we’re celebrating at Chick Krug’s Riverboat Swing on Sunday afternoon, August 19th. Come on along! Don’t be left out in the cold — send away for your tickets very early. Shhh, we’re getting a surprise cake for Ell — no, I’m not jumping out of it in my bikini — but just the cake is the surprise! If I don’t get to see you before — HAVE A GREAT SUMMER!




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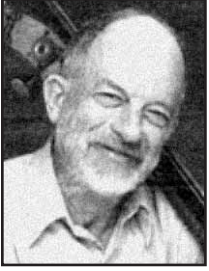


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From the Crow's Nest

By Bill Crow

Joe Hanchrow keeps his string bass, bass guitar and tuba in gig bags in his laundry room. That is also where he keeps crunchy dog food, in a bag enclosed in a garbage can. One day he unzipped his string bass and heard a rattling sound inside. Looking through an f-hole with a flashlight, he saw a dozen or so pieces of dog food inside the bass. With his wife's help, he shook the dog food out through the f-holes. A few days later, there were twice as many pieces of dog food in the bass. He emptied it again, and moved the instrument to a different part of the house.

A couple of days later, Joe got his tuba out to warm it up for a gig, and couldn't center his notes. When he rotated the horn to put it down, he heard that rattling sound again. He found over thirty pieces of dog food inside the horn. It took him quite a while to get it all out.

Joe figures the mice in the house had been getting into the garbage can, into the sack of dog food, and carrying each piece to the bass and tuba, slipping into the zippered cases and hiding the food inside the instruments. Joe has moved the dog food container outside on the driveway, and is waiting to see if the mice have any further plans for his bass and tuba.

■ Violinist Joe Gallo called from Williamstown, Mass, where he and his wife Barbara now live, to give me a story from his days in New York with Lester Lanin. They were playing an affair at the Plaza Hotel during the Clinton administration, and there was a great stir when it was announced that the president was about to enter the room. Lanin had the orchestra play "Hail to the Chief," according to protocol. But then, someone rushed up to the bandstand and told Lanin that the vice president was also about to come in. Lanin panicked. He asked his musicians, "What do you play for the vice president?" One of the trumpet players quipped, "Play the same thing, a half tone lower."

Wikipedia says that the appropriate music for the vice president is "Hail Columbia." But Joe, who says he misses the wit of club date musicians, would still like to know the name of that trumpet player.

■ Tony Middleton sent me a story he got from a Web site, about trumpeter Bob Carey. Bob said that one day Billy May was walking by the Westlake School in California and heard a big band rehearsing inside. He stopped and listened, then walked into the school, found the band, and leaned over and corrected a note on the second alto part. JJ

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

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

Robert Adams, Florham Park, NJ
 Mr. & Mrs. Terry Allworthy, Flemington, NJ
 Ms. Mary J. Araneo, Elizabeth, NJ
 Ms. Beverly Behan, Inverness, FL
 Mr. & Mrs. Mark Boginsky, Livingston, NJ *
 Mr. David A. Cayer, Princeton, NJ
 Ms. Sharon Cioffi, Meriden, CT
 Ms. Patricia C. Curry, Vauxhall, NJ
 Jay D'Amico, Brooklyn, NY
 Mr. Vincent Datolli, Hackensack, NJ
 Mr. Richard Davala, Lakewood, NJ
 Ms. Mary Donelik, New Providence, NJ
 Mr. & Mrs. George H. Elwood, Hancock, NY
 Mr. & Mrs. Marc Epstein, Garwood, NJ
 Mr. Joe Esser, Summit, NJ *
 George Estes, Morristown, NJ *
 Mrs. Joel Feldstein, West Orange, NJ *
 Mr. James A. Floyd, Princeton, NJ
 Mr. Schaen Fox, Lawrenceville, NJ
 Karen Gelotte, Watchung, NJ *
 Mrs. Charles Germanetti, Kinnelon, NJ *
 Ms. Barbara Hann, Bridgewater, NJ
 Mr. & Mrs. Donald Holtzman, Warren, NJ
 Mr. Michael Kolber, Union, NJ
 Dr. Lawrence Koons, Westfield, NJ
 Mr. Dan Kram, West Orange, NJ
 Mrs. Ellen La Furn, Ridgefield, NJ
 Peter Lamattina, Spring Hill, FL
 Mr. & Mrs. Stanley Lewis, North Plainfield, NJ
 Mr. & Mrs. Richard Logan, Hockessin, DE
 Dick Lowenthal, Hackensack, NJ
 Mr. John J. Maimone, North Plainfield, NJ *

