

JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 41 • Issue 01
January 2013

Jazz Returns to Cape May

Exit 0
International
Jazz Festival
swings into
town despite
Hurricane
Sandy

Story and more photos
page 30

N E W D A T E

**NJJS
40TH ANNIVERSARY
JAM**

January 27

Drew University
See page 5 for details.

Singer Mark Murphy captivates his audience during an afternoon set at the Exit 0 International Jazz Festival in Cape May, November 10, 2012. Photo by Mitchell Seidel.

in this issue:

NEW JERSEY JAZZ SOCIETY

Prez Sez	2
Bulletin Board	2
NJJS Calendar	3
Mail Bag	4
Jazz Trivia	4
New Patron Level Benefits	4
Editor's Pick/Deadlines/NJJS Info	6
NJJS Annual Meeting	48
November Jazz Social	50
Farewell, Colleague	52
New/Renewed Members	52
Crow's Nest	54
January Social: Monroe Quinn	55
Change of Address/Support NJJS/Volunteer/ JOIN NJJS	55

STORIES

Exit O: Jazz in Cape May	cover
Big Band in the Sky	8
Memories of David Allyn	14
Dan's Den	15
Noteworthy	17
Talking Jazz: Jay Leonhart	18
Lost Masters: Eddie Durham	24
WBGO Champions of Jazz	32
Jazz Journeys	34
Radio Simulcast NEA Jazz Masters	36
Diane Moser 16th Anniversary	37

REVIEWS

College Jazz	38
Other Views	40
Caught in the Act: H.Allen/S.Raney	43
Maria Schneider at Jazz Standard	44
Book: John Pizzarelli	46
Sound of Music Paper Mill	47

EVENTS

"Round Jersey: Morris, Ocean	56
Institute of Jazz Studies/ Jazz from Archives	57
Somewhere There's Music	58
The Name Dropper	59

ADVERTISERS

Marlene VerPlanck	4
NJJS 40th Anniversary Celebration	5
NJJS Pee Wee Russell Memorial Stomp	7
WBGO	9
Shanghai Jazz	11
Arbors Records	13
Swingadelic	16
Ocean County College	19
Mayo Performing Arts Center	23
RVCC Arts	27
Jazzdagen	33
Cadence Magazine	35
Shelly Productions/Glen Rock	36
WBGO Photo Blog	36
McCarter Theatre Center	37
Sandy Sasso	39
Jim Eigo Jazz Promo	40
Diane Perry	41
Full Count Big Band	42
Roxbury Arts Alliance	45
John Nobile	
Summerswing Orchestra	46
CTS Images	47
William Paterson University	49
Jazz in Bridgewater:	
Benny Goodman Tribute	53
LauRio Jazz	54
Princeton Record Exchange	60



Prez Sez

By Mike Katz President, NJJS

This is my first column as our new president, after my election at the Annual Meeting on December 2. It is a great honor to lead this outstanding organization, and I look forward to a great 2013 for NJJS and its members!

About 70 members attended the Annual Meeting. While one might be tempted to conclude that they all came to hear our officers' reports, I suspect that they really were there to hear our wonderful musical guests, trumpeter/singer Bria Skonberg and her trio — more about them later.

We began with outgoing president Frank Mulvaney presenting the Nick Bishop award, given to a member of the Society not on the Board, to recognize his or her contributions to NJJS over the past year or longer. This year's honoree was Al Kuehn, one of the founding members of NJJS and a co-producer of the Chicken Fat Ball which takes place each January. After that, I presented a plaque to Frank in recognition of his contributions as President and Vice President. Frank not only performed the usual duties of President, but also served as liaison to the college jazz programs in the state, attending many concerts and covering them for *Jersey Jazz*. Frank and Kathy are moving to California to be nearer to their children and grandchildren. Our thanks to Frank for all of his efforts, and we wish him and Kathy the best in their new digs.

We welcomed as a newly elected director Joan Streit, a retired high school French teacher, and jazz pianist and singer. Re-elected directors were Caryl Anne McBride, Stan Myers, Al Parmet, Marcia Steinberg, Elliott Tyson and Jackie Wetcher.

We also bid farewell to Andi Tyson as a Board member. Andi is known to everyone, having served most recently as Executive Vice President, and prior to that as President and Treasurer. We will miss her on the Board, but she will remain active as a member and volunteer. Andi will be succeeded as Executive Vice President by Stew Schiffer, who has been a Board member for several years and has contributed his talents in many areas. Stew is a drummer who regularly appears at venues in northern New Jersey.

Succeeding me as Treasurer is Larissa Rozenfeld. Larissa is a CPA and we look forward to her handling the myriad duties of that office, including keeping the books, preparing financial statements and handling sales at our events.

Remaining as Secretary is Al Parmet, and Sheila Lenga and Caryl Anne McBride are continuing as Vice Presidents of Publicity and Membership respectively.

Finally, Mitchell Seidel will lead the Music Committee with the new title of Vice President-Music Programming. In this key role, Mitchell

Stay tuned to www.njjs.org

NJJS Bulletin Board

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

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

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

FREE Jazz Socials...ongoing. Join us for music and mingling. Free for members, \$10 non-members (applicable to membership) with just a \$10 venue minimum. Watch calendar page 3 for upcoming dates and details. Beyond the schmooze, there are some serious musical prizes raffled off at our socials!!

Tell them you saw it in *Jersey Jazz!*

A New Jersey Jazz Society membership always makes a great gift! Plus, if you are already a member, *a gift membership costs just \$20!* See page 55 for details!

will arrange for the programming and logistics of all of NJJS's musical events.

The musical entertainment consisted of two sets by Bria Skonberg, with Ehud Asherie on piano and Sean Cronin on bass. This was a truly international group with Sean, like Bria, hailing from Canada, and Ehud being a native of Israel. Bria grew up in Chilliwack, British Columbia, earned a bachelor's degree in jazz performance from Capilano University in Vancouver, and moved here two years ago to advance her career in the jazz capital of the world, New York City. Jackie Wetcher and I first got to know Bria on a jazz cruise, and since then we have attended many of her performances. She has appeared in prestigious venues such as the Iridium and Birdland, as well as at international jazz festivals and in numerous events here in New Jersey, including Jazzfest and Pee Wee. Earlier this year, she released a

CD, *So Is the Day*, which received excellent reviews and reached # 7 on the jazz charts. In addition to being an accomplished musician and possessing a beautiful singing voice, Bria is a gifted songwriter — of the 12 tracks on the CD, nine are her originals. A special treat during the second set was Warren Vaché, with whom Bria has been studying, sitting in on several numbers. Bria is a rising star and we look forward to her development as a major jazz artist. Those who missed the Annual Meeting have another opportunity to see her as part of our 40th Anniversary Jam at Drew University, re-scheduled for January 27 as a result of Hurricane Sandy.

After the meeting, the Board remained at Shanghai for our annual dinner, with the evening's featured entertainment by the great Marlene VerPlanck, accompanied by Warren as well as Tedd Firth on piano and

Boots Maleson on bass. Our thanks to David and Martha of Shanghai Jazz for hosting the meeting; we are blessed to have such a great jazz venue out here in the "burbs."

I wish all our members the happiest of New Years, and hope that you will all come to the Anniversary Jam. Tickets are still available, and may be obtained as stated in the ad in this issue. The Jam is intended as a fundraising event to benefit our educational programs, including our college scholarships and Generations of Jazz, and almost all of the musicians are performing without compensation other than payment of their travel expenses. Please appreciate their donation of their time and talents, and reward them and NJJS by making your own tax-deductible contributions to support jazz education.

See you at the Jam!



Jersey Jazz magazine seeks your help to cover jazz in Jersey as comprehensively as possible.

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

for updates and details.

<p>Sunday January 20 JAZZ SOCIAL <i>Monroe Quinn</i> Shanghai Jazz Madison 3 – 5:30 PM see p 55</p>	<p>Sunday January 27 40TH ANNIVERSARY JAM <i>All-Star Players</i> Drew University Madison 3 – 7 PM see ad page 5</p>	<p>Sunday March 3 PEE WEE RUSSELL MEMORIAL STOMP Birchwood Manor Whippany NOON – 5 PM see ad p 7</p>	<p>Sunday April 14 CO-PRODUCED CONCERT <i>Diva Jazz Orchestra</i> Mayo Performing Arts Center Morristown 3 PM see ad p 23</p>
--	---	---	--

NJJS Calendar

The Mail Bag

I'M LOOKING FOR anyone who collects old copies of the Jersey Jazz Journal. Can you help? I have the following copies of the journal in pristine condition: 1990 (6, 7, 8), 1991 (1-7, 10 & 11), 1992 (1-4, 6-11), 1993 (5-11), 1994 (1-3, 7-9). I would give them to anyone who would pick them up at my home in Englewood, NJ, or pay for shipping. I want a person to have them that would really value them for the wonderful record of Jazz History that they are. Thank you for your assistance,

John Devol

Englewood, NJ

(E-mail jdevol37@gmail.com or call 201 888-0488)

Jazz Trivia

By O. Howie Ponder



Jazz Masters from Abroad

The induction of the National Endowment for the Arts 2013 Class of Jazz Masters takes place in January.

While most of the 128 musicians and colleagues honored since 1982 are American-born, these eight Jazz Masters hail from abroad.

1. This Manchurian-born pianist relocated to Japan after WWII, learned piano and was discovered by Oscar Peterson there, during a tour. She came to New York in 1956, relocated to Los Angeles and formed a big band there with her husband. Returning to New York in 1982 she organized a big band that won numerous awards until her recent retirement.

2. This Englishwoman is the legendary host of the radio program "Piano Jazz." 'Nuff said.

3. Belgian-born, he's the greatest harmonica player in jazz, and also a top guitarist. He celebrated his 90th birthday in 2012.

4. This record producer was born in Russia. He emigrated to New York in the 1920s where he fell in

love with jazz. He pioneered the album concept for Decca Records while still a Yale student, and introduced jazz LPs during a long stint as a Columbia Records executive, working with Armstrong, Ellington and Goodman, and others. He's 93.

5. A member of the most famous "vocalese" trio from the 1950s, this English-born singer went on to a career in films, and performs regularly in New York, where she lives.

6. This clarinetist/saxophonist hails from Havana and was a leader of the Irakere big band until seeking asylum in the U.S. Embassy while touring Spain in 1981. Since coming to the U.S. he's worked extensively with James Moody, Dizzy Gillespie and is renowned for

incorporating Latin and Caribbean sounds into jazz.

7. Born in Munich, Germany, this jazz writer and historian retired recently as head of the Rutgers Institute of Jazz Studies. He summed up much of his half-century career in the award-winning book *Living With Jazz: A Reader* in 2005.

8. This Havana-born percussionist is known worldwide by his first name alone. He introduced the three conga-drum technique in the 1950s while in the Stan Kenton band and has appeared with hundreds of jazz luminaries, winning the Latin Jazz Achievement Award in 2001. He was celebrated in the documentary film *Hands of Fire* in 2006.

(answers on page 55)

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*

Jazz (\$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. **JJ**

M A R L E N E V E R P L A N C K



Surprise
me
somewhere!

Saturday
January 12

Join Marlene VerPlanck with special guest Ronny Whyte at the monthly meeting of the Sheet Music Society in New York City in a tribute to Billy's music. Joe Lang will host the event. Details on the web site: www.marleneverplanck.com

for complete upcoming
schedule details, please visit
www.marleneverplanck.com

New Jersey Jazz Society *40th* Anniversary Celebration

BOB ACKERMAN
PETER ANDERSON
WILLIAM ANDERSON
TOM ARTIN
EMILY ASHER
JON BURR
JAMES CHIRILLO
RIO CLEMENTE
WINARD HARPER
DAN LEVINSON
SHERRIE MARICLE
NANCY NELSON
TOMOKO OHNO
NICKI PARROTT
PAM PURVIS
RANDY REINHART
NORMAN SIMMONS
BRIA SKONBERG
WARREN VACHE
MARLENE VERPLANCK
ROSEANNA VITRO
JACKIE WILLIAMS

Musicians confirmed as of press time. Lineup subject to change.

Join us for this historic event!
Sunday, January 27, 2013
at 3:00PM

ALL-STAR JAM in the magnificent concert hall at the Dorothy Young Center for the Arts on the campus of Drew University, 36 Madison Avenue, Madison, NJ 07940

Meet and Greet the Artists reception
with wine & cheese

Enjoy memorabilia from
40 years of NJJS!

Proceeds from this fund-raising event benefit NJJS scholarships, and its educational program, *Generations of Jazz*.

Please consider making a voluntary contribution over and above the ticket price.

Such donations are tax-deductible.

NJJS is a qualified 501(c)(3) organization; donations are always welcomed. Ticket price is not deductible.



Purchase tickets early for best reserved seating and best price! Advance sale offer ends January 26.

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

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

TICKETS TO 40TH ANNIVERSARY CELEBRATION QTY x \$ = SUBTOTAL

Students \$10 at the door w/valid I.D.

NJJS Members advance sale \$30 each (at the door: \$35) _____ x \$30 = \$ _____

Non-members advance sale \$35 each (at the gate: \$40) _____ x \$35 = \$ _____

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

Additional Tax-Deductible Donation _____ \$ _____

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

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

Orders received by Friday, January 18, will be mailed; thereafter tickets held at door.

All sales are final. No refunds or exchanges are allowed.

TOTAL DUE = \$ _____

Enclosed is my check payable to NJJS.

Charge my Visa Mastercard Discover American Express

Name _____

Address _____

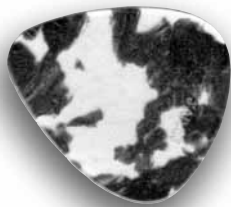
City/State/Zip _____

Tel (D) _____ Tel (E) _____

E-mail Address _____

Credit Card Number _____ Exp Date _____

Name on Card _____



The Editor's Pick

By **Tony Mottola**
Jersey Jazz Editor

Pandora's Box? Internet radio company pushes bill to slash musician royalties

Pandora, a company that streams music on the Internet for free, is urging passage of legislation now in Congress that would gut by 85% the performance right royalty it pays musicians for its content.

The company contends that the Internet Radio Fairness Act would bring parity to the fees paid by different platforms distributing music. They buttress their argument by noting that the company paid 50% of its revenue in music fees in 2011, while satellite radio giant Sirius paid only 18%. Frankly, they're comparing mambos to mazurkas. Pandora's content is 100% music, but nearly half of Sirius's 994 stations broadcast non-music programming such as sports, talk and entertainment. Not to mention the fact that Sirius has a superior business model that enables it to earn far greater revenue.

Pandora co-founder Tim Westergren seems to have changed his tune from three years ago, when he wrote this about the current rate: "For more than two years now I have been eagerly anticipating the day when I could finally write the words: the royalty crisis is over! ... Pandora is finally on safe ground with a long-term agreement for survivable royalty rates."

The real problem is that Pandora and the bill are ignoring the 800-pound gorilla in the royalty room, namely AM and FM radio. These so-called terrestrial radio companies pay no performance right royalties to record companies or musicians for the music they broadcast. That particular loophole in copyright law was opened in the 1930s when the recording industry reasoned that radio — then the dominant communications medium — served as a de facto promotion machine to sell records. It is a business model that no longer works in a world where people increasingly get their music through Internet downloads or streaming, and sales of physical recordings are plummeting.

There will be no fairness, let alone parity, on this issue until that historic loophole is addressed. Ironically, debate on the bill may spur just that, at least in view of Michigan Rep. John Conyers, who said after the bill's first hearing in committee: "I want to make a prediction: This bill may well be the catalyst to advancing an AM/FM music performance royalty."

One can only hope. In the meantime we encourage you to contact your Congressional representatives on these issues and support musicians in their seeming never ending fight to get fair compensation for their work. You can do that at www.fairplayforartists.com. **JJ**

Comments?

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

New Advertising Rates Quarter page: \$50; Half page \$75; Full page \$110. Biz card size \$25. \$10 discount on repeat full-page ads. To place an ad, please send payment at www.PayPal.com using our code: payment@njjs.org, or mail a check payable to **NJJS** to New Jersey Jazz Society, 382 Springfield Ave., Suite 217, Summit NJ 07901; please indicate size and issue. Contact art@njjs.org or 201-306-2769 for technical information and to submit ads.

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

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

JerseyJazz The Journal
of the New Jersey Jazz Society

Volume 41 • Issue 01
USPS® PE6668

Jersey Jazz (ISSN 07405928) is published monthly eleven times per year with a combined July/August issue for members of The New Jersey Jazz Society, 382 Springfield Ave., Suite 217, Summit NJ 07901. Membership fee is \$40/year. Periodical postage paid at West Caldwell, NJ. Postmaster please send address changes to 382 Springfield Ave. Suite 217, Summit NJ 07901.

All material in Jersey Jazz, except where another copyright holder is explicitly acknowledged, is copyright ©New Jersey Jazz Society 2012.

All rights reserved. Use of this material is strictly prohibited without the written consent of the NJJS.

Tony Mottola Editor

27 Upper Mountain Ave., Montclair, NJ 07042
e-mail: editor@njjs.org

Linda Lobdell Art Director/Co-Editor
352 Highland Ave., Newark, NJ 07104
201-306-2769 | e-mail: art@njjs.org

Fradley Garner International Editor
e-mail: fradleygarner@gmail.com

Dan Morgenstern Contributing Editor
e-mail: dmorgens@andromeda.rutgers.edu

Mitchell Seidel Contributing Photo Editor
e-mail: photo@njjs.org

Fran Kaufman, Tony Graves
Contributing Photographers

John Maimone Entertainment Contributor
e-mail: jjm426@att.net

Fred McIntosh Entertainment Contributor
201-784-2182 | e-mail: derfie_07675@yahoo.com

Don Robertson Contributing Editor

NEW JERSEY JAZZ SOCIETY
OFFICERS 2013

Mike Katz President
382 Springfield Ave, Suite 217, Summit NJ 07901
908-273-7827 | e-mail: pres@njjs.org

Stew Schiffer Executive Vice President
973-403-7936

Larissa Rozenfeld Treasurer
973-879-6330

Caryl Anne McBride Vice President, Membership
973-366-8818 | e-mail: membership@njjs.org

Sheilia Lenga Vice President, Publicity
908-346-0558 | e-mail: publicity@njjs.org

Mitchell Seidel Vice President, Music Programming
201-243-1813 | e-mail: mitchellseidel@att.net

Al Parmet Recording Secretary
908-522-1163

Jack Stine President Emeritus
908-658-3515

Frank Mulvaney Immediate Past President
973-229-4275

Joe Lang Past President
973-635-2761

DIRECTORS

Kate Casano, Carolyn Clemente, Cynthia Feketie,
Sanford Josephson, Stan Myers, Jack Sinkway,
Frank Sole, Marcia Steinberg, Joan Streit,
Elliott Tyson, Jackie Wetcher,
Linda Lobdell (Ex-officio), Tony Mottola (Ex-officio)

ADVISORS

Schaen Fox, Bruce Lundvall, Bob Porter
Marketing/Public Relations Consultant: Don Jay Smith;
Webmaster Steve Albin

Website: www.njjs.org
e-mail: info@njjs.org

Hotline: 1-800-303-NJJS (1-800-303-6557)

To join the NJJS and begin receiving this magazine, go to "JOIN NJJS" (see table of contents) or visit www.njjs.org for complete information.

New Jersey **Jazz Society**
PRESENTS

THE 44TH ANNUAL

PeeWee Russell Memorial STOMP

SUNDAY, MARCH 3, 2013

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

EMILY ASHER'S GARDEN PARTY
THE KEVIN DORN TRIO WITH MARK SHANE
DAN LEVINSON'S NEW MILLENNIUM ALL STARS
FEATURING RANDY REINHART
THE HOT SARDINES

We'll have CDs for sale.

A cash bar and food buffet will be set up next to the ballroom.
Bring your dancing shoes!

PLEASE DO NOT BRING FOOD OR BEVERAGES INTO BIRCHWOOD MANOR.

Advance: Members \$25, Non-Members \$30; **At the Door:** Members \$35, Non-Members \$40
Students with current i.d. \$10 (in advance or at the door)

For tickets, please send check payable to "NJJS" together with a stamped, self-addressed envelope to: NJJS,
c/o Mike Katz, 382 Springfield Avenue, Ste. 217, Summit, NJ 07901. Or use a credit card via Website, phone, mail
or fax. A \$3 per ticket handling fee will be charged **except** for orders by check with stamped self-addressed envelope.

Reserve a table and get in free! Available for groups of 10 to 14. Purchase tickets for your entire group and
get one free admission. Book early for best results. By phone only: 908-273-7827.

To order, or for directions and more information,
please see our Website: **www.njjs.org**
call: **908-273-7827** or fax: **908-273-9279**

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

Big Band in the Sky

By Sanford Josephson

■ Dave Brubeck, 91, *pianist, composer, December 6, 1920, Concord, CA — December 5, 2012, Norwalk, CT.* Alto saxophonist Paul Desmond is widely credited with composing “Take Five,” Brubeck’s signature hit record, which, along with the album, *Time Out*, sold more than one million copies and broke from the traditional 4/4 rhythm to popularize an uneven 5/4 rhythm. When I first interviewed Brubeck in 1980 for an article that appeared in the *New York Daily News*, he emphasized that *Time Out* “was a group thing. Paul contributed the most, but Joe Morello was very important. None of us ever thought the album would have that kind of commercial success. All we were trying to do was make an album with different time signatures.”

The relationship between Brubeck and Desmond was very special. “If we were riding in a car,” Brubeck recalled, “and something came on the radio that the other guys would want to turn off, Paul and I’d simultaneously say, ‘Leave it on.’ We’d even make the same mistakes intentionally.” Brubeck first met Desmond in 1943 in an Army band. According to Nate Chinen, writing in *The New York Times* on December 5, 2012, Desmond “was a perfect foil; his lovely, impassive tone was as ethereal as Mr. Brubeck’s style was densely chorded.”

After leaving the Army in 1945, Brubeck and his wife Iola moved to Oakland, CA, and he attended Mills College, studying under the classical composer Darius Milhaud. His first band, an octet formed in 1946, included many of Milhaud’s students. During the late ’40s and early ’50s, he led a series of trios, but, in 1951, he expanded his trio to a quartet, adding Desmond. Brubeck had become enormously popular on college campuses in the early ’50s after Iola had written to more than 100 universities suggesting they book the band for student associations. In 1954, he became only the second jazz musician (the first was Louis Armstrong) to be featured on the cover of *Time Magazine*. “Pianist David Brubeck,” the magazine reported, “is described by fans as a wiggling cat with a far out wail and by more conventional critics as probably the most exciting new jazz artist at work today.”



Dave Brubeck celebrated his 90th birthday three days early on December 3, 2010 with a sold-out concert presented by Jazz Forum Arts at the Tarrytown, NY Music Hall. In addition to the customary cake and a rendition of “Happy Birthday to You” from the audience, he also received his quartet’s plaque for the 75th Downbeat Readers Poll. From left: bassist Michael Moore, Brubeck, drummer Randy Jones and saxophonist Bobby Militello. Photo by Mitchell Seidel.

Morello joined the group in 1956, a not altogether smooth transition. The drummer was playing with pianist Marian McPartland at the Hickory House on 52nd Street. McPartland, in an interview last year shortly after Morello’s death (*Jersey Jazz*, May 2011), told me she was flattered when she noticed Brubeck and Desmond coming into the club. “I thought, ‘Isn’t that nice? They’re coming into the club to hear my trio.’ I didn’t realize Dave and Paul were coming into the club to steal my drummer.”

Although Desmond had first brought Morello to Brubeck’s attention, he initially resented the amount of solo time the drummer received with the quartet. Brubeck recalled the first night he featured Morello on a drum solo. “The place went wild. He got a standing ovation. Paul didn’t want someone else featured besides himself. That night, he said to me, ‘Either he goes or I go.’ It took a couple of years, but they became terrific friends.” Bassist Eugene Wright joined the band in 1958 completing the quartet that Brubeck would be most identified with. Brubeck refused to cave in when some college deans requested that Wright, an African-American, not perform with a racially mixed band. He also turned down a

1958 tour in South Africa rather than sign a contract specifying that his band would be all white.

Time Out was indirectly inspired by a State Department tour in 1958 that had taken the Brubeck Quartet to several countries in Eastern Europe, the Middle East and Asia. According to Chinen, Brubeck “became intrigued by musical languages that didn’t stick to 4/4 time.” *Time Out* was released by Columbia Records in 1959, and “Take Five,” with “Blue Rondo A la Turk” on the flip side, was released as a single in 1960.

When I interviewed Brubeck in 2008 for my book, *Jazz Notes: Interviews Across the Generations* (Praeger/ABC-Clio), he still had fond memories of that 1958 tour. It was part of a program President Dwight Eisenhower called “People to People.” “We would play in many of the countries along the periphery with Russia,” Brubeck recalled. “We played 12 concerts in Poland. We then skipped over to Turkey, then to Afghanistan, Iraq, Iran, India, east and west Pakistan. The idea was to put on a friendly face in places like that.”

In 1967, Brubeck disbanded his quartet to concentrate on composing and to spend more time with his family. But in 1968,

continued on page 10

Connect to the Jazz Source
on-air, online, on your mobile device
WBGO Jazz 88.3 FM • WBGO.org



GET YOUR FREE APP HERE ▶



OR VISIT WBGO.ORG/CONNECT

BIG BAND IN THE SKY

continued from page 8

baritone saxophonist Gerry Mulligan joined a reformed quartet, and Brubeck also began performing with his sons, pianist Darius (named after Milhaud), bassist/trombonist Chris, drummer Dan and cellist Matthew.

Like Desmond and Brubeck, Mulligan and Brubeck also had a close and admiring relationship. In the documentary, *Listen: Gerry Mulligan*, Brubeck described Mulligan's approach to playing with the quartet. "If something hit him that inspired him, you couldn't hold him back. He'd jump in. In the middle of my chorus, he'd be buzzing like a wild bumblebee. Whatever was going on, he wanted to be part of it." Iola Brubeck especially appreciated the chemistry between Brubeck and Mulligan. "Gerry and Dave did this duet one night," she said in the documentary, "and what was interesting to me was they chose the same song every night, 'These Foolish Things.' But every night it was absolutely different. There were times when it was very lyrical, somewhat sad, maybe soulful. And then maybe the next night it would be bright and full of humor... It was never the same."

Brubeck kept performing into 2011. Alto saxophonist Bobby Militello and drummer Randy Jones joined him in the '70s. Bassist Michael Moore was "the newcomer," having joined in 2001. Moore remembered Brubeck for his creativity and kindness, telling *Jersey Jazz*, "Dave was one of the truly great improvisers. There wasn't a concert that he didn't do something astounding. He was also the nicest guy to work for."

Brubeck was named a Jazz Master by the National Endowment for the Arts in 1999. In 2009, he received a Kennedy Center Honor. Rocco Landesman, NEA chairman, in an official statement after Brubeck's death, said, "It is with great sadness that I acknowledge the passing of National Medal of Arts recipient and NEA Jazz Master Dave Brubeck. One of our nation's greatest and most popular jazz pianists, Brubeck's experiment with odd time signatures, improvised counterpoint and a distinctive harmonic approach resulted in a unique style of music... We join many others in the jazz community and beyond in mourning the loss of this renowned figure in jazz while

celebrating his life and contributions to our nation's legacy."

As would be expected, the tributes to Brubeck from other musicians are endless. Pianist Ramsey Lewis, who played four-hand piano with Brubeck at the Ravinia Festival in Highland Park, IL in 2010 told the *Chicago Tribune's* Howard Reich (December 5, 2012) that Brubeck, "could swing in any time signature — it seemed like forward motion was born in his blood. Playing with Dave at Ravinia was one of the most exciting moments in my life."

Drummer Butch Miles, who played with the Brubeck Quartet in 1979 and 1980, described Brubeck to *Jersey Jazz* as "a genius and one of the nicest people I have ever had the pleasure of knowing. Dave was a warm and witty man. I wish I could remember all of the stories he told of the early days with his groups and especially the Desmond tales. Dave always put me at ease in any situation. I still get chills thinking of all the times I played 'Take Five' with him. Those opening riffs, the crowd roar, my hair almost standing on end — now that's a rush."

Pianist Jim McNeely posted a tribute to Brubeck on his Facebook page. "When I was 13," McNeely wrote, "my best friend turned me on to 'this guy who plays in odd time signatures.' So I bought *Time Out*, which I dug as much for the Miro cover painting as I did for the music. I learned all the tunes on that record. One thing led to another, and years later I got to know Brubeck a little bit. Truly a great musician and genius and nice guy."

Guitarist Dave Stryker had the unusual experience of having Brubeck and his sons open for the Stryker-Slagle band at the Monterey Jazz Festival in 2002. "I'm sure that was his choice," Stryker told *Jersey Jazz*, "as he could have played anywhere anytime he wanted! He stood and listened to us and was very kind and complimentary of our music — always a classy and encouraging man."

A similar experience was recalled by baritone saxophonist Gary Smulyan. "I had the extreme fortune of playing with Dave Brubeck on one occasion," Smulyan said, "and was deeply moved by his genuine warmth, modesty, boundless creativity and his humanity. That experience will always be with me, and I'm thankful I can say that I

got to share the bandstand with Dave Brubeck."

Pianist Tomoko Ohno recalled that shortly after her husband, pianist Allen Farnham, had recorded Brubeck's "In Your Own Sweet Way," he received a card from Brubeck, saying, "Thank you for playing my tune so beautifully." "Not many musicians do that," she added.

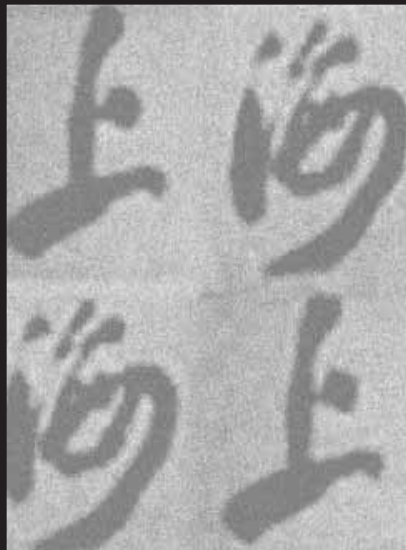
Brubeck was an enthusiastic supporter of today's young jazz musicians, and bassist Todd Coolman, a professor of music at SUNY Purchase, is especially appreciative of Brubeck's contributions to jazz education. "He donated significant amounts of time and money to the education and support of young musicians," Coolman said. "The world has lost a visionary, an inventive and creative pianist and composer and someone who always had something positive to offer to those he encountered all over the world."

One day short of his 92nd birthday, Brubeck was on his way to a cardiology appointment when his heart failed. He is survived by his wife Iola; his sons, Darius, Chris, Dan and Matthew; a daughter, Catherine Yaghsizian; 10 grandchildren; and four great-grandchildren.

■ **Ted Curson, 77, trumpeter, June 3, 1935, Philadelphia — November 4, 2012, Montclair, NJ.** In 1983, Curson started a late-night jam session at New York's Blue Note jazz club, a gathering that lasted for about 10 years. Then, about a decade ago, he revived it at Trumpets, fronting a session once a month at the Montclair club. He had been scheduled to perform there on November 7, 2012.

Guitarist Rick Stone remembers showing up at one of Curson's Blue Note sessions in 1983. "There were a zillion horn players," he recalled to *Jersey Jazz*, "and I sat patiently all night waiting to sit in. Finally, Ted calls me up to play on the last tune and calls 'Stablemates' at a blazing tempo. Needless to say, I got my butt kicked! But I remember that the first thing I did the next day was to go out and find every version I could of that tune to put on a cassette and then spent the next few weeks just listening to it and transcribing solos and phrases. I was still pretty 'green' with regard to playing jazz. Ted didn't realize it, but he taught me a very valuable lesson about playing in New York

continued on page 12



SHANGHAI JAZZ

Restaurant
and bar

24 Main St. (Rt. 124), Madison, NJ 07940
973.822.2899 • info@shanghaijazz.com

Thank you
Down Beat Magazine for
again in 2007 naming
SHANGHAI JAZZ one
of the TOP 100 JAZZ
CLUBS IN THE
WORLD!!!

New Jersey's
"Top Jazz Club"
— Star Ledger

ZAGAT 2005/06:
"If you are looking for
top-flight live jazz
look no further than
this Madison
restaurant-cum-club,
where there's no cover
and you're always
treated like a favorite
customer."

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

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

Highlights, late December 2012/January 2013:

wed 12/26: EMMET COHEN

thu 12/27: MARCUS MACLAURINE

fri 12/28: JIM MCNEELY

**sat 12/29: RONI BEN-HUR, with
DUDUKA DA FONSECA and TOMMY CECIL**

mon 12/31: CATHERINE RUSSELL by reservation only

fri 1/4: NICKI PARROTT and ROSSANO SPORTIELLO

sat 1/5: ED METZ with GROVER KEMBLE

wed 1/16: BUCKY PIZZARELLI

sun 1/20: BILL CHARLAP by reservation only

wed 1/23: WARREN VACHE and NICKI PARROTT

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

Tuesday: 6:30 PM – 8:30 PM; Wednesday and Thursday: 7:00 PM – 9:30 PM
Friday and Saturday two seatings: 6:30 and 8:30 PM | Sunday: 6:00 PM – 9:00 PM

**for latest schedules and updates,
please visit www.shanghaijazz.com**

Please note: We take reservations by telephone only 973.822.2899 and not by e-mail.

BIG BAND IN THE SKY

continued from page 10

City — be prepared! I still remember that night like it was yesterday.”