Mr. & Mrs. John & Lydia Markevich, Chester, NJ
 Mr. Robert R. Max, Summit, NJ *
 Mr. Robert G. Meeker, Hazel Crest, IL
 Mr. Hal Moeller, Madison, NJ *
 George O. Morton, Hillsdale, NJ
 Mr. & Mrs. Darryl Novak, South Orange, NJ *
 Mr. Bucky Pizzarelli, Saddle River, NJ *
 Mr. & Mrs. Robert A. Schnell, Jamison, PA
 Mr. Roger Schore, New York, NY *
 Larry & Elly Silverstein, Maplewood, NJ *
 Michele & Alan Skupp, Livingston, NJ
 Mr. Joseph P. Smith, Denville, NJ *
 Mr. Robert Stevenson, Mahwah, NJ *
 Mr. Robert W. Swoger, Toms River, NJ
 Mr. & Mrs. Richard Tarpinian, Lawrenceville, NJ
 Mr. John S. Tomasini, New Haven, CT
 Mr. Alec Vinopal, Union, NJ *
 Leonard Whitmore, Intervale, NH
 Mr. Raymond Zarrow, Fair Lawn, NJ

New Members

Bob Boulton, Hamilton, NJ
 Robert Bridgeman, Westfield, NJ *
 Jon Burr, Yonkers, NY
 Charisa Dowe, Newark, NJ
 Mario & Angela Genduso, Mahwah, NJ
 Elisabeth & Richard Hrvatin, Ridgewood, NJ
 Mrs. Ellen Levy, Morristown, NJ
 Mr. Louis Milgrom, Glen Rock, NJ
 Mr. Bernard Pearl, West Caldwell, NJ
 Mr. Leonard J. Russikoff, Edison, NJ
 Mr. & Mrs. Norman Schulaner, Colts Neck, NJ
 Mark M. Sole, Bloomfield, NJ
 Mr. Guy Vinopal, Wayne, NJ
 Mr. Douglas Zeiger, Ardsley, NY

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

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

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.

JAZZ TRIVIA ANSWERS

questions on page 4

1. Heath
2. Brubeck
3. Teagarden
4. Laws
5. Jones
6. LaBarbera
7. Montgomery



Founding Member



Building an International
Jazz Community

About NJJS

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

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

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

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

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

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

Member Benefits

What do you get for your dues?

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

Join NJJS

MEMBERSHIP LEVELS Member benefits are subject to update.

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

Morris Jazz

The Bickford Theater at the Morris Museum

Morristown, NJ 07960

Tickets/Information: 973-971-3706

The Bickford Jazz Showcase continues its intensive Jazz SummerFest schedule with four concerts in July and two more in August. No need to go away for a jazz vacation this year!

Bria Skonberg starts things off on Tuesday, July 10 with a program she calls "Brass and Belles," showing off her dual talents as a trumpet player and singer. Numbers recall the famous "duets" of Louis and Ella, Anita and Roy, Billie and Sweets, Louis and Keeley, and quite a few more. She's "rehearsed" a youthful band with a similar show at the prestigious Metropolitan Room in NYC, and will bring them to the Bickford virtually intact. You'll hear **Ehud Asherie** on piano, **Dan Glass** on drums, **Sean Harkness** on guitar and **Sean Cronin** on string bass, with Will Anderson added to play reeds. It's a sizzling ensemble, but the spotlight will obviously be on those vocals and trumpet solos for which Bria is becoming world famous...and thus much harder to book!



The **Fun Bunch Big Band** lived up to its name on previous outings for this series. They'll be back in full force on Monday, July 16, paying tribute to Stan Kenton's centennial and much more. Fun Bunch is a powerhouse 16-piece aggregation, being expanded to five trumpets and five trombones to do justice to the Kenton material. The rest of the program will be drawn from their book that captures the exciting Swing Era favorites from the 1930s and 40s, plus some straight ahead jazz standards that will have you jumping. They have veterans of the major bands filling their chairs, allowing them to play these electrifying arrangements. **Thana Alexa** is their star vocalist now, an exciting singer indeed. The Jordan Thomas Orchestra, originally booked for this date, had to withdraw due to the unavailability of key personnel.