Curson played and recorded with such musicians as pianist Cecil Taylor and bassist Charles Mingus. He teamed with tenor and soprano saxophonist Bill Barron on Taylor’s early studio album, *Love for Sale* (Blue Note: 1959). He joined Mingus’s band in 1960 and was part of the live recording of *Mingus at Antibes* (Atlantic), which also included pianist Bud Powell, alto saxophonist/flutist Eric Dolphy and tenor saxophonist Booker Ervin. Nate Chinen, writing in *The New York Times* on November 8, 2012, said Curson “prized his rapport with Dolphy.” In fact, his best-known album, according to Chinen, was *Tears for Dolphy* (Freedom Records: 1964), recorded after Dolphy’s tragic death.

Curson was extremely popular in Finland and appeared every year at the Pori Jazz Festival held in that city on Finland’s west coast. In a memorial on the festival’s website, it was pointed out that Curson “was nominated as an honorary citizen of city Pori in 1998, together with Phil Collins and King. In 2007, Curson performed at Finland’s Independence Day Ball at the invitation of president Tarja Halonen.”

In Chinen’s obituary of Curson, he described him as “a trumpeter who moved fluidly between soulful postbop and volatile free jazz, both as a leader and as a sideman.” Curson, Chinen continued, “had a terse, muscular sound and a precise technique.”

Cause of death was heart failure. Curson is survived by his wife, Marge; a son, Ted, Jr.; a daughter, Charlene Jackson; six grandchildren; and a great-granddaughter.

■ Pete La Roca Sims, 74, drummer, April 7, 1938, New York City — November 20, 2012, New York City.

As Pete La Roca, Sims played with some of the giants of modern jazz in the ’50s and ’60s, appearing and recording as a sideman with Sonny Rollins, John Coltrane and Freddie Hubbard, among others. Steve Kuhn, a pianist who played often with Coltrane, told *The New York Times’s* Nate Chinen (November 25, 2012) that Sims “was for me very, very easy to play with. His influences were what they were, but he synthesized them. His conception was unique.”

His first album as a leader, *Basra* (Blue Note: 1965) was, according to Chinen, “widely regarded as a classic.” On it, he led a quartet that included Kuhn, tenor saxophonist Joe Henderson and bassist Steve Swallow. His second album as a leader, *Turkish Women at the Bath*, recorded in 1967 and reissued by 32. Jazz Records in 1998, featured the Sun Ra Arkestra’s John Gilmore on tenor saxophone and Chick Corea on piano. After dropping out of the music business, attending New York University Law School and becoming a contract lawyer, Sims sued the Muse label when it reissued *Turkish Women* under the title *Bliss!* with Corea as the leader. He won.

He returned to music on a part-time basis in 1979 and tutored several young musicians including saxophonist David Liebman. His last album, *Swingtime*, was released by Blue Note in 1997. The *Times’s* Chinen said Sims’s “effervescent time feel and alert style could turn an accompanying role into a running commentary.” As a result, Chinen added, he “was well suited to the dynamism of the postbop era.”

Cause of death was lung cancer. Sims is survived by his daughter, Susan Sims, a blues singer and drummer; a son, Kenneth Harvey; and a brother, Michael Morgan.

HOW WE KIDNAPPED DAVE BRUBECK — and got him to play for hours

By Bob Gellman

On December 5, a music legend died. I knew Dave Brubeck. He was a friend — for one momentous fun night.

The year: around 1960. The scene: Penn State University’s recreation hall, a huge building on campus for basketball, wrestling, gymnastics, other sports and cultural events. The event of that year, anticipated for months, was the Dave Brubeck Quartet concert for some 10,000 PSU students, music fans and jazz crazies from all over Pennsylvania.

It would become the legendary high point of my and my friends’ college experience, not to mention an unforgettable act of chutzpah extraordinaire.

It seemed at the time quite logical that my roommate, Jerry, and I concocted a ridiculous — really audacious — scheme: Let’s kidnap Dave. There were over 50 PSU fraternities off-campus in State College. Our goal was to throw the party of parties at our fraternity house, draw the best co-eds, and become the envy of our competitors by inducing the great Brubeck to play on our crappy, second-hand upright piano.

So here is what we did. The sports arena had two entrances, main in front, and through the locker rooms out, in back. Before the concert, we stationed a car with three “brothers” (who took the non-concert attendance hits for the caper) at each entrance.

The concert was the best ever on campus. A bare second after the last number, while everyone else was clapping and stamping and screaming, Jerry and I quickly made our move down to the floor. First, we introduced ourselves as the president and vice president of the PSU Jazz Club (pure BS). We greeted Brubeck, the great Paul Desmond, and the other two musicians.

Then we asked Dave if he would please come with us. Before he had time to think about it, each of us took an arm and escorted him off the floor, out the back exit, and into the getaway car back seat, our new BFF (best friend forever) between us.

The rest is school history. One of the greatest jazz masters ever played at our frat house for hours. Many hundreds of students tried to get in — through doors and windows. Males were not welcome. Co-eds? Come right in!

Pictures of Jerry, me and our pal, Dave, were lost. Today, the passing of Dave Brubeck makes me sad. But I also smile as I remember the night we snatched one of the greatest jazz musicians of all time, and enjoyed arguably one of the coolest musical party blasts ever at Penn State University. ■

Bob Gellman is a retired toy manufacturer executive living on Manhattan’s Upper East Side.

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.

ARBORS RECORDS



WHERE CLASSIC
JAZZ LIVES ON



Marty Grosz and The Hot Winds: The James P. Johnson Songbook
The inimitable Marty Grosz highlights the song writing genius of James P. Johnson, best known as the most accomplished "Harlem Stride" pianist of the century.
ARCD 19427

The Harry Allen Quintet Plays Music from "The Sound of Music"

Harry Allen and his Quintet, featuring Rebecca Kilgore and Eddie Erickson on vocals, present their version of The Sound of Music in the 3rd of Arbors Records' ongoing series of jazz-Broadway albums.
ARCD 19410



John Cocuzzi: Groove Merchant
Vibraphonist John Cocuzzi, who has performed with numerous jazz greats such as Snooky Young, Billy Butterfield and Nicholas Payton, presents an exciting program in his fresh, melodic style reflecting the masters without copying them.
ARCD 19417

Chris Flory Quintet Featuring Scott Hamilton

One of the top straight ahead jazz guitarists of the past 35 years reunites after many years with legendary jazz saxophonist Scott Hamilton, in whose original band he performed, presenting a stunningly beautiful small group swing CD.
ARCD 19440



Bucky Pizzarelli: Challis in Wonderland
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.
ARCD 19435

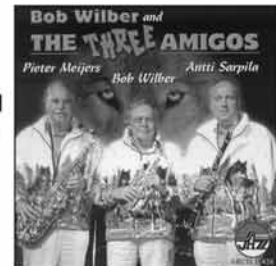
Louis Mazetier: My Own Stuff

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.
ARCD 19442



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.
ARCD 19411

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.
ARCD 19424



2189 Cleveland St., Suite 225, Clearwater, FL 33765
Phone: (727) 252-0123 Fax: (727) 466-0432
E-mail: mrd@gate.net
www.arborsrecords.com
Toll Free: 800-299-1930

Memories of David Allyn

By Joe Lang NJJS Past President

Back in 1968, my wife gave me the book *The Big Bands* by George T. Simon. I devoured it from cover to cover, learning along the way about many bands that were new to me. One of the bands mentioned that sounded particularly intriguing was the Boyd Raeburn Orchestra.

A few years later, I found two Savoy albums by Raeburn at the Colony Record Shop, and I finally got to hear this band that was among the most cutting edge aggregations of the 1940s. In addition to the fascinating arrangements by the likes of George Handy and Ed Finkel was the vocalizing of David Allyn. I dug his voice and phrasing immediately. There were only a few tracks by Allyn on those albums, but hearing them led me to purchase any of the many albums of airchecks by the Raeburn band that came to my attention. These provided me with more exposure to Allyn's singing, as did a 1975 album, *Don't Look Back*, where he was backed solely by the piano of Barry Harris. It was a treat indeed to hear a full album of Allyn's singing, and I still listen to the album often.

In 1976, NPR stations broadcast a series titled *American Popular Song with Alec Wilder and Friends*. The second in this series broadcast on WNYC featured David Allyn singing the songs of Jerome Kern. In 1967, Allyn recorded an album of Kern songs on the World Pacific label, *A Sure Thing*, with stellar arrangements by Johnny Mandel, one that became a much sought after collector's item. One result of the Wilder radio show was the booking into Michael's Pub of many singers who had appeared on the show. One of these was David Allyn, and you can be sure that my wife and I made that scene to finally see the man in person.

As the years went by, I found copies of all the albums recorded by Allyn, sadly too few for a singer of his talent. These included the fabled Kern album, and it was as fine as I had expected it to be. One strange thing about that album was the fact that the song "The Folks Who Live on the Hill," the track from the album that continued for years to receive significant amounts of airplay on WNEW-AM, and

was considered by many to be the definitive recording of the song, had one fault — throughout the recording, Allyn sings the title line as "the folks *that* live on the hill" rather than "the folks *who* live on the hill." Allyn's version was so mesmerizing that I must have heard

that track several dozen times before I noticed this flaw. When I would mention it to others who loved the track, most were also unaware of the error. Years later, I had many occasions to speak with David, and to hear him sing the song correctly, but I never had the courage to ask him about the substitution that he made when recording the song.

As I mentioned above, I got to see David many more times, especially when he appeared often at the jazz club Gregory's during the 1980s. During one of my forays to this club, I presented Allyn with a tape of all the tracks that I had by him with the Boyd Raeburn Orchestra plus a couple from his early days with the Jack Teagarden Orchestra. He was amazed and thankful for the music, most of which he had not heard in decades.

In the early 1990s, a friend named Jack McCullum took me to a jazz concert at the Far Brook School in Short Hills. Ed Finkel, a friend of Jack who had done arrangements for Raeburn and Gene Krupa, was the musical director at the school. Each year he presented a jazz concert at the school to raise funds for the music program. He called upon several friends from the jazz community to participate. On this occasion, one of the players was the great tenor saxophonist Al Cohn.

Cohn had a home in the Poconos, and his guest for the week had been David Allyn, so he brought David along to the concert. I ended up sitting next to David for the evening, and we had a wide ranging conversation, but it did not include any discussion of "The Folks Who Live on the Hill." Unfortunately, David did not participate in the musical proceedings.

In 1997, George Handy passed away, and Allyn hosted a memorial for him at St. Peter's Church in New York City that included a big band playing several of the Raeburn charts. With little rehearsal



Singer David Allyn performs at a program of Boyd Raeburn music played by the Mike Crotty Sunday Morning Big Band at the Baird Auditorium of the National Museum of Natural History, Smithsonian Institution in Washington, D.C. in May 9, 1980. Photo by Mitchell Seidel.

time, the performance was a bit ragged, but it was a thrill to hear that music live, especially since the band included two players who had actually played on the original Raeburn band, Hal McKusick and Danny Bank.

There were other occasions when I caught David singing in clubs, particularly at the Red Blazer Too on 46th Street. He was always friendly, and sounded great.

My last meeting with David took place a few years ago at the Village Vanguard when we were both in the audience for a Carol Sloane gig. When I approached David, I was not sure if he would remember me, as it had been several years since we had spoken. Well, he greeted me with the words, “Just today I was playing that tape that you gave to me at Gregory’s.” He remembered, and it made me feel terrific.

David had a long career, marked along the way by personal difficulties with addiction that led him to periods of incarceration, much of which he related in his 2005 autobiography *There Ain't No Such Word As Can't*, a candid book that probably should have had some professional editing. He never gained the widespread recognition that he deserved, probably because of his absence from the scene during his period of personal problems, a change in musical tastes that affected the careers of so many fine singers who were not rock 'n rollers at a time when that music was in the ascendancy, and his own personality quirks.

Anyone who loves good pop/jazz singing should make an effort to seek out recordings by a master vocalist who had great talent, but came along a bit too late to become the star he deserved to be.

A few days ago, I learned that David left us on November 21 at the age of 93. The world has lost a truly fine and distinctive vocal stylist. I am grateful to have had the experiences that I did with David, and shall always have his recordings close at hand to remind me of his distinctive talent, and the pleasure that it has brought to me for many, many years. R.I.P. David. □



Dan's Den

By Dan Morgenstern

Every Now and Den

It's been so long since the last Den that it should perhaps be renamed, “Every Now and Den.” But here I am with some of the events that stand out from the past five months or so, not necessarily in chronological order.

■ I've never missed the annual Satchmo Summerfest in New Orleans, and the August 12 edition was, as always, a delightful experience, climate down yonder notwithstanding. Among the excellent seminar participants from up North were David Ostwald, who interviewed me about my times with Pops, and director Michael Cogswell and Ricky Riccardi from the Armstrong House Museum and Archive in Queens. Ricky again came up with some great new stuff from film and TV: Michael interviewing a first-timer, Stephen Maitland-Lewis, a businessman and author who first met Louis in his native England as a teenager, which led to a life-long friendship. And George Avakian, whose memory at 92 is better than mine, talking to David about recording Louis.

Absolute highlight of the musical presentations was 101-year-old Lionel Ferbos, starring with Lars Edegran's Ragtime Orchestra. Lionel played his trumpet as correctly and in-tune as always, and offered two delightful vocals in a strong and clear voice, on “Sister Kate” and the charming “Kiss Me Sweet,” by A.J. Piron, who bought “Sister Kate” from young Louis for 50 bucks. Delfayo Marsalis led a kicking big band that offered a surprise among selections of more recent vintage, a fine reading of Benny Carter's classic “Symphony in Riffs.” Congrats to Marci Schramm and her staff for an excellent production — and come on down, y'all, for Satchmo Summerfest 13 — always the first week of August, Thursday through Sunday. Free!

■ Back home in pre-Sandy New York, Anat Cohen offered a most unusual four consecutive nights at the Jazz Standard,

each presenting Anat in a different context. Called her “Invitation Series,” it began and ended with a duo. First came the wonderful Brazilian guitarist

Romero Lubambo. They had worked together before, but never in this intimate relationship, and it turned out to be marvelous, in a program featuring jazz standards, Brazilian pieces and originals. On clarinet and tenor, Anat and Romero made beautiful and often moving music, including a swinging “All the Things You Are,” a soulful “Darn That Dream,” and a delightful choro — the New Orleans jazz of Brazil, with much in common with ragtime, and in which Anat is at home. It's based on improvisation and, like blues and ragtime, sprang from many world influences. Choro (SHOH-roh) means “to cry” in Portuguese, referring to the weeping qualities of the instrument, usually a flute or clarinet.

The second night paired Anat with another guitar virtuoso — one she has often duetted and recorded with — none other than Howard Alden, plus special trumpet guest Jan Erik Kellso, with whom she's often played in David Ostwald's Gully Low Jazz Band. Standouts were Ellington's “Jubilee Stomp,” renamed by Kenny Davern and Dick Wellstood “Fast as a Bastard,” which indeed it was, Anat on soprano, and Jelly Roll's “Shreveport Stomp” in the pocket. With Kellso, there was a peppy “Weary Blues,” with appropriately superb ensemble work, and a properly Slavonic “Dark Eyes,” with plunger stuff. They wrapped with another fast one, “Limehouse Blues,” Anat on tenor, with the Flip Phillips line that he bequeathed to Howard.

Night three featured Anat with her big band, and here my notetaking was sketchy. There was a very hip Johnny Griffin original, I think from the Clarke-Boland book, on which Anat's tenor shown — she has her own conception on that horn, as she does on clarinet — which came to the fore on “Oh Baby,” a recreation of Benny Goodman's 1946 version, lots of fun but without tongue in cheek, and on “Cry Me a River,” which she has recorded in a big-band setting.

continued on page 16

DAN'S DEN *continued from page 15*

Anat's partner on night four was the splendid pianist Fred Hersh, and this was very special from the start — the challenging “You Stepped Out of a Dream,” as “Lee’s Dream” (guess which Lee) — and quoting Bird’s line as well. A Gismonte original came to a happy choro-like end and featured special piano moments, while “At the End of the Day,” another Hersh original, and “Songs with Words Number 4” was a languid duet. The set ended with an Anat special, “Memories of You,” best I ever heard her do, abetted by a repeated phrase from Fred. All told, a wonderful four nights. One hopes that at least some of them will live again on record, though those in attendance (there were many) will not soon forget.

Pier 9, A New Spot

A new jazz spot in Manhattan is Pier 9, at 802 Ninth Avenue, a cavernous Italian restaurant and long bar, with a resident trio of Ed Vodicka, piano, Steve La Spina, bass, and Tony Tedesco, drums, with occasional bass subs. Nice trio, with special guests. We caught Warren Vaché, in fine form, inspired by the presence of Joe Wilder — these two are a mutual admiration society. When in the mood, Warren has few peers today, and he did indeed shine on “My Shining Hour,” offered a tender “Embraceable You,” and drew laughs with one of his vocal (and instrumental) specials, “Fat Man Blues,” aka “A waist is a terrible thing to mind.” A happy evening, and thanks to Ed Berger, fellow Institute of Jazz Studies emeritus, for bringing Joe.