The **Dixie Crackerjacks** take over the very next day (Tuesday, July 17) on a rare visit from Holland. The Bickford has hosted other European bands before (Paris Washboard and Hot Antics come quickly to mind), demonstrating why American hot jazz is still so vibrant in Europe. The five players will

not be known here as individuals, but they have impressive credits with other Eurobands, even Chris Barber's well known British outfit. Instrumentation is trumpet, banjo and reeds (including bass sax), with two young ladies playing trombone and (Don Robertson's) drums. Their repertoire has both standards and period pop tunes, plus some clever originals written in the style of vintage jazz tunes — which are unique to this band. Save the date for a group you can't get to see and hear every day!



The **South Shore Syncopators** were previously listed as playing on July 23, but have been rescheduled for October 22 to resolve some conflicts. Hold the new date.

Any list of Bickford favorites would have to have **Randy Reinhart** at or near the top, since the great cornetist/trombonist has accumulated an army of fans over the years. When he is the leader of an all-star group, getting to select his own material and sidemen, a full room is assured. That will be the case on Monday, July 30, when he is joined by pianist **Mark Shane**, guitarist **James Chirillo**,

bassist **Brian Nalepka** and drummer **Matt Hoffmann**, all familiar names. Randy was a treasured contributor to the sellout Bickford Benefit Band last fall and the Chicken Fat Ball in January, and is featured often at NJJS events. Having him as leader is a special treat, though.

Much is made of Benny Goodman's Carnegie Hall concert, but that would never have occurred if his Palomar Ballroom appearance did not launch the Swing Era three years before. The Bickford likes to celebrate the anniversary of that earlier event, and has asked clarinetist **Allan Vaché** to come up from Florida for the occasion on Tuesday, August 7. He has reassembled nearly the same group from his sellout appearance here last year, with **Mark Shane** at the piano, **Matt Hoffmann** playing vibes, **Kevin Dorn** behind the drum set and **Frank Tate** with his string bass. Hot small band swing, with some great players onstage.

Jazz SummerFest closes with a return visit by the **Full Count Big Band**, well named because they have "fully" 18 seasoned musicians playing, and their 5,000-tune book started with Count Basie favorites and built from there. The group plays regularly in and around the Union County area,

meaning they are in top form from frequent appearances (Trumpets, Crossroads, NJPAC...), but the acoustics and riser setup at the Bickford make their visits here special. Figure on a lot of variety in selections from the Swing Era and the Great American Songbook when they return on Monday evening, August 13.

Take a few weeks off for vacation, then return for the fall program at this Morristown jazz mecca. Space is at a premium this issue, but we'll have the full story in September. If you cannot wait, send an e-mail to Jazzevents@aol.com and you'll get monthly updates at no charge. No spam, because the list is never sold or shared.

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

Al Harrison is a busy trumpet player, and a much admired one too, getting rave reviews from trad-oriented jazz clubs that are near his home base, the Philadelphia area. He may have attracted your eye at the 2011 Stomp, where his hot cornet was front and center in Ed Wise's band. Or you might recognize him in the trumpet section of the Jazz Lobsters most of the time. Al is busy because he's good, whether he's playing cornet, trumpet, flugelhorn...or all three in rotation.

His Dixieland group is described as "a great, lively band that preserves the tradition of classic jazz without embalming it," according to Joe Barron of *Montgomery Newspapers*. "The creativity is at full throttle, and so is the sense of fun. You can't listen to Al and his friends and not feel better about life in general." Bandleader Bob Appgar calls Al Harrison "one of the best trumpet players anywhere," saying, in summary, "it just doesn't get any better than that."


If you missed him last summer, you'll have another shot on Wednesday, July 11. He'll have **Gil Bennett** (clarinet), **Clarence Watson** (trombone), **Dave Postmontier** (piano), **Jimmy Parker** (tuba) and **Lew Leabman** (drums) with him, and perhaps a surprise special guest as he did last year.

The **Vaché Brothers Band** is always welcome at MidWeek Jazz, since it combines the exceptional talents of **Warren Vaché** (cornet) and **Allan Vaché** (clarinet) in the front line. Both are familiar names to NJJS members, some of whom have watched them develop for years. "Warren's melodically complete improvisations, coupled with his singing, burnished tone allow any song he chooses to play to become a metamorphosis into a unique jazz experience," writes a CD reviewer, obviously smitten. The critics like Allan's work too. "Vaché displayed his stylistic range and strong chops," observes Ken Franckling, attending a live performance. "His clarinet playing is marvelous, particularly as he digs in and shares the passion he finds within a tune."