■ The Second Annual Gala for the Armstrong House Museum and Archive — and what could be a better cause — was as big a success as the first. It took place at the Manhattan Penthouse, a venue unbeknownst to most of the attendees, on Fifth Avenue at 14th Street, with great views of the city by night and excellent catering. The honorees, Stanley Crouch, Jimmy Heath and George Wein, were individually celebrated — Stanley introduced by Wynton Marsalis — and responded with remarks, among which George’s reminiscences of Louis stood out. Music was provided by David Ostwald’s Gully Lovers of Birdland fame, this incarnation including Bria Skonberg, who can do a mean “West End Blues”

cadenza, on trumpet; the inimitable Wycliffe Gordon, trombone; Anat Cohen, clarinet; James Chirillo, banjo (who can coax more music out of, and keeps better time on this instrument than anyone else I’ve heard), and young Marion Felder, drums. They did a rousing “Jubilee,” and of course capped it with “Swing That Music.” David draws on a pool of exceptional players. A recent Wednesday at Birdland had Randy Sandke on trumpet, joining Anat and Wycliffe, and his band is now in his 13th year at Birdland.

Year of Heavy Losses

The past year was one of great losses, some very personal. *Jersey Jazz* has noted most of these passings, notably that of Mat Domber (JJ, November), founder of Arbors Records and producer of so many memorable festivals. I can only add that Mat was one of the best friends it was my good fortune to meet rather late in life. We were contemporaries and had comparable tastes in music (and food). Mat was one of the kindest and most generous men I’ve known, and will be sorely missed. His legacy will live on.

There was no *New York Times* obituary for Donald L. Maggin (July 5, 1927 – August 31, 2012), nor was his death noted in the jazz press or online. He should be known to our readers for his outstanding biographies of Stan Getz (*Stan Getz: A Life In Jazz*) and Dizzy Gillespie (*Dizzy: The Life and Times of John Birks Gillespie*), and he had almost completed a biography of Max Roach. But these were late-in-life accomplishments for Maggin, whom I came to know when he began doing Getz research at the Institute of Jazz Studies. It was clear to me from the start that this was someone special, though it was only gradually that he revealed more about his background — such as when he presented IJS with a tape recording of Dizzy’s monumental funeral service at St. John’s Cathedral, mentioning in passing that he had organized it. I also took Donald for much younger than he was. And while we did become friends, it was only posthumously that I learned he had been active in Washington

under several Democratic administrations, starting with Lyndon Johnson — he was National Field Director of Project Head Start — and continuing under Jimmy Carter. He also took part in Robert Kennedy’s runs for the Senate and White House.

A graduate of the Horace Mann School in New York, where he befriended Aram Avakian, George’s younger brother and remarkable filmmaker-to-be, who introduced him to jazz, taking him to the Commodore Music Shop, and to Nick’s, where one night he heard Billy Butterfield, “so brilliant that he hooked me forever on jazz,” he then went on to Princeton and Oxford, worked for a while for a famous management consulting firm, living in Europe — garnering experience that proved useful when he entered politics. There is so much to this fascinating man’s life that someone should write his biography. Donald was also a poet, and editor of a literary magazine, *The Reading Room*. He authored *Bankers, Builders, Knaves and Thieves*, a book about the savings and loan scandals.

Donald Maggin’s memorial service was held September 14 at St. John’s Cathedral. There was music by Jimmy Owens, who also spoke; Mike Longo; Paul West; Ray Mosca, and singer Carla Cook, with a postlude by pianist Jill McManus. I had the honor of being one of the remembrance speakers. Afterwards, a reception was held at the Columbia University Faculty House, where I discovered yet another musician friend of Donald’s, the pianist Connie Crothers. **JJ**

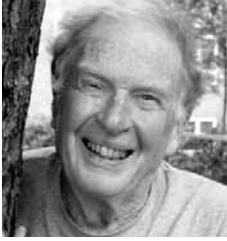
Dan Morgenstern, contributing editor of Jersey Jazz, is the former director of the Institute of Jazz Studies at Rutgers’s University, Newark. He is the author of Jazz People (Pantheon Books).

SWINGADELIC
playing the traditional music of Ellington and Basie
to the swingin 60's sounds of Boogaloo and Beatles

1/7: Maxwell's
1/12, 1/13, 1/27: Swing 46

download tracks on  and 

<http://www.swingadelic.com>
<http://www.myspace.com/swingadelic>



Noteworthy

Fradley Garner International Editor *Jersey Jazz*

GUITARIST TOMAS JANZON BASKS IN BASSISTS ... MUSIC SAVES A PILOT'S SANITY ... AVALON RADIO OFFERS LIVE RECORDED FARE FROM MONTEGO BAY ... MYSTERY: WHY WASN'T THAT MAN'S FACE ON SHEET MUSIC?

PLAYERS WHO LEAD TRIOS and duos featuring a bassist tend to stick with one. **Tomas Janzon** is happy with **Essiet Essiet**,

56, Art Blakey's last bassist. Yet, "There are so many extraordinary bassists in New York," the Big Apple-based Swedish guitarist tells me, "that I am happy to work with lots of them. They're all so different, and I always make it a conversation. Sometimes you interrupt, sometimes you just listen and nod." Only the guitar is slightly amplified. When bass and guitar quietly start to explore new ground in a duet, "the audience tunes in and the whole thing elevates." Janzon has a steady gig at Garden Café in Harlem. Essiet is most often his partner, but look at the other bassists Tomas hired over the last year and a half. In order of frequency: **Curtis Lundy**, **Harvie S**, **Don Moore**,

Juini Booth, **Gene Perla**, who teaches at the New School, **Cameron Brown**, **Ken Filiano**, **Bob Cunningham**, **Alex Gressel**, **Joseph Lepore**, **Jennifer Vincent**, **Ratzo Harris**, **Howard Britz**. "All these musicians are great," says Tomas, "and I always feature them."

MUSIC WAS A MIND-SAVER for musician-composer **Kent Johns**. In 1986, while motorbiking near Athens Airport, Greece, the professional aviator was clipped by a hit-and-run driver. "Over the next four years of hospitals and surgery," he recalls on the Jazz Friends blog, "the only thing that kept me sane was my music. I wrote dozens of songs, and one private hospital that I was in for five months allowed me to keep my Yamaha keyboard in my room. The nurses would ask me to leave my door open so they could hear the music." Out of pro aviation, Kent ended up doing computer work in America. "It was the kind of stress that gives people ulcers and cancer and my main defense was coming home every evening, turning out most of the lights and playing. My other great release was traveling from my apartment in Illinois back to my home in Michigan on weekends in my little Cessna four-seater. Getting up above it all gives you a more proper perspective of what's important and what's not. So, if you guys trust me to take you on an airplane ride (with **Kenny Burrell** and **Gino Vanelli** in the back seat), please feel free to hop aboard and enjoy [my video] flight."

<<http://youtu.be/mUN4T0zYA68>>



At Harlem's Garden Café, guitarist Tomas Janzon is joined by bassist Juini Booth. Photo by Gloria Ware.

AVALON RADIO IS A NEW, not-for-profit jazz station opening this month on the sunny shores of Montego Bay, Jamaica, that will be broadcasting worldwide, 24/7, over the Internet. What sets Avalon apart is its primary fare: concert jazz and contemporary music recorded "live." The staff of unpaid volunteers is offered free training in broadcast technology. Founder **Las Latty**, a musician and veteran broadcaster, has put out the call for CDs and music files. The bands and artists can be old or new, he says. "As long as they were recorded in a live environment and have something to say, I will give them lots of airplay." Latty says this may be the final chapter in his professional career. He started about 50 years ago at WGBH in Boston, went on to KRFM in

Carson, California, then across the border to station CJRT in Toronto. He works currently at Glastonbury FM, in Somerset, UK. Las believes that, with listener and other support, "the format I am rolling out can survive." E-mail laslatty@aol.com for the link, or call his cell: 07976-153626.

THIS MYSTERY MIGHT QUALIFY for "Jazz Trivia." A musician — O. Howie Ponder immediately knew his name — was first to record this song, nearly six months before **Paul Whiteman**. The man played and sang the tune nightly onstage for 40 years. Why is there no sheet music with his picture on the cover? In the period before his enormous popularity in the 1950s, he was seen on one song — "Lights Out," circa 1936. The man was highly visible in the media and in theaters, at concerts and dances in America and abroad. He was on the radio, even had his own program, stole the show in films. But not on "When It's Sleepy Time Down South." The commenter on the Jazz Friends blog, who raised the question, does not see this as a racial issue: "Other African-Americans got their bands or their pictures on sheet music," he points out. "The only hypothesis I can invent is that his managers [**Johnny**] **Collins** and then [**Joe**] **Glaser** wanted too much money for Our Hero's visage to be Visible." So, who he? (Giveaway hint: In an audience at the Vatican, he broke up the Pope.)



Talking Jazz

A Jersey Jazz Interview with Jay Leonhart

By Schaen Fox

We had some difficulty completing this interview because Jay Leonhart needs no introduction. Which means he has, and continues to, play with just about everyone, everywhere and all the time. Add to that the fact that he now has two grandchildren and you see why this took time. We started with a phone interview back in May of 2011 and finished at a gig in April 2012. We talked about some of the masters he worked with and/or befriended: Charlie Parker, Ray Brown, Oscar Peterson, Les Paul and others. His own music is often so autobiographical that we also covered that.

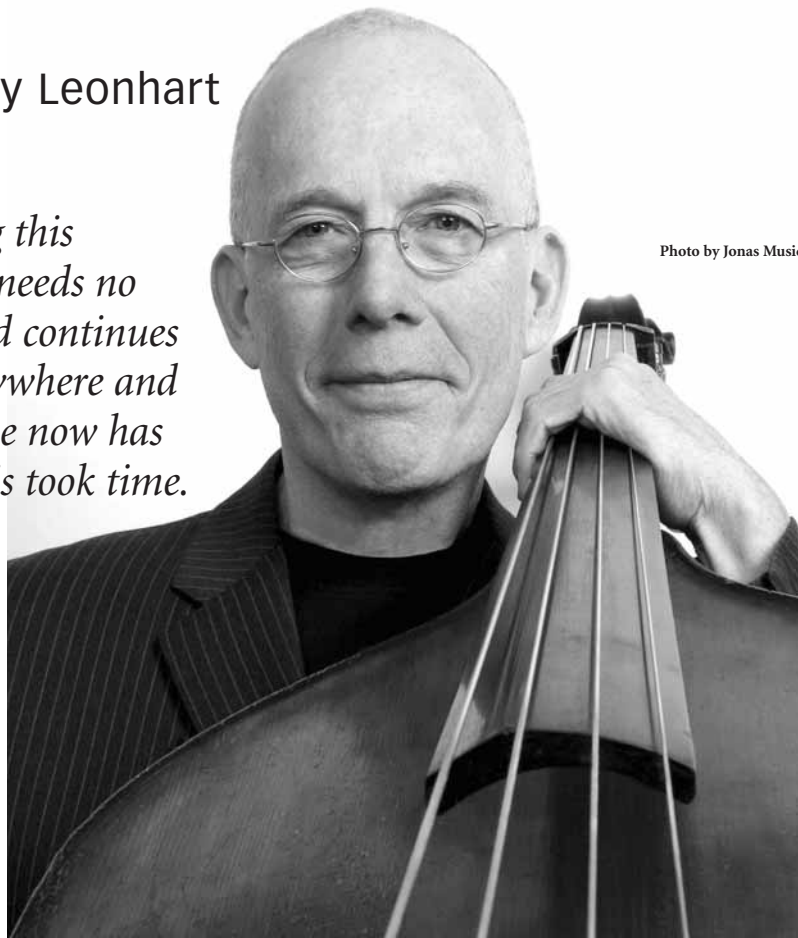


Photo by Jonas Music

JJ: I read that you once quit music and sold insurance for 5 years.

JL: Yeah, I did, as a matter of fact. I went to work for my father after I left New York. It was just too hard for a 22-year-old to live by himself in New York. I went back to Baltimore and thought seriously about whether I was going to be a professional musician. I did all kinds of things. I went to work for Northwestern Mutual as a life insurance agent and I got a commercial pilot's license. Then, when I was 27, the singer Ethel Ennis asked me to play with her at her lounge The Red Fox. I hadn't touched a bass in five years, really. I practiced a lot in my head but hadn't touched the instrument. I took my bass there that night and I thought that I played better than I ever had. It was easier and more fun. Something had matured in me. My hands weren't sore at the end of the evening. Physically, I could play just fine and that is when I realized I really am a musician. I was over the bad habits I'd picked up in New York. I immediately gave up all the other stuff. Shortly thereafter I moved back to New York and started looking for gigs and studying with different teachers. I have been in New York ever since 1968.

JJ: What a pity you gave up the pilot's license. Did you ever think of all the money you might have made just flying basses around the country for musicians?

JL: I honestly never thought about that and I trust professional pilots more than I would myself. Flying gets really boring. I found myself practicing bass in my head. Yikes!

JJ: Sorry, that was a facetious question.

JL: I knew it was, but it got me thinking.

JJ: How is it that Ethel Ennis called you since you were inactive for so long?

JL: I don't know. She had heard me play years before in a Dixieland group. She called me out of the clear blue sky. I jumped right in and did it.

JJ: Were your parents professional musicians?

JL: My parents were not. My father was a mediocre trombone player and a lousy piano player, a fine combination. He went into the insurance business. My mother was a very natural musician who never pursued music professionally. Any instrument she touched she could play in two seconds. She could paint and was very much an artistic soul and that is where it all came from — my mother, because my father was always away screwing up some business deal. Not really, but he got too clever for his own good. I felt no obligation to carry on such a messed up family business. Now that family business is music. My kids are wonderful musicians and we have musicians all over the extended family.

JJ: OK. How did you and your brother become professionals and tour?

JL: We fell into it. We started playing amateur banjo. We were both really hot banjo players in 1948–49. We auditioned for Arthur Godfrey's *Talent Scouts* but

continued on page 20

MIDWEEK



Always on Wednesdays at 8pm

Admission: \$18 Adult & \$15 Senior

JAZZ



Order tickets online: tickets.ocean.edu or call the Box Office at 732-255-0500

CELEBRATING BENNY! • JANUARY 16

On the exact 75th anniversary of Benny Goodman's landmark Carnegie Hall concert, clarinetists **Dan Levinson, Will Anderson** and **Pete Anderson** present a three-reed celebration of Goodman's group swing music. An impressive supporting cast will make this historic evening memorable!

GEOFF GALLANTE TRIO • FEBRUARY 6

Geoff Gallante has played MidWeek Jazz several times to standing ovations. For this date, he will introduce some new material and possibly relieve the pianist to show how well-rounded his musical skills actually are!

TOM ROBERTS & SUSANNE ORTNER ROBERTS • MARCH 6

Pianist **Tom Roberts** tackles difficult pieces in stride, ragtime, swing and early jazz with finesse. **Susanne Ortner-Roberts**, classically trained in Europe, plays an Albert System clarinet in a manner befitting her jazz and Klezmer forté. Together, the Pittsburgh-based pair are dynamite!

THE ARTS & COMMUNITY CENTER • TOMS RIVER

JAY LEONHART

continued from page 18

we played better than Arthur did and he got rid of us. He was a miserable old coot. We played on all the local shows around Baltimore. People started hiring us to play because we were a really good duo. We just fell into being professionals because people were paying us. After that, I was playing in a Dixieland band and realizing that the bass was really the instrument I wanted to play. The banjo is such a noisy, yet fun, provocative instrument and it had no future in jazz — although I did enjoy playing it at the time. I wanted to be a musician for a long time.

JJ: Would you retell about how you got to play with Charlie Parker in Baltimore?

JL: Well, I am not positive it was Charlie Parker, but the drummer later insisted that it absolutely was. This guy used to come down to Baltimore and play in the clubs on Pennsylvania Ave. He was a nice guy who would come up and sit in and play saxophone with our Dixieland band. He was fantastic and a friendly guy. I think he was dating one of the waitresses. I didn't know who he was at the time. I was 13, playing banjo and I didn't pay much attention. I knew he was great, the best musician I'd ever heard, but I had no idea who he was. So 25 years later the drummer told me, "You used to play banjo with Charlie Parker." He swore it was. I never even knew it. I remember what he looked like and it could have been him, I guess. I don't remember what his name was, I was too busy being 13. The drummer swore that it was Bird. Now everybody else in the band is dead, except for Bill, my brother. I haven't asked him about it, but I will (Call me, Bill).

JJ: OK. What was the jazz scene like in Baltimore at that time?

JL: I don't know. Other than the band I played in, I never played in Baltimore. I always went to Washington. That was where the shit was happening. I met John Eaton and Billy Taylor, Jr., the bass player over there, and all these great musicians. Somehow I gained entry into the circle, while in Baltimore I never met anybody. I understand it was a good jazz scene. In Washington I met and played with everybody. It was great. I have great memories — some of them slightly inebriated — of my days in Washington. You could drink in Washington at 18 then, so I took advantage of that. It was a little irresponsible, not exactly learning to meld nicely into society. That took a while.

JJ: You met Ray Brown when you were 15. Was he already your hero?

JL: Yes. As soon as I heard the Stratford Shakespearian Festival record with Oscar, Ray and Herb my life changed. The pianist John Eaton, in Washington, played that for me. I couldn't quite believe what I was hearing. Ray's playing was astounding and to this day when I hear that record I marvel at what he was doing. Now I know every note and I know what he was doing and can play much of it. His technique, chops, strength, sound, pitch and everything else deeply impressed me. I've never heard anybody play bass who I loved more.

I decided I would try to play as much like that as I could and try to make Ray's sound and choice of notes the basis of my playing. Sound, pitch, good notes, everything I liked about his playing I would try to incorporate into my own. Of course I found that I couldn't be him and I had different ideas. Suddenly I was writing songs and singing them. Ray was very supportive of all that. He used to come to my performances and laugh. It gave me the courage to just plow ahead. I started writing at the age of 30. It was 1973 when my children were born. I started writing little songs for them and then I started writing more and here it is, 40 years later, and I am still writing more and more. It is a great part of what I do.

JJ: OK, since you have mentioned your songs, why is it your CDs only have lyrics and not liner notes?

JL: Well, because...ah, I don't know. The producers wanted the lyrics. Who needs liner notes? *Salamander Pie*, which you probably know, had an eight-page booklet in it of just lyrics, not a word about me. It wasn't necessary. The lyrics explained everything and it was a good artistic choice, actually. It lets your imagination go. Who is this guy? I've had people who grew up with that record and they expected to find a Tom Waits kind of character sitting in the corner drunk out of his mind. When they find old sober, wide-awake me, they are deeply disappointed. Here I am, sober, and I can still stand and everything like that. Besides, with the Web and all that, who needs liner notes?

JJ: Guys doing research in order to interview you.

JL: [Laughs] I've never thought about that. There is so much information on the Internet a researcher shouldn't have too much trouble.

JJ: True, but I like to kvetch. Is there a film, play or book that you would recommend to give us non-musicians an idea of what a musician's life is like?

JJ: There is a good answer there somewhere. Some of it could be in any Charles Bukowski book.

At the same time, a musician's life is not that different from anybody else's life. You have to find discipline in the chaos, order in the disorder. Nothing about it is highly organized and you have to organize things. You are constantly troubleshooting: "I need a contract." "I need the money in advance." "I need this to be done." "Well, we never do that." "Well, you are going to do it now." Just simple things that turn a non-business into a business. As far as the music and the practice are concerned, we don't just go to the office and play from 8 to 5. We go to the office and then we have to practice. We have to go home and really work at our instrument, at our craft, because it is very demanding. People in every business spend a lot of time at it. A writer reads a lot in order to learn how to write.

As far as any book or film that describes a musician's life, I don't even begin to know of any that really do, except for ordinary films about people's lives. I don't think a musician's life is particularly different from anybody else's; and musician films are all a bit ridiculous.

I've played in a lot of studios. I did a lot of records for people — sometimes very high pressure stuff where you felt you had to be absolutely on your game. You had to perform flawlessly take after take in order to make, say, Frank Sinatra, happy. If you mess up once, the pressure on everybody is so bad that they want to throw you out. Well, they won't throw you out; they just won't hire you again.

In the New York commercial world, some people used to treat musicians like scum. I worked for a lovely fellow named Joe Brooks who turned out to be a real lowlife in real life. He could be that way in the studios also. Then there is actual performing in clubs and entertaining, which has little to do with perfection in the studio. In a performance you can play and make small errors. You can take chances. You have an audience! People who think you might possibly be an artist, and not just a hired hand.

JJ: Has New Jersey been significant in your career?

JL: I played continually in New Jersey. That was very important since my playing supported my family. Amos Kaune's clubs, like Gulliver's were especially important. I got to know some of the greatest musicians there. And Amos was always very good to me. Among club owners, he was the very best. I also played for some crooks that never paid me. The New Jersey Jazz Society was also very important, especially the events at Waterloo Village. They were always lots of fun. I like New Jersey so much I bought a house there.

JJ: Do you have any memories of 9/11 that you care to share with us?

JL: Besides the actual day and where I was and all that, what I remember was when I was walking around New York in the days immediately afterwards and I heard two black kids who rode by on Canal Street on bicycles. I don't even remember what they said to each other, but it was very subtle and I thought, "That is exactly what I was thinking." I realized how much we are all alike. Everybody was reacting the same regardless of what their position in life was. They all felt so much the same: in a state of shock, a state of wonder, sadness, disorientation, and "They did what to us?" We share an awful lot with each other that most of the time we are willing to throw out the window. We share so much and the little bit of difference we make so much of. We are all really part of the same thing.

JJ: Which we all really hotly deny.

JL: [Laughs] Yes. We find religious differences, philosophical differences, any way we can to deny it — and let's have a war.

JJ: Sad but true. Do you have other artistic outlets?

JL: Besides singing, writing and playing jazz, I don't seem to need any more.

JJ: Do you recall meeting Ray Brown?

JL: No. I was probably in such shock that I blanked it out. I remember when I first saw him. Oscar, Ray and Herb were playing at the Carter Barron Amphitheater in Washington, DC. I was about 15, and because my brother was a guitar player, Herb Ellis became a friend of ours. He came down to our house and stayed with us. He was very supportive of my playing, even as a 15-year-old. He said, "You should study with Ray. Oscar and Ray have this school in Toronto." Later on, I went to it. I used to hear them playing in the clubs around Washington. After hours, they would go places and sit in. It was such great fun to see that. Ray was just such an effervescent guy and played with such style and everything. I just admired him so much I thought, "Man that's it, that's the way to be in this world." I went up to his school over the winter of '60 – '61 and studied with him. I got to know him and we became friends. I played golf with him in the spring and stuff like that. We remained very good friends for the rest of his life.

I'd see Ray all over the world and he would lend me a bass when I came out to the West Coast and I would lend him a bass when he came to the East Coast. I was very sad at his passing. He had told me he didn't like the idea of getting old and he didn't. I thought he would have made a great old man. He had high blood pressure, he was overweight and he would go out and play golf in the hottest weather with total disregard. That is what killed him. He had

a stroke after playing golf in 102 degree weather. What is that — giving up? He was 75 when he died. I'd love to see him still be around and playing. It would be wonderful because he'd still be playing great. Now all of them are gone, Herb and Ray and Oscar and I got to know all of them very well. I felt more orphaned by their passing than I did by my parents' passing. I really felt, "Boy, I'm alone now." [Chuckles] All my real serious guys have left us. I must be getting old.

JJ: Would you tell us about Oscar and Ray's school and the jazz scene in Toronto back then?

JL: It was a very good school. It was put together very well. It was highly organized, which surprised everybody. You thought, "Oh, well, it's just a jazz guy's school and it's going to be thrown together." It wasn't. They had very good teachers and serious curriculum and when you left there you had learned a lot about writing, about Oscar's approach to music, about Ray's approach and Ed Thigpen was the drum teacher and a lovely Canadian man Phil Nimons was the arranging teacher. We all worked hard. Ray always emphasized the basics. You've got to work on the basic technique of how you are going to play. You have to have strong, serious technique on the bass, know your scales and know your chords. No matter what it is you decide to play, you've got to know what it means to the overall picture. You have to know your music. Ray was so right about that. He always believed in solid technique in everything he did.

Oscar too; Oscar was a magician. I don't think Oscar was as totally into the school as were Ray and Ed. He was a little too distracted by life, but I loved working and playing with him. It was really fun. I played with him on a couple of gigs around Toronto; just little things when Ray was out of town, play at somebody's party, play here, play there. I never worked with him in his trio, but I played several times with him and we were friendly. He enjoyed my playing, but I never went on the road with him. He never asked me, but that's OK, I got to play with a lot of good players.

JJ: What do you mean by, "Oscar was a little too distracted by life?"

JL: Oscar was a very expansive person. He loved wine, women and song. He was one of the most erudite and brilliant people I ever met. Ray wasn't far behind, but he wasn't the high-life kind of person that Oscar was. Teaching must have been a pain to Oscar after a few weeks. Oscar knew how to live and living wasn't about being in a classroom.

JJ: Before we get too far from it, what kind of golfer was Ray — serious, convivial or in between?

JL: He was great, a wonderful putter. Bad shots never got to him. He would charge right back with a great one. He was hilarious in a group, the life of the party; always telling jokes and betting on everything. Joe Williams, Freddie Cole and Herb Ellis were the same way. One time I was playing with Ray and Herb. I had to make a 12 foot shot for the match. Herb held the flag as I looked down to study the shot. When I looked over at the hole, Herb was still holding the flag, but had exposed himself. I missed the shot.

JJ: Since you've spent so much of your career in New York City, would you care to tell us about any of the famous jazz shrines that are gone?

JL: The place I miss is The Village Gate. It had an awful lot of good music going on. You'd go out on the terrace and there was a band, a group downstairs and Bill Evans played upstairs all the time. I loved that place, but it was poorly managed. All these places, they are doing great business and all of a sudden they close because everybody has taken all the money out of them, nobody is running a business. Everybody takes every penny out and if they run into the slightest problem or have a slow week, it closes them because they can't cover themselves. Jazz club owners are notoriously poor businessmen.

JJ: So the Village Vanguard's owner, Max Gordon, was very rare.

JL: Oh, yeah. Max did a powerful job. I don't know if he owned that building because they seem to have no problem going on and on. They have created such a cachet for themselves they are making money hand over fist. They're not hedge-fund owners, but for a club they continue to make money. You go there any time and there is a very good crowd paying the bills, a lot of tourists. There will be the hippest band in the world and a bunch of people walk in who you know are not jazz fans. They'll sit there and listen and look at each other with question marks on their faces. They applaud after every solo even though they are mystified about what they are applauding for and get up and leave and they've spent \$300. The Vanguard does present great music and they do have their share of real jazz people. The real jazz fans sit up front. The people who don't know sit in the middle and the back. And the hosts know just where to seat them.

JJ: I'd like to go back a bit. How did you escape the racism that was so common when we were growing up in Baltimore?

JL: I didn't grow up with it. I saw it, heard it, but never believed it or was threatened by it. I think my mother knew very clearly that it was awful. My

continued on page 22

JAY LEONHART

continued from page 21

father never really delved into it. You never heard a word in our house of prejudicial treatment. We had a maid who we loved dearly. We had six kids and my father did alright. We had a woman who worked for us who was very fine. She let us know if things weren't right. It was a very good thing to have a black person with you because we would talk a great deal and we learned a lot of stuff that you had no idea was going on.

Blacks in that day maintained a very lowly profile, especially in the South.

They almost always accepted their secondary position. Most of my heroes were black men and women. The guys that played the best always seemed to be black. I found out very quickly about real equality, and that racial prejudice was insane.

JJ: Would you tell us something about working with Les Paul?

JL: [Chuckles] He was a total pisser. That's all. [Chuckles] Beautiful, wonderful musician and as he got older you still saw what a great musician he was. He could barely hold the instrument by the time I got to play with him. He had so many physical problems. When I heard his music in the '50s I just died. That was the first real shock to me. Whoa. W-H-O-A! Listen to that stuff. Then I moved on.

He was a genius at making money. He was hugely rich in the music business — imagine that. He didn't spend the money he made. He had stacks of hundred dollar bills sitting around his house that they found after he died; with wrappers from 1956 on them and stuff like that. He told me he never spent a penny of the money he made on his records. He was the most frugal human being on the face of this earth and died with an estate of about \$500,000,000.

JJ: Are you serious?

JL: Oh yeah, very serious.

JJ: Wow. Well how about Charles Mingus?

JL: I actually got to know Mingus. He used to come into Bradley's in the '70s and I'd be playing with John Bunch. We'd have nice long talks about everything. He liked the way I played and was very encouraging to me. He liked musical playing and I like musical playing, so we both agreed. He was



Jay Leonhart performing at an NJJS Jazz Social at Shanghai Jazz, Madison, NJ on March 17, 2012. Photo by Tony Mottola.

very good to me. He wasn't the radical, crazy dude that Mingus sometimes was with people. I saw nothing but good stuff.

JJ: I'd like to go back and talk about some of your songs. How accurate are "Me and Lenny," "Dizzy," "The Judge," "Louis Bellson" and "Grady Tate is in an Earthquake?"

JL: All completely true and autobiographical.

JJ: OK, then, who had the root canal you mention in "Me and Lenny?"

JL: I think me. I think we were both talking about them. We were sitting in an airplane next to each other for six hours, and a guy like Leonard Bernstein, we just got to talking about a lot of things.

JJ: I seem to remember that you once said he did contact you much later.

JL: No, he didn't. He never contacted me again. I contacted him. I sent the song to him and he sent me back a poster, signed; but I don't think he really heard it.

JJ: Well that was his loss. How about "The Judge?"

JL: Oh, I used to do that for Milt all the time. I did it for his 80th birthday, his 85th, his 90th and then at his memorial. I'm doing it again at a concert in December. The Judge and Mona loved that song.

JJ: And "Grady Tate?"

JL: That was written a long time ago and is exactly true. Grady came back from Japan and said he had been sitting in a bathtub and they had an earthquake. All he was afraid of was the building would fall and he would be running around with no

clothes on. By the time we started the gig that afternoon, I had the song written.

JJ: How about "The German Shepherd?"

JL: Well that is as true as it can be. I was in a parking lot on 46th Street coming out from a record date and exactly what the song says is exactly what happened. That is why it is so good. I didn't have to make anything up.

JJ: Do you have any career souvenirs you care to tell us about?

JL: Just some pictures with Ray Brown. I don't have any real mementos of Ray. We were very good friends since I was 15 and he was 27; but I never collected

mementos from him. We just went out and played golf and gigs together, stuff like that. I also have a great little picture with Chubby Jackson, Bobby Haggart, Milt Hinton and myself; some plaques and things I've won over the years — the one Jersey Jazz [NJJS] just gave me.

JJ: Would you tell us about your basses?

JL: One belonged to George Duvivier. It is a Gibson and it is one of the greatest basses ever made. It is really an Italian instrument but was sold through Gibson in the 40s. It has an enormous cultured sound to it and is a beautiful instrument. The other is a hand-made Jusak bass that is one of the best sounding Jusaks you will ever hear. Another is a smaller instrument that I bought from David Gage, just to travel with. It is a lovely instrument, but doesn't have the pedigree of the others.

JJ: How did your children Carolyn and Michael team up with Steely Dan?

JL: I performed once with Carolyn at Elaine's and it turned out that Donald Fagen's wife, Libby Titus, was running the room. Donald came to hear Carolyn who was 19 at the time. Donald loved what he heard and when she got out of college, he called her to see if she would sing backup. She got the job. When they needed a horn section she suggested Michael. They loved Michael and now that has been almost 16 years — setting a record with that group. Other than the fact she was working with me when Donald saw her for the first time, I had nothing to do with it.

JJ: That is a good note to end on. Thank you for being so generous with your time.

JL: I'm pleased to do it. Bye. 

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.

LIVE AT BIRDLAND

featuring the
BIRDLAND BIG BAND

February 1, 2013 at 8 pm



Monterey Jazz Festival on Tour

55th ANNIVERSARY CELEBRATION

with

DeeDee Bridgewater

Christian McBride

Ambrose Akinmusire

Benny Green

Lewis Nash

Chris Potter

March 30, 2013 at 8 pm

New Jersey Jazz Society Presents:



BIG BAND JAZZ ORCHESTRA

April 14, 2013 at 3 pm



**JAZZ AT LINCOLN
CENTER ORCHESTRA
WITH WYNTON MARSALIS**

June 14, 2013 at 8 pm

MPAC
MAYO PERFORMING
ARTS CENTER

100 South Street, Morristown, NJ
For tickets visit MayoArts.org or call (973) 539-8008



MORRISTOWN'S COMMUNITY THEATRE FOR *75 Years!*

LOST MASTERS #2 OH, EDDIE!

Eddie Durham: Genius in the Shadows

By Jim Gerard

On December 13, 1932, in the eye of the Great Depression that was devastating the record industry, the Bennie Moten Orchestra shuffled “on their uppers” into a converted church in Camden, New Jersey, and silently launched the Swing Era, three years before Benny Goodman’s formal inauguration as the “King of Swing” at the Palomar Ballroom in Los Angeles.

While Bennie Moten himself has vanished into the mists of history, his band boasted an assemblage of jazz legends: trumpeter Oran “Hot Lips” Page, pioneering bassist Walter Page, tenor saxophonist Ben Webster and pianist Bill Basie, before his appointment as Count. But the quantum musician most responsible for rearranging the rhythmic nucleus of jazz was Moten’s trombonist-guitarist-arranger, Eddie Durham, who embossed his charts with the fluid, prairie-open, 4/4 stamp of the Southwest.

In tunes such as “Moten Swing,” “Toby,” “Lafayette,” “Prince of Wails” and Durham’s masterpiece, a distillation of Richard Rodgers’s “Blue Room,” which he stripped down like a master mechanic¹ chorus after chorus, to its rhythmic core, the Moten band taught future generations of musicians, dancers and fans that you could be unwound yet wound up, that a 16-piece orchestra could achieve the informality of a small group jam session, and that even amid the most furious of tempi, time could stretch and contract, elasticize, even seem to halt.