When the pair returns on Wednesday, August 8, they will be backed by guitarist **Vinnie Corrao** and bassist **Frank Tate**, both old friends to fans. There is some thought to adding a drummer, but that has not been resolved by press time. It will be an electrifying evening, in any case.

You've probably been seeing the **Jazz Lobsters Big Band** everywhere: Jazzfest, the Bickford and MidWeek Jazz within the NJJS "family" and in Princeton, Westfield, Hackettstown and Red Bank, plus the Pennsylvania Jazz Society, to name a few recent stops. That's because they are regarded as being among the most dynamic of the swing groups playing in the region.

"They have great sidemen, soloists and vocalists," notes NJJS President Frank Mulvaney. "Their repertoire is enormous, covering the Swing Era to modern times." They have five saxes, four trumpets and four trombones, giving them a full melodic sound with the backing of a first rate rhythm section. Their return visit on Wednesday, August 15, unsaddled by any theme restriction, will let them probe their library of charts for some Basie, Goodman and Miller classics, perhaps some Sinatra and even a bit of Quincy Jones. There is no such thing as a dull performance by the Jazz Lobsters!

And while you are marking your calendar, save September 19 for the return of guitarists **Frank Vignola** and **Vinny Raniolo**. 

'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.

■ **watch for future listings beginning in September**

free roundtables

CONCERTS/PERFORMANCE

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

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

■ **Watch for new season of free concerts.**

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.

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

■ **July 1** — Happy Birthday Louis! Even though we all know he was born on August 4, 1901, we still celebrate his birthday on or around July 4th. Join host Vincent Pelote as he plays some of his favorite Satchmo recordings as a birthday tribute.

■ **July 8** — Here Comes the Judge, Part 2!: Joe Peterson continues his examination of the career of one of the most prolific bassists in jazz: Milt ("The Judge") Hinton.

■ **July 15** — It's Lawsons! Host Bill Kirchner samples the music of vocalist Janet Lawson.

■ **July 22** — Remembering Dick: Hard to believe that Dick Wellstood, the great idiosyncratic pianist, has been gone for 25 years, says his close friend Dan Morgenstern, who has chosen some recorded highlights.

■ **July 29** — Jazz From Fifty Years Ago: Join host Vincent Pelote as he plays recordings made by his favorite artists in the year 1962.

■ **August 5** — It's Duvivier, by George!: Joe Peterson examines the music of bassist George Duvivier.

■ **August 12** — Benny Carter and Strings: To celebrate Benny's 105th birthday, Ed Berger surveys Carter's writing for and playing with string sections from the 1940s to the new Millennium.

■ **August 19** — Stan Kenton's centennial is this year, and Dan Morgenstern picks some favorites from the controversial bandleader-pianist-composer-arranger's vast recorded legacy.

■ **August 26** — The Singers Unlimited: Bill Kirchner plays recordings by this fascinating jazz vocal group.

on WBGO radio

Somewhere There's Music

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

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

Asbury Park

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

HOTEL TIDES

408 Seventh Ave.
(732) 897-7744

LANGOSTA RESTAURANT

100 Ocean Ave.
(732) 455-3275

TIM MCLOONE'S SUPPER CLUB

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

MOONSTRUCK

517 Lake Ave.
(732) 988-0123

THE SAINT

601 Main St.
(732) 775-9144

Belmar

NICCHIO RESTAURANTE
1000 Main St.
(732) 280-1132

Bernardsville

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

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

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 7:30-10:30PM

BOILER ROOM, CONGRESS HALL

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

MERION INN

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

Closter

HARVEST BISTRO & BAR
252 Schraalenburgh Road
201-750-9966
www.harvestbistro.com
Thursdays & Fridays

Cresskill

GRIFFIN'S RESTAURANT
44 East Madison Ave.
201-541-7575
Every Tuesday & Wednesday

Cranbury

BLUE ROOSTER CAFÉ
17 North Main St.
(609) 235-7539

Dunellen

ROXY & DUKES ROADHOUSE
745 Bound brook Road
(732) 529-4464

Edgewater

THE CRAB HOUSE
541 River Road
(201) 840-9311
Jazz, Thursdays

Englewood

BERGEN PAC
30 N. Van Brunt St.
201-227-1030
www.bergenpac.org
BLUE MOON MEXICAN CAFÉ
23 E. Palisade Ave.
(201) 848-4088
Sundays

Ewing

VILLA ROSA RESTAURANTE
41 Scotch Road
(609) 882-6841

Fairfield

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

CALANDRA'S MEDITERRANEAN GRILLE
118 US Highway 46
(973) 575-6500
Piano - Fri. & Sat.

CALANDRA'S CUCINA
216-234 Route 46
(973) 575-7720

Garwood

CROSSROADS
78 North Ave.
908-232-5666
www.xroads.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

MARRONE'S 160
160 Prospect Ave.
(201) 880-8750

SOLARI'S

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

STONY HILL INN

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

Hasbrouck Heights

HOULIHAN'S
5 State Route 17
(201) 393-9330
Thursdays

Hawthorne

ALEX BISTRO
142 Goffle Road
(973) 310-3019

Highland Park

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

Hopatcong

PAVINCI RESTAURANT
453 River Styx Road
(973) 770-4300
3rd Tuesday of the Month
(Big Band)

Jersey City

CASA DANTE RESTAURANTE
737 Newark Ave.
(201) 795-2750

MADAME CLAUDE CAFÉ

364 Fourth St.
(201) 876-8800

Lincroft

BROOKDALE COMMUNITY COLLEGE
765 Newnan Springs Road
(732) 224-2390

Linden

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

STARBUCKS

693 West Edge Road
(908) 862-8545
Mondays

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

Manville

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

Maplewood

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

PARKWOOD DINER

1958 Springfield Ave.
(973) 313-3990
Mondays

Mendham

BLACK HORSE TAVERN
1 West Main St.
(973) 543-7300
Saturday Nights

Metuchen

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

Montclair

FIRST CONGREGATIONAL CHURCH
40 South Fullerton Ave.
973-744-6560

PALAZZO RESTAURANT

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

TRUMPETS

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

Montgomery

TUSK RESTAURANT
1736 Route 206 South
(908) 829-3417

Morristown

THE BICKFORD THEATRE AT THE MORRIS MUSEUM
5 Normandy Heights Road
973-971-3706
www.morriuseum.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

ROD'S STEAK & SEAFOOD GRILLE

One Convent Road
(Madison Ave.)
973-539-6666

THE SIDEBAR AT THE FAMILISHED FROG

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

Mount Holly

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

Newark

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

BETHANY BAPTIST CHURCH

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
planestreetpub.com

New Brunswick

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

THE HYATT REGENCY NEW BRUNSWICK

2 Albany Street
732-873-1234
NO COVER
New Brunswick Jazz Project
presents live Jazz
Wednesdays, 7:30-10:30 PM
http://nbjpp.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

Since music offerings frequently change, we recommend you call venue to confirm there is live music at the time you plan to visit.

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.

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

TUMULTY'S
361 George St
732-545-6205
New Brunswick Jazz Project
presents live Jazz & Jam
Session Tuesdays 8-11 PM
http://nbjpo.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

TRINITY LOUNGE
173 Spring St.
(973) 940-7916
Fridays

North Branch

STONEY BROOK GRILLE
1285 State Hwy 28
(908) 725-0011

Oakland

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

Orange

HAT CITY KITCHEN
459 Valley St.
(862) 252-9147

PRIVATE PLACE LOUNGE
29 South Center St.
(973) 675-6620

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

UNION COUNTY PERFORMING ARTS CENTER
1601 Irving Street
www.ucpac.org
732.499-0441
(Call for schedule)

Red Bank

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

JAZZ ARTS PROJECT
presents jazz at various venues
throughout the year...refer to
www.jazzartsproject.org for
schedules and details

"JAZZ IN THE PARK"
Riverside Park
732-530-2782

MOLLY PITCHER INN
88 Riverside Ave.
(800)221-1372

OYSTER POINT HOTEL
146 Bodman Place
(800) 345-3484

Sewell

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

Somerset

SOPHIE'S BISTRO
700 Hamilton Street
732-545-7778
NO COVER
New Brunswick Jazz Project
presents live Jazz Fridays
8-11 PM
http://nbjpo.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
Municipal Complex
540 Ridge Road
732-329-4000 ext. 7635
www.arts@sbtbnj.net
first Friday every month
\$5 admission includes light
refreshments

South Orange

ABOVE RESTAURANT
1 South Orange Ave.
(973) 762-2683
Fridays

PAPILON 25
25 Valley St.
(973) 761-5299

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.latavolacucinanaj.com/
The New World Order
Open Jam Session
Every Thursday 7:30-11 PM.
No cover, half-price drink specials

Spring Lake Heights

THE MILL
101 Old Mill Road
(732) 449-1800

Stanhope

STANHOPE HOUSE
45 Main St.
(973) 347-7777
Blues

Succasunna

ROXBURY ARTS ALLIANCE
Horseshoe Lake Park Complex
72 Eyland Ave.
(201) 745-7718

Summit

REEVES-REED ARBORETUM
165 Hobart Ave.
(908) 273-8787
Summer Series

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
No cover Friday nights.