However, Durham’s Moten charts (plus his playing and arrangements for Walter Page’s Blue Devils,

which preceded them), were just the first of his profound contributions to American music.

Durham, born over a century ago in San Marcos, TX, subsequently:

■ became a major composer/arranger for the mid-1930s Jimmie Lunceford Orchestra;



Eddie Durham with the Harlem Blues & Jazz Band, c. 1982 Larchmont, NY.
Courtesy Ray Avery Photo Archives/CTS IMAGES

- in one year (1937 – 1938), wrote almost the entire Count Basie book, most of which tunes became classics;
- played a significant role in the trombone sections of the Lunceford and Basie bands;
- arranged “In the Mood” for Glenn Miller;
- made singular contributions to the books of bands such as Artie Shaw’s and Tommy Dorsey’s;
- wrote the hit pop tune “I Don’t Want to Set the World on Fire,” and
- formed and/or led several all-female orchestras—thus becoming one of jazz’s first (some would say only) feminists.

If all that wasn’t enough, Durham was one of numerous creators² of both the amplified guitar and the electric guitar. With the latter he played a role analogous to that of Louis Armstrong’s trumpet soloing — he showed everyone the instrument’s possibilities for technical execution and emotional

expression. Durham personally taught it to Charlie Christian, Floyd “Guitar” Smith and other innovators of the instrument. (“Created” is to be taken literally: Durham — a tinkerer all his life — built or assembled his first plectral devices from scratch.)

So, you might think that Eddie Durham would’ve seen his visage emblazoned on nightclub

marquees, his sly smile beaming from under a pencil moustache in Hollywood close-ups, his name leaping off the title page of biographies and italicized in the jazz history books, and his accomplishments known to even the most casual jazz fan.

You would be dead wrong.

This series is dedicated to the most overlooked, underappreciated figures in jazz history, and no one fits that description more than Eddie Durham — “the most neglected musical genius of the 20th Century,” according to jazz historian Phil Schaap, who knew Durham for decades.

Loren Schoenberg, artistic director of the Jazz Museum in Harlem, says that, “Durham’s role, while maybe not as influential, is as important as Morton’s and Ellington’s in the

development of jazz orchestration. He codified the feeling of Southwestern jazz the same way Morton did with New Orleans music. You really hear it when he joins the Lunceford band — their instrumental range from low to high greatly expands.”

Durham imbibed music from birth. Everybody in his family played an instrument. When he was still a child, his older brother Joe formed the Durham Brothers Orchestra, and Eddie began his professional career playing local dances and celebrations.

Like many prominent jazz musicians, he reaped experience from the eclectic gamut of early 20th century showbiz, playing with jazz bands, traveling theater groups, circuses, minstrel troupes and Wild West shows. It was in the last of which that this “genius” first began to arrange, says Dan Morgenstern, quoted in the documentary film, “Eddie Durham: Ambassador of Texas Jazz.”

1 Many people described Durham as a tinkerer and a kind of mechanical genius.

2 The origins of the electric guitar are lost in the fog of numerous creation myths. The first recordings using the electric guitar were made by Hawaiian guitarists such as Andy Iona as early as 1933. Bob Dunn of Milton Brown’s Musical Brownies introduced the electric Hawaiian guitar to Western Swing with his January 1935 Decca recordings. In jazz, George Barnes recorded “Sweetheart Land” and “It’s a Low-Down Dirty Shame” 15 days before Durham’s debut with the Kansas City Five.

Yet Durham melded that practicality with serious formal training. Joe insisted that Eddie receive a superior musical education at the Chicago Conservatory, which was open to African-Americans (Coleman Hawkins and Don Redman were other alumni.)

In Chicago, Durham heard King Oliver's Creole Jazz Band at the Lincoln Gardens and, says Schaap, "He had a vision that Chicago jazz in the 1920s was relatable to that from Texas, yet different, and that was the beginning of his desire to orchestrate."

The Blue Devil Years

As well-documented by Professor Douglas Henry Daniels in his book, *One O'Clock Jump: The Unforgettable History of the Oklahoma City Blue Devils*, no band in jazz history had such a disproportionate influence from its recorded output — two songs — as the Blue Devils.

They were the dominant territory orchestra of the Southwest for most of the 1920s and developed a powerful, riff-based style that would reach its apex of expression in Count Basie's Orchestra. (A quick browsing of their personnel reveals why — the Blue Devils included Walter Page, Hot Lips Page, Basie, Lester Young, Jo Jones, Jimmy Rushing, Ed Lewis, Dan Minor [the latter two of which landed in the original Basie band] and Buster "Prof" Smith, who taught both Young and, later, the formative Charlie Parker.)

While on "Squabblin'" and "Blue Devil Blues," their only records, made in 1929, the band hadn't totally smoothed out the fluid 4/4 rhythm that would revolutionize jazz, they were more rhythmically advanced than any contemporary jazz group — at least on record. (Oddly, neither Durham nor Basie made that date, but on "Squabblin,'" Smith executes some lightning-fast glissando-filled runs that clearly presage Bird.)

The Moten Years

Bennie Moten, who had a more commercially successful band, gradually hired away the Blue Devils' stars, including their leader, Page, and Durham. The Moten Orchestra recorded much more often than the Blue Devils had, but the contrast between their earlier sides and the epochal 1932 sessions demonstrates a startling leap forward in the rhythmic development in jazz, which occurred within a span of no more than three years, and which from our perspective seems at least a decade ahead of its time.

Phil Schaap explains why those sessions sound so startlingly modern: "The Kansas City-Basie sound

was operational in 1932, and its rhythmic sense seems far ahead of its time, but I think that's because not much of any jazz was recorded for the next few years due to the Depression — and there were no recordings by any Kansas City band from that 1932 date until Andy Kirk records in 1935 — which prevents us from charting the development of the Kansas City style."

Durham, Christian & the Electric Guitar

Eddie Durham was part Don Redman, part young Tom Edison. His daughter, Marcia, says, "He knew how to build and take everything apart, electricity, plumbing, and that's what he did in the house all day. One result of this tinkering was an instrument that was to rock the world — literally."

Durham's early experiments with amplified and then electric guitar — which began by most accounts as far back as 1929 (see Resource 1 for an interview in which Durham describes them) — would have a seismic impact on pop music.

However, at the time, these doo-hickeys were considered novelties and their creator an eccentric; Durham's band-mates would kid him when he'd plug in his "box" and black out power in the entire hall where they playing.

Schaap says that "[Durham] was among those musicians grappling with instruments not loud enough to join or be heard in a big band. First, he experimented with homemade contraptions that would allow sound to be better reflected and/or used guitars that had the capacity to sound louder."

In *Popular Mechanics* Durham discovered that one could create a mini-sound system by building a speaker, microphone and pick-up — and proceeded to do so.

By many accounts, including that of the critic Leonard Feather, Durham contributed the first recorded amplified guitar solo on "Hittin' the Bottle," a 1935 record he made with the Jimmie Lunceford Orchestra (which he joined after leaving Moten).

Two certainties are that Durham built his own electric guitars and he is one of several musicians credited with introducing it on record — with the Kansas City Five on March 16, 1938.

Exactly when Durham schooled Charlie Christian in playing amplified and electric guitar depends on your source, but Durham and some of his contemporaries insisted that he was Christian's primary instructor.

Schaap says that saxophonist Eddie Barefield told him that Jimmy Rushing's father had a place of

business in Oklahoma City where musicians gathered, and that as early as 1931 — when Christian was only 15 — he would take lessons there from Durham and examine the pickup Eddie was using.

Other scholars place the year of this historic meeting in the late 1930s.

Schaap adds, "Christian shows his allegiance to Eddie on quite a few records, for example, 'Gilly,' by the [Benny] Goodman sextet, where Christian dispatches Eddie's intro to 'Avalon' from the 1935 Jimmy Lunceford record, in which he uses harmonics."

The Lunceford Years

When Durham left the Moten band in the early 1930s, Jimmie Lunceford snapped him up for his orchestra, known as the "Lunceford Express."

Lunceford's was an arranger's band that already included excellent writers in pianist Ed Wilcox, alto saxophonist Willie Smith and trumpeter Sy Oliver (who later became a highly sought crossover arranger by Frank Sinatra and other pop stars). The band, propelled by its great drummer, Jimmy Crawford, had developed a buoyant 2/4 rhythm known as "the Lunceford two."

Schaap says, "Lunceford wanted to extend his band's musical range by relying on its arrangers, not his soloists. Eddie provided the Kansas City element the band was lacking."

Schoenberg says that Durham's charts for Lunceford, such as "Hittin' the Bottle," "Wham," "Time to Jump and Shout," "Harlem Shout," "Pigeon Walk," "Avalon" and "Lunceford Special," "introduced ambiguity — harmonically, rhythmically and melodically, by doing things like crossing the bar lines — something a commercial band wouldn't necessarily do. While Oliver and Lunceford's other arrangers were self-consciously creative [e.g. "I'm Nuts About Screw Music," in which Wilcox tosses a welter of "weird" effects into the chart, with a vocalist announcing each in turn], Eddie, like Lester Young and Charlie Parker, did things that were exciting, intellectual and forward-looking, but rooted in a down-home style that wasn't threatening or self-conscious."

Durham also did the majority of his recorded soloing with the Lunceford band, much of it on guitar.

The Basie Years

Count Basie, whose band had rapidly risen to national prominence but who needed more

continued on page 26

EDDIE DURHAM

continued from page 25

arranged music, hired Durham in 1937 to write an entirely new book for his band. Until then, the band had relied on “heads,” passages improvised, often by sections, which were popular in Kansas City, plus charts generously donated by Fletcher Henderson. They’d also relied on Durham’s work — without his consent.

Schaap describes the situation: “Eddie left Lunceford after a battle of music with Basie in Albany. He was upset because Basie had taken Eddie’s compositions and arrangements, retitled them and fleshed them out. An example is ‘One O’Clock Jump,’ which Eddie had written for Moten under the title ‘Blue Ball.’

“So they worked out a deal in which Basie hired Eddie as both an arranger and player, and Eddie was compensated for the money [in royalties] he’d lost. Eddie joined Basie to protect his intellectual property, most of which was not copyrighted.”

Schoenberg puts a different spin on Durham’s joining Basie. “My take is that John Hammond [who had discovered the Basie band] played a key role in helping Basie improve the band, by bringing in players such as [lead alto] Earle Warren and Eddie.”

Durham spent a year writing musical history, and many of his charts entered the jazz pantheon: “Swinging the Blues,” “Topsy,” “John’s Idea,” “Time Out,” “Every Tub,” “Out the Window,” “Sent for You Yesterday,” “One O’Clock Jump” and “Jumpin’ at the Woodside.”

Schoenberg observes that the work Durham did for Basie was “radically different from the Lunceford stuff.”

He continues: “The Lunceford band didn’t have any genius soloists, whereas Basie’s band had Lester Young and Herschel Evans [plus Buck Clayton, Harry Edison and Dickie Wells]. In the Lunceford band, Eddie had to make the solos a minor element, and those solos were average by the standards of the day.

“Basie wanted to have the spontaneity and flexibility of a small group — and Eddie excelled in creating pieces that were highly structured, yet conveyed the feel of a combo.

“Eddie was like the point guard on a basketball team — the guy who never scores the basket but

sets everyone else up. Having someone like Eddie sitting in the band meant a lot to a creative spirit like Lester.”

Durham’s daughter, Marcia, told me that “My father felt that rehearsing with Lester was so easy, that he would show him a phrase by playing it on the trombone, and Lester would play it back exactly. He also said that Jo Jones was the hardest to work with, due to his hot temper.”

Freelance Arranging Years

After Durham left Basie in 1938, he became a freelance arranger, devising “In the Mood,” “Glen Island Special” and “Wham” for Glenn Miller, as well as “Slip Horn Jive” (which, Schoenberg says, was based on trombonist Bennie Morton’s solo on “Nagasaki” from a Basie air check). He contributed a reworked “Topsy” for Benny Goodman and a new version of “Blues in the Groove” (originally done for Lunceford) to Jan Savitt’s Top Hatters.

Schoenberg notes that an air check of Artie Shaw’s band doing “Time Out” in the late 1930s suggests that Durham wrote for Shaw as well.

Despite this plethora of essential charts by Durham, Schoenberg concludes, “There’s nothing to equal artistically what he did with Basie. I don’t think he even appears on a record from the 1950s to the early 1970s.”

Yet before Durham’s recording hiatus, he joined (on electric guitar) some of his Basie colleagues in now-historic record sessions under the names “the Kansas City Five” and, with the addition of Lester Young, “the Kansas City Six.” Dan Morgenstern and others assert that these recordings are what firmly established the electric guitar as a jazz instrument.

In 1940, Durham led a small group under his own name that featured his electric guitar, most prominently on his tune “Magic Carpet;” the starkly sinuous lines of his solo have led Schaap and others to consider it one of Eddie’s most essential records.

That would prove to be the apex of Durham’s career. He had arrived at a point where he could’ve gone in any number of directions — such as starting his own band — potentially leading to fame. Instead, he more or less dropped out of the scene, but not due to alcohol, drug abuse or any behavior that even hinted at self-destruction. (Durham never smoked, drank or cursed.)

Eddie Durham simply didn’t care for the limelight — or at least not enough to navigate its perilous paths or sacrifice his integrity.

Singer Sarah McLawler, who knew Durham, said that a former member of the Lunceford band told her that Eddie’s personality was keyed quite low. “When he’d give the band a new chart, instead of discussing it or leading the band through it, he’d go straight to a corner of the room and play guitar.”

Schaap says, “There was very little written about him because his talents had been subsumed under others’ names³ — like Basie and Charlie Christian. I think he felt that things were not going to break for him like it had for those others, and he accepted it. He’d had a very small taste of stardom and realized that its shenanigans weren’t worth it and that his talents would allow him to have a decent life — which was good enough.”

Durham was circumspect — the kind of man who would rather act than explain and who would convey that reticence enough to discourage interlocution. About Durham’s gradual fade-out, Schoenberg says, “He didn’t care about being famous.”

Durham didn’t completely vanish in the 1940s, but left a lot of unfinished projects and loose ends. He formed a big band that didn’t record. He appears on the prestigious “Kansas City Jazz” anthology on Decca (out of print but available online).

In the early 1940s, the all-woman big band the International Sweethearts of Rhythm hired him to write their book and act as leader and overall coach.⁴ The Sweethearts’ commercial success and the WWII draft that left a dance band void led to increased demand; thus, Eddie Durham’s All-Girl All-Star Band was born (although they never recorded).

Durham’s blues-drenched writing and rhythmic innovations helped spawn rock ‘n’ roll that, in one of our culture’s tragic ironies, pushed a lot of jazz musicians to the cultural periphery.

Durham had retreated there voluntarily, says his daughter Marcia — although he kept musically active. “My father was 51 and my mom⁵ was 25 years younger. They had five children. He stayed home and raised us for 15 years. But he also ran a club in Long Island, that I was not aware of until I was older. And he wrote at home, mostly charts, at the piano.”

For years, Durham led a small group in upstate New York. He didn’t resurface until the 1970s, when a new generation discovered the music of their bobby-soxed parents. At this point, Durham joined The Countsmen, a combo of Basie alumni that played primarily in New York City clubs.

continued on page 28

3 the fate of almost all arrangers.

4 Durham always bestowed high praise on the female musicians, claiming they could play with the best, regardless of gender.

5 Durham married numerous times.

RVCCARTS



*Tom Chapin &
Friends*

Fri., Jan. 26 at 7PM
ages 8+



*Dave Leonhardt Trio
& Shelley Oliver*

Fri., Feb. 22 at 12 & 7PM



PROJECT Trio

Fri., Apr. 26 at 12 & 7PM



DALA

Fri., May 24 at 12 & 7PM

RVCCARTS.ORG

theatre at rvcc • branchburg, nj • box office 908-725-3420

EDDIE DURHAM

continued from page 26

His arrangement of “In the Mood” garnered him a Hall of Fame Grammy award, and in 1986 his fellow musicians feted him with a celebrated 80th birthday tribute.

Eddie Durham died in 1987.

Durham’s Music, Neglect and His Role in Jazz History

By consensus, Durham’s most significant contributions to jazz were as an arranger and composer. Schoenberg says, “Eddie found a way to capture on paper the fluidity of jazz improvisation by devising a unique orchestral timbre that reflected the wild and wooly music of Kansas City and Oklahoma City in the late 1920s.

“Anybody could write down the riffs, but it’s a lot harder to cull from a multitude of possible choices the right notes and know to which instruments they should be assigned.

“He told me that when he came to the Moten band he couldn’t understand why every player in the band had to play the root, third, or fifth [which meant that someone was always replicating another player’s note]. He extended the orchestra’s harmonic range by introducing sixth chords, which are common now.”⁶

Schoenberg adds that Durham helped Basie, who had a languorous attitude about writing, flesh out his ideas (of which the Count had many).

Schoenberg also cites what he calls Durham’s “long-range creativity” [which he shared with Lester Young], his way of writing that was not only what the classical musicians would call “through-composed,” but that wasn’t “climax-driven, where each tune has to have a climax, which is true in much of jazz.”