PUFFIN CULTURAL FORUM
20 East Oakdene Ave.
201-836-8923

ST. PAUL'S LUTHERAN CHURCH
61 Church St.
(201) 837-3189
Sundays

ULTRABAR KITCHEN & COCKTAILS
400 Cedar Lane
201-357-8618

Tom's River

OCEAN COUNTY COLLEGE FINE ARTS CENTER
College Drive
732-255-0400
www.ocean.edu/campus/
fine_arts_center
Some Wednesdays

Trenton

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

Union

CAFÉ Z
2333 Morris Ave.
(908) 686-4321
Thurs. & Fri.

VAN GOGH'S EAR CAFÉ

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

Verona

MIELE'S
125 Bloomfield Ave.
(973) 239-3363
Fridays

Watchung

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

Wayne

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

Weehawken

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

West Orange

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

Westfield

16 PROSPECT WINE BAR & BISTRO
16 Prospect St. 07090
908-232-7320
www.16prospect.com
Jazz on Tue-Wed-Thu | 8 PM

THE OFFICE BAR & GRILL
411 North Ave.
(908) 232-1207

SORRENTO RESTAURANTE
631 Central Ave.
(908) 301-1285

WESTFIELD JAZZ FESTIVAL

4 Street Locations
(908) 789-9444
Tuesdays (June-Sept)

West Orange

HIGHLAWN PAVILION
Eagle Rock Reservation
(973) 731-3463
Fridays

LUNA STAGE
555 Valley Road
(973)395-5551

MCCLOONE'S BOATHOUSE
9 Cherry Lane (Northfield Ave)
(862) 252-7108

Wood Ridge

MARTINI GRILL
187 Hackensack St.
201-939-2000
Friday-Saturday

Somewhere There's Music is new and improved, thanks to the effort of NJJS board member Stew Schiffer, who recently took on the task of confirming each and every entry, fearlessly cleaning house after many years of accumulated dust and debris. Thanks, Stew!

The Name Dropper

At the Glen Rock Inn 7/26: **Bob Leive & Patty Graham**; 8/2: **Jerry Bruno & Bucky Pizzarelli**; 8/16: **Jack Wilkins & Jon Burr**; 8/30: **Jerry Bruno & Al Caiola**

8/11 New Brunswick Cultural Center's Hub City Sounds @Boyd Park: **Winard Harper and Jeli Posse**; New Brunswick High School Jazz Band at Boyd Park Memorial Pky./Route 18, Free.

At the Whiskey Cafe in Lyndhurst 8/19 **James L. Dean Band with Patti Dunham**; dance lesson 6pm

At Skipper's in Newark, every Sun. well-known artists; every Mon. Live Jazz Jam hosted by **Eugene "Goldie" Goldston**, **Radam Schwartz** Hammond B3 Organ & **Victor Jones** drums; every Wed. **Russ Brown** vocals, **Dan Kostalnik** organ, **Matt Chertkoff** guitar, **Steve Phillips** drums.

In New Brunswick at Sophie's Bistro: 7/6 **Billy Test Group**. At Makeda: 7/12 **Lee Hogans**; 7/26 **Ed Cherry Trio**; 8/2 **Ralph Bowen**; 8/11 **Arturo O'Farrill** Afro Latin Sextet; 8/16 **Joe Magnarelli**; 8/23 **Shirazette Tinnin**; 8/30 **Dave Stryker**. At Tumulty's Pub 7/10 **Mike Winnicki**; 7/17 **Peter Park**. At Hyatt Hotel: 7/11 **Carrie Jackson**; 8/8 **Emily Asher**; 8/22 **Roseanna Vitro**; 8/29 **Vanessa Perea**

Also visit Andy McDonough's njjazzlist.com



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 Michael A. Katz
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