Schaap says that Durham’s signature was a lean-ness in orchestration (and melodies, many of which were riff-heavy) and the use of counter-melodies as opposed to the interludes that were important to great arrangers such as Don Redman, Bill Challis, Duke Ellington, Gil Evans and Eddie Sauter.

Durham’s writing approach was, “That’s the melody, and I’ve got to make it jazz.” He was a minimalist.

However, Schaap adds that Durham was as thorough as anybody in his voicings and textures — “a tricky combination of instruments and stacking of notes in relation to the preceding and subsequent chords and the melody. Plus, he was superb at merging choruses, a difficult task — then and now.”

Schaap, who also serves as a musical advisor to the Jazz at Lincoln Center Orchestra, claims that Durham’s music is very hard to correctly transcribe off the records.

“When [the JALC band] tried to play ‘Topsy,’ I told Wynton [Marsalis, who leads the band] ‘You’re playing the wrong notes.’ Wynton said, ‘Play the record,’ and then said, ‘You’re right.’ And some musicians who Wynton told to transcribe it couldn’t. Nobody’s ever going to transcribe ‘Topsy’ correctly because there’s too many switches and weird clusters of instruments.”⁷

As an instrumentalist, Durham’s most notable work was on guitar, rather than trombone.

“Drum-cussionist” Rudy Lawless, who Durham recruited for a short-lived big band in 1946, testifies, “His guitar playing, even when he played a 32-bar thing, was very personal,” and that it conveyed a shade of blues in which “you could feel the happiness. He made each listener feel he was playing just for him. He played a fine rhythm guitar, too.”

Schoenberg says that, although the “mature” Charlie Christian’s playing doesn’t resemble Durham’s, his famous “Stardust” solo “sounds like Eddie.”

Schoenberg also feels that “Eddie had a much broader conception of the instrument than Charlie. People said Charlie played these long lines, but Eddie’s approach was broader and more interesting — the range of chords, sounds and effects he gets on the Kansas City Six records is fascinating. He’s playing in an inimitably orchestral way.”

Aside from Durham’s self-effacement, there are many explanations for Durham’s neglect by journalists (even during his peak years), jazz historians and, sadly, many listeners.

Schaap feels that the main reason is that each of Durham’s gifts to jazz “fell under the umbrella of his associates, so almost everything he did for Basie was subsumed under Basie’s name. What he did for the electric guitar, which was huge, was subsumed under Charlie Christian. And some of his unique credits, like

‘In the Mood’ for Glenn Miller and the Sweethearts of Rhythm, didn’t bring attention to him.”

Professor Douglas Henry Daniels, author of *One O’Clock Jump: The Unforgettable History of the Oklahoma City Blue Devils*, says, “Look at what he accomplished. He was a great composer and arranger.⁸ One of his apprentices was Charlie Christian, and if a person is known by his students, it’s hard to top that. He was a fine trombonist, and not many musicians are threats on both strings and brass. He experimented with instruments.

“He was sophisticated and cosmopolitan, more than was readily apparent, and because he was clean-living, he didn’t fit the stereotype of the jazz musician. When a family member objected to his nightlife, he replied, ‘David [the Biblical king] was a musician.’ He’s deep — and jazz criticism isn’t prepared to explore that deepness. The mainstream press finds it hard to appreciate a man of that genius. As a result, people don’t know who he is. I haven’t met a guitarist yet who’s heard of him.”

Eddie Durham the Man

By all accounts, including all of those quoted herein, Eddie Durham was a gentle, warm-hearted, occasionally gnomic⁹ man who mentored many musicians, teaching them not just the right way to play, but the right way to be a jazz musician.

Lawless says, “Eddie was like five hundred men — he was a father, teacher and buddy. The man knew exactly what to do and say at any given time, and he did it softly, in a way that brightened you up. Once I told him that I always talked to myself, and he replied, ‘That’s a good thing — but don’t forget to get the answers.’”

Durham often supplied the answers to questions that didn’t even occur to his charges.

Lawless relates: “He’d say ‘The acoustics are going to be different at every gig, so to gauge the sound of the room, tap the fat part and the tips of your sticks on wood.’”

Durham also was a sage diplomat. Schoenberg, to whom Durham gave his first gig, says, “Nothing ever seemed to ruffle his feathers. One time we were playing the West End [a New York City club]. We had a wonderful bass player who never had learned to use an amp. I went to Eddie and said ‘That bassist is too loud,’ and he said, ‘I’ll take care

6 For example, if Durham wrote a Bb6 chord, his band mates would hear it as a Gm7.

7 In fact, Durham ran out of instruments that could play low pitches in the reed section and for the record’s final chorus he used his trombone to simulate a baritone sax.

8 Daniels claims that Durham and trumpeter Edgar Battle wrote a musical about Uncle Tom’s Cabin called *Uncle Tom*, which never has seen the light of day.

9 He would pose questions to the young Phil Schaap such as, “Why is Lester [Young] the greatest clarinet player, when he’s not a clarinet player?”

of it.' The bassist played the rest of the night beautifully. I asked Eddie how he got the guy to lower the volume. Eddie said that he told the bassist that he was playing too loud for these young white boys."

Schoenberg says he cannot overstate Eddie's manifold influence.

"It was playing in his band — those thousands of hours — that showed me how to be a jazz musician.

"It also brought me into contact with the African-American community. I was only 19, and my parents were concerned about me going on the road. Eddie assuaged their fears. They entrusted me to Eddie's care, and he became such a part of the family that when my dad died, he had Eddie's funeral card in his hand."

Schoenberg adds that by observing Durham at close range, he gained insight into how African-Americans of Durham's generation survived the 20th century in America. "I learned about masks, the sides of his personality that he chose to show to different people at different times. As an African-American man born in Texas in 1906 he donned a mask he needed to survive in a racist culture. Eddie was frequently the smartest person in the room, but he didn't always show it."

While Durham got the short end of the stick from the music industry, Schoenberg says that, "He never lost the joy of music or the willingness to share it. I've seen so many lesser talents become bitter and dark about what America has to offer — not just racially, but artistically. But when we hit the bandstand, music was music to Eddie. He took this Jewish kid from the suburbs and allowed me to learn my own lessons. He never once told me, 'Do this or do that,' like my parents."

Schaap echoes this: "Eddie was appreciative of the incremental gains in civil rights, and he had contributed to those, but he would never let anger get the better of him. He was at peace with his world, and he was healthier for it. He used music as the device for improving situations. He was a one-category guy — music."

Marcia Durham says that her father "was never loud or used profanity. He wasn't a disciplinarian — he was the most unassuming person you'd ever meet."

When I asked Schaap how other musicians regarded Durham, he replied, "How could you not like Eddie Durham? He was a good friend — to musicians who had better careers, and to those who weren't good friends to him."

Schaap relates that late in life, Durham nursed his former fellow Basie-ite Dickie Wells back to health. "And when Jo Jones urgently required hospitalization, Eddie was the one to come to his rescue — he came from Brooklyn at 4 AM to stay with Jo all day until Jo could be taken to the clinic. He was a wonderful, good hearted man, and that rarest of geniuses — a humble one."

Schoenberg provides an example of Durham's modesty: "For Eddie's 80th birthday, I put together a big band and we played a whole bunch of the charts he wrote for Moten. It was televised on NBC and when a reporter asked Eddie how he felt, he replied, 'You know, most times they wait until you're dead to honor you, but here I am happy to be with all my friends.'"

Schoenberg summed up the prevailing sentiment among my sources for this story: "I was blessed just to be a part of his life and to discover that there were people like him in the world.

"I wish he was here now, because I'm finally starting to truly understand his lessons, what he

was talking about. There was only one Eddie; I wish I could be like him."



ESSENTIAL EDDIE: THE RECORDINGS

Bennie Moten & His Kansas City Orchestra: "New Vine Street Blues," (1929); "Rumba Negro" a.k.a. "Spanish Stomp" (1929); the entire 1932 Camden, NJ sides, especially "Toby," "Lafayette," "Moten Swing," "Prince of Wails" and "Blue Room."

Jimmie Lunceford & His Orchestra: "Peckin'," "Hittin' the Bottle," "Wham," "Time to Jump and Shout," "Harlem Shout," "Pigeon Walk," "Avalon" and "Lunceford Special."

Count Basie & His Orchestra: "Topsy," "Swingin' the Blues," "Good Morning, Blues," "One O'Clock Jump," "Jumpin' at the Woodside."

Kansas City Five & Kansas City Six: the entire recordings.

Eddie Durham (under his own name): "Magic Carpet."

Glenn Miller: "In the Mood."

REFERENCES:

One O'Clock Jump: The Unforgettable History of the Oklahoma City Blue Devils, Douglas Henry Daniels, Beacon Press, 2006.

Texan Jazz, Dave Oliphant, University of Texas Press; 1996.

The Swing Era, Gunther Schuller, Oxford University Press, 1989.

RESOURCES (for further study)

1. Interview with Durham, *Guitar Player* August 1979. <http://jasobrecht.com/eddie-durham-charlie-christian-handwritten-letter-floyd-smith/>
2. <http://www.durhamjazz.com/>

MY ENCOUNTER WITH EDDIE

I never would've written this article without the music of Eddie Durham, Lester Young, Jo Jones and the rest of the original Count Basie Orchestra. As a college graduation present, my uncle gave me the *Smithsonian Collection of Classic Jazz*, a six-LP set. Somewhere on side five, Basie's "Doggin' Around" erupted from my stereo system, and at that moment, jazz magnetized me. As much as any other force, it has altered the direction of my adult life.

By the mid-1980s I'd become not only a zealous listener but also a passionate swing dancer. One

night circa 1986, I attended an event hosted by the New York Swing Dance Society, whose weekly soirees seemed to summon from the crooks of history many legendary musicians and dancers.

On this night, I happened to be standing next to a slim, well-dressed, elderly man who wore a half-smile that seemed the crystallization of a vast source of experience and the wisdom derived therefrom. I heard someone refer to him as "Mr. Durham" and, after realizing who he was and collecting myself, I decided I had to meet him — not for the usual reasons people seek to touch "celebrities," to hope that some of their magic rubs off on them — but to express my gratitude. I

really didn't know what to say. I mean, he had both enriched my life and amplified the possibilities of art, and I'd always felt a deep emotional kinship to him (and all of the Basie band).

So I introduced myself and thanked him for all he'd done for me — for all of us. He was genuinely appreciative and shook my hand. I floated through the rest of the evening, and it remains one of the proudest moments of my life.

The irony was that there were only a handful of people in the hall — the same people who were dancing to Eddie's music — who even knew his name. He died a year later. — JG

Exit 0 International Jazz Festival: November 9 – 11, 2012

Story and photos by Mitchell Seidel

The room was cold, warmed only by a bottled gas space heater one usually finds on construction sites. The diners got their food from foil pans heated by small cans of Sterno. A few blocks away, some buildings still had tape on their windows from the recent brush with a hurricane.

Survivors of Sandy, New Jersey's Halloween week "Frankenstorm"? No, it was the scene in the musicians' dining room for the Exit 0 International Jazz Festival in Cape May.

Not to gripe too much, but the accommodations in the classic Chalfonte Hotel were colder than my blacked-out Hudson County apartment the week of Sandy. That's one of the problems you face off-season when housing your jazz festival musicians in a building with no central heating. To be fair, it should be noted the hotel usually closes the end of October, but reopened the second weekend of November to accommodate the festival staff.

Accommodations notwithstanding, there were few signs anything was amiss in Cape May due to the previous week's storm.

Beachfront streets were mostly clear of sand and everybody had electricity. Those from North Jersey who could find a tankful of gas arrived at Garden State Parkway Exit 0 (from which the festival took its name) to find brisk temperatures and mostly sunny skies.

The festival presented its main acts in Cape May's modest new convention hall, with other groups featured in clubs and hotel lounges around town, which made for a bit of scurrying. If this event is repeated, some sort of jitney service for audience members would be advisable.

Bassist Christian McBride and Inside Straight was the headliner Friday night and the band played tight modern jazz that swung like mad, with Carl Allen on drums, Peter Martin on piano, Steve Wilson on saw and Warren Wolf on vibes. The group's interplay was so precise as to bring to mind earlier work by Ray Brown and Milt Jackson.

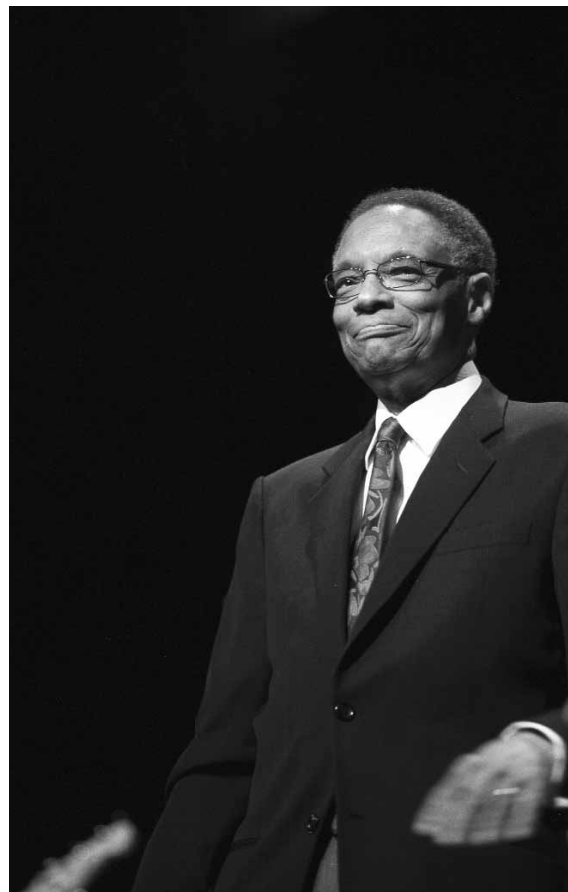
Ramsey Lewis took the honors Saturday night, with a first set that was undeniably familiar and crowd-pleasing. In fact, it sounded much like any other recent Lewis performance you might have attended: flawless technique combined with hits, swing, funk and a little gospel thrown in for good measure.



The Stooges Brass Band of New Orleans helps take the chill off a Cape May evening with their performance at Carney's, one of the local clubs that participated in November's jazz festival.



Trumpeter Nicholas Payton performed double duties at the Exit 0 International Jazz Festival: Here as a featured soloist with the Captain Black Big Band and also leading his own combo.



National Endowment for the Arts Jazz Master Ramsey Lewis acknowledges the crowd during his performance in Cape May.

The convention hall auditorium, about the size of a large hotel ballroom, was laid out in cabaret fashion for a more casual feel (and also, no doubt, to make the room seem fuller, as tables take up more room than people). The effect lost something during Saturday afternoon, when outside daylight streaked through backstage curtains to the front rows of the audience during a performance by pianist Orrin Evans and the Captain Black Big Band.

As would befit a jazz festival in a seaside resort, the event was not for the faint of wallet, with full weekend passes ranging from \$250 to \$285. Single day tickets to just the convention hall went from \$45 to \$85 and three-day club-hopping tickets



Montclair's Christian McBride talks to the audience during one of his sets with his band Inside Straight.



Pianist Orrin Evans performs with the Captain Black Big Band.

went for \$75 (although locals got last-minute discounts down to \$60). Organizers were quick to point out that this event had no connection to the long-running nonprofit Cape May Jazz Festival, which shut down in 2011 amid financial troubles and board disputes.

While the festival presenters promised something of a New Orleans feel to the new event, particularly with the Stooges Brass Band and trumpeter Nicholas Payton on the scene, someone forgot to tell them that traditional Crescent City jazz also has a place. However, if you like your New Orleans vibe loud and funky, club-hopping through several of the adjacent local restaurants and bars used as venues did bring to mind spilling along Bourbon Street on a chill autumn night, sans beads and plastic go-cups.

It was possible to catch guitarist Bobby Broom with an organ trio in Carney's and stagger a few steps down to the corner to Cabanas, where the Stooges were laying down dance music with a beat so intense you could feel it in your chest. A versatile group, just as you thought they had settled into rap, they

changed gears to a jumping version of Chick Corea's "Spain" before transitioning to Stevie Wonder's homage to the swing era, "Sir Duke."

A highlight of the festival had to be singer Mark Murphy, who held court Saturday afternoon at the Sea Salt Restaurant, an intimate (even in daylight) lounge at the beachfront Ocean Club Hotel. With the restaurant's large garage-style doors featuring windows facing the beach, there was the perfect mood for Murphy's anecdotes and presentation of sometimes more obscure selections from the Great American Songbook.

"My fantasy is...we're in my beach house living room," said Murphy, surveying the packed crowd and the horizon beyond the windows.

Never a mellifluous singer, at 80 Murphy's voice reveals his age, with scattling a bit like a gruff Jon Hendricks and high notes reminiscent of an aging Ella Fitzgerald. Still, he managed a captivating set, fulfilling his fantasy of entertaining a roomful of friends in the spirit of Cole Porter.



It's all over but the schlepping in front of Cape May's Convention Hall after the Exit 0 International Jazz Festival.

WBGO Champions of Jazz Benefit November 7, 2012

Photos by Fran Kaufman

The Allen Room at Jazz at Lincoln Center was the venue for this year's WBGO Gala Champions of Jazz fundraising event, featuring Bobby McFerrin and Friends, and honoring Blue Note Records President and CEO Bruce Lundvall.

The evening brought a few surprises, including an appearance by Roots' leader Questlove (the subject of a major feature in The New Yorker magazine that week), and, more unexpected, the year's first snow storm.



Bobby McFerrin takes a solo, accompanied by Cyrus Chestnut and the glorious view from the Allen Room.



WBGO's Amy Niles Gladstein confers with Marcus Printup during sound check.



WBGO stalwart, clarinet master Paquito D'Rivera on stage in the Allen Room.



Honoree Bruce Lundvall with Bobby McFerrin in the audience at The Allen Room. Tommy LiPuma behind Bruce, and Gil Goldster on the far right.



Discover the world with

JAZZDAGEN TOOLS

Since 1984

REEFS RAINFORESTS and RHYTHM

January 17 - 27, 2013
10 day Miami roundtrip
aboard The Regent Navigator

Visiting Key West, George Town, Cozumel, Belize City, Guatemala, Honduras & Costa Maya.

Musicians: Rebecca Kilgore, Danny Coots, Paolo Alderighi, Pieter Meijers, Bryan Shaw, Kristin Korb, Dan Barrett & more...

Please call for rates.

Includes shore excursions, fine wines, premium spirits & prepaid gratuities.

TULIPS and JAZZ

April 20 - May 2, 2013
Sail the Dutch waterways
aboard the ms AmaCerto

2 night stay at The Park Hotel, 1 week river cruise from Amsterdam visiting Edam, Arnhem, Antwerp, Ghent, Kinderdijk, Utrecht & many more, 3 night stay at the Kurhaus Hotel, Scheveningen

Musicians: Antti Sarpila, Pieter Meijers, Nicki Parrott, Paolo Alderighi, John Cocuzzi, Joep Peeters & Jacob Fischer

Rates from \$ 3,990.00 p.p.

JAZZ ALIVE 2013

JAZZDAGEN & ARBORS RECORDS PRESENT:
September 26 - October 3, 2013
Montreal roundtrip
aboard the Crystal Symphony

Sail the St Lawrence River with 20+ fantastic international musicians: Bob Wilber, Antti Sarpila, Pieter Meijers, Harry Allen, Paolo Alderighi, Stephanie Trick, Yve Evans, Phil Flanigan, Nicki Parrott, Danny Coots, Kristin Korb, Jacob Fischer, Eddie Metz, Duke Heitger, John Cocuzzi, Jerry Krahn, Chuck Redd, Bryan Shaw, Bill Allred, Jeff & Anne Barnhart & more...

Rates from \$ 2,680.00 p.p.

Stay onboard & sail Montreal - New York, Oct 3 - 13

SEA OF CORTEZ

December 4 - 16, 2013
12 day San Diego roundtrip
ms Statendam of Holland America

Visiting Cabo San Lucas, La Paz, Loreto, Guaymas, Topolobampo & Puerto Vallarta.

With The High Sierra Jazz Band, Tom Rigney & Flambeau and Cornet Chop Suey.

Rates from \$ 1,390.00 p.p.

ALASKAN EXPLORER

June 30 - July 7, 2013

Roundtrip Seattle onboard the
ms Oosterdam of Holland America Line

with The Titan Hot Seven,
Wally's Warehouse Waifs,
Ivory & Gold and
The Pieter Meijers Quartet with
Ms Brady McKay!

Rates from \$ 1,475.00 p.p

Combine with Jazzdagen package
Olympia Jazz Festival, June 27-30!

www.olyjazz.com

www.jazzdagen.com

800 433 0078

jazzdagen@aol.com

Alida L. Meijers CTC. Seller of Travel Program #2026058

Jazz Journeys

Reeds, Rhythm, and All That Brass at Morristown's Minstrel on February 1

Reeds, Rhythm, and All That Brass, the 17-piece jazz and swing Ensemble directed by NJJS member Dr. Lou Iozzi, will be in concert on Friday, February 1, 8:00 PM, at the Morristown Unitarian Fellowship, 21 Normandy Heights Road, Morristown. Admission is \$8 at the door. The concert is part of the Minstrel Series presented by The Folk Project and further information is available at www.folkproject.org.

Launched in 1973, RR&ATB is a band that plays the classic American Songbook repertoire of the Big Band Era. Comprised of professional and semi-professional players, they perform original arrangements of the music made popular by Count Basie, Duke Ellington, Glen Miller and others. The band includes Folk Project members Jeff Rantzer and Henry Nerenberg on trombones and Jay Wilensky on vocals.

Opener Bill Brandon manages to pack a big band of his own into just one electric guitar. He specializes in solo arrangements of jazz and swing standards, and coaxes an amazing amount of music out of just six strings.

Community Invited to Big Band Swing Dance and Concert on Sunday, January 20 at YM-YWHA, Union

The rhythm and sound of Swing/Big Band music will turn Sunday afternoon, January 20, 2013 into a festive break from the winter blues. Put on your dancing shoes or just sit back and relax from 1:00 to 3:00 PM in the beautiful auditorium of the YM-YWHA of Union County, and enjoy the ninth annual Swing Dance.

Open to all for dancing or listening pleasure, this popular event is FREE to Seniors, Youth and their families. A \$10 donation is requested from others who attend the Big Band performance, which is sponsored by the National Council of Jewish Women, Union County Section (NCJW) and the "Y."

The featured band is the renowned FULL COUNT BIG BAND. An 18-piece contemporary big band, the orchestra boasts the bold and rich harmonies of five saxes, four trombones and five trumpets which are complemented by the dynamic play of a full jazz rhythm ensemble of piano, bass, drums and guitar. A vocalist will enhance the classic big band sound.

Both listeners and dancers can sing along, tap their feet or dance the afternoon away. Refreshments will be served. The "Y," a barrier-free facility, is located at 501 Green Lane, Union, NJ. For directions or in the event of inclement weather, please call the "Y" at (908) 289-8112. For information about NCJW, please email ncjwunion@yahoo.com.

A food collection for people in need will take place in the lobby. Please bring a gift of non-perishable food which will be distributed to food pantries serving those less fortunate.

Centenary Stage's January Jazz Fest Starts the New Year Right

"Ring in the new year with a jazz concert or three" at The David and Carol Lackland Center in Hackettstown, says General Manager Catherine Rust.

Centenary Stage Company will present its annual JANUARY JAZZ FEST in the Sitnik Theatre on Saturday, January 12, 19, and 26.

The Stan Rubin Orchestra will perform its Benny Goodman Tribute on Saturday, January 12 at 8:00 PM in the Sitnik Theatre.



Celebrating classic jazz vocalists Anita O'Day, June Christy, Chris Connor, and Julie London, award-winning singer Kathy Kosins celebrates these women in her concert "To The Ladies of Cool" on Saturday, January 19 at 8:00 PM. This is a multimedia event featuring a live band,

musical shorts, videos and rarely seen photographs of each of the ladies plus stories behind the songs themselves.

On Saturday, January 26 at 8:00 PM, The Hot Club of Detroit creates a sound that harkens back to the legendary Hot Club de France of the 1930s led by guitarist Django Reinhardt and violinist Stéphane Grappelli.

To purchase tickets or to find more information on other performances in the 2012-2013 season, visit www.centenarystageco.org or call (908) 979-0900.

Westchester Jazz Orchestra Top Pops: WJO Covers Dylan, Joni and Sweet Baby James

The '60s and '70s yielded a wealth of unforgettable pop music. Bob Dylan, Joni Mitchell, James Taylor, Carole King and Billy Joel all wrote remarkable and timeless classics. WJO, which "has earned a reputation for...strikingly executed performances" (*The New York Times*), celebrates the immortal work of these legendary artists on Saturday, February 2, at 8 PM. Patrons are encouraged to arrive at 7:15 for "Open Mike" — an interactive chat with Artistic Director Mike Holoher. The previous pre-concert talk was called "fascinating" in AllAboutJazz.

Irvington Town Hall Theater is located at 85 Main Street, Irvington, NY. Group discounts available.

www.westjazzorch.org | Theater box office: 914-591-6602
WJO: 914-861-9100



The new annual print edition of Cadence Magazine is available now.



In this Issue:

Sonny Rollins
Obo Addy
Roy Haynes
Irene Schweizer
Pierre Favre
Mack Goldsbury
Annie Ross
Bennie Maupin
Carla Bley
Han Bennink
Misha Mengelburg

Dave Leibman
Lorraine Gordon
Roswell Rudd
Roscoe Mitchell
Malcom Pinson
Les McCann
Hank Jones
Paul Motian
Wolter Weirbos
Gunter Hampel
Marvin Bugalu Smith

Place your order today:

Online at www.cadencejazzmagazine.com
email to cadencemagazine@gmail.com
phone: 315-289-1444

Don't you miss your
Cadence!

DAY FOR NIGHT AT JACKSTRAW

New CD available in the
U.S. from North Country
Distributors and Cadence Media.

Order by phone at
315-289-1444

or email
cadencemagazine@gmail.com



JULIAN PRIESTER
BUELL NEIDLINGER
DAVID HANEY

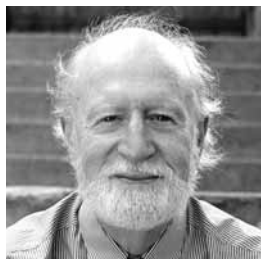
FRANK CLAYTON
JUAN PABLO CARLETTI
MARC SMASON

DAN BLUNCK
DOUG HANING

SLAM

Web and Satellite Radio to Simulcast 2013 NEA Jazz Masters Awards January 14

The National Endowment for the Arts of the 2013 class of NEA Jazz Masters, the nation's highest honor in jazz, includes pianist Mose Allison, saxophonist Lou Donaldson, Village Vanguard jazz club owner Lorraine Gordon and pianist/bandleader Eddie Palmieri.



Mose Allison

The four recipients will join a list of 124 NEA Jazz Masters who have been honored for their contributions to jazz. Previous recipients include Count Basie, Roy Eldridge, George Benson, Dizzy Gillespie and Ella Fitzgerald. Each honoree will receive a one-time award of \$25,000 and will be recognized during the annual NEA Jazz Masters awards ceremony on January 14. The NEA will once again partner with New York's Jazz at Lincoln Center to present the ceremony at its Dizzy's Club Coca-Cola.



Lou Donaldson

"Each of the 2013 NEA Jazz Masters has made an indelible mark on jazz as we know it today," said NEA Chairman Rocco Landesman. "Mose Allison's fusion of jazz and blues has created a new sound uniquely his own, influencing scores of musicians and songwriters after him. Lou Donaldson has been a major force not just as a musician but also as a scout for new talent for the Blue Note label. Eddie Palmieri successfully combines the sounds of his Puerto Rican heritage with the jazz music he grew up with as a first-generation American. And Lorraine Gordon continues to provide a haven for jazz musicians to present their art at the Village Vanguard. I look forward to celebrating their achievements and contributions to this important American art form."



Eddie Palmieri

The audience at Dizzy's for the 7:00 PM January 14 ceremony will be limited to the friends and family of the Jazz Masters but the event will be webcast live by the NEA at www.arts.gov and on the Jazz at Lincoln Center website at www.jalc.org. Sirius XM Satellite Radio will also simulcast the ceremony.



Lorraine Gordon

JJ

Shelly Productions presents

Live Jazz Thursday Nights at The Glen Rock Inn

NO COVER CHARGE

JANUARY 3 Vic Danzi & Lou Sabini

JANUARY 10 Jerry Bruno & Al Caiola

JANUARY 17 Warren Battiste & Vic Cenicola

JANUARY 24 Jack Wilkins & Howard Alden

JANUARY 31 Bob DeVos & Vic Juris

222 Rock Road, Glen Rock, NJ

201-445-2362

Entertainment Starts 7:00 PM

Call for Reservations
Host — Victor Quinn

Shelly Productions, Inc.

P.O. Box 61, Elmwood Park, NJ • 201-796-9582



Fran Kaufman photo

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

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

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

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



Diane Moser's Composers Big Band Celebrates its 16th Anniversary at Trumpets on January 16



Photo by Andrzej Pilarczyk

Montclair resident, pianist, composer and music educator Diane Moser founded the 17-piece Composers Big Band in November 1996 with a mission to develop and present new music for a large jazz ensemble. Rehearsals began at Central Presbyterian Church in Montclair, and a series of monthly performances at Tierney's Tavern followed, beginning in January of 1997. The band moved to the nearby Trumpet's Jazz Club in 2003 and has held forth there monthly ever since.

The CBB features the music of its nine resident composers along with guest composers and performers. The range of the featured artists collaborating with the band has been impressive; Jim McNeely, Oliver Lake, Howard Johnson, Sy Johnson, Matt Wilson, Jackie Cain and Mark Dresser are but of few of the dozens to share the stage with the group. This breadth reflects the musical attitude of Moser, whom the *New York Times* called an "unfazeable booster for improvised music."

The CBB is easily the most adventurous of New Jersey's working big bands, and its all-original repertoire has more in common with the music of Mingus and Thad Jones/Mel Lewis than it does with the usual suspects, i.e. Basie, Ellington and Goodman.

The group celebrates its 16th anniversary at Trumpets Jazz Club in Montclair on January 16 with a program of new charts by Moser, Rob Middleton, Matt Haviland, Erick Storckman, Marty Fogel, and guest composer Bob Hanlon.

Among other projects planned by Moser and the CBB in the coming year is a tribute to Amos Kaune, the legendary New Jersey jazz club owner who died in February of 2012. We'll have details about the event in *Jersey Jazz* when they become available. **JJ**

McCARTER

THEATRE CENTER

Special Offer Exclusively for Jersey Jazz Subscribers!

20% off tickets to

55th Anniversary Tour:

MONTEREY JAZZ FESTIVAL

featuring Dee Dee Bridgewater,
Christian McBride, Benny Green, Lewis Nash,
Chris Potter, & Ambrose Akinmusire

FEBRUARY 3 – 3pm



Dee Dee
Bridgewater

Christian
McBride

promo code: JAZZ
609.258.2787
www.mccarter.org

91 UNIVERSITY PLACE • PRINCETON • NJ 08540

This program is made possible in part by funds from the New Jersey State Council on the Arts/Department of State, a Partner Agency of the National Endowment for the Arts, and by funds from the National Endowment for the Arts. **ARTS**

Jazz Goes to School | The College Jazz Scene

By Frank Mulvaney NJJS President

JAZZ U

William Paterson University, Oct 21: Legendary Jazz Singer Sheila Jordan

Opening for living legend Sheila Jordan this day was a sextet of all new students coached by Mulgrew Miller, Jazz Studies Program Director. Dr. David Demsey, Program Coordinator, advised that this year only 27 students were accepted into the Jazz Studies program out of 224 applicants. That gives you a good idea of the level of talent that WPU attracts. The six students were from five different states and Ukraine. The first musical selection opened with a vamping bass (Max Aharon) that I soon recognized as “Invitation,” one of my favorites. Guitarist Conor Grogan did a nice job presenting the first eight or so bars and then tenor saxophonist Michael Emmet and trumpeter Robin Seitz combined harmonically to carry the tune in the rest of early going. Conor then proceeded to take an impressive solo and Robin, just a freshman, got our attention with the kind of hot licks that you would only expect from a very advanced player. Perhaps the highlight of the piece was the fine piano work by Yuki Chupakhim, from Ukraine studying here on a Fulbright scholarship. We heard some wonderful ensemble playing on this great tune. The second tune was an original by Mr. Chupakhim, which he called “J.C.R. and Me.” It opened with a long artistic percussion solo, which began with Ryan McBride playing only on the cymbals, and then using the tom-tom, tenor and disengaged snare drum to create a rich complexity of sound. The horns then came in to provide the melody, which to me sounded a little like Miles Davis’s “Milestones.” Yuki played an awesome improvised solo and the rhythm trio was really cooking. Before the dust settled Michael chipped in some splendid comments at a very fast tempo. The boys then tackled “Seven Step to Heaven.” Yuki was improvising on this ballad from note one and I thought I detected a clever quote from “Lover Man”. Robin did a great job presenting the full melody with able

support from Michael. Bassist Max Ahoran gave us a very melodic solo, which complemented a clever improvisation from Conor and another impressive piano contribution. The tune concluded with an artful two-horn cadenza, which led seamlessly into the fourth tune, which was composed by Mr. Emmet. I’d say it was mainstream bebop and the sextet really got into it like a bunch of seasoned pros. Michael exercised his superb sax chops for us to admire and the ensemble produced sumptuous harmonies. At the end we had some cool interplay between bassist and drummer. I’d say this was one of the finest student combos that I had seen in a while — quite sophisticated.

Today’s featured artist Sheila Jordan stepped onto the stage like she was putting on her favorite comfortable shoes. At the age of 84, performing for more than 60 years, she has stepped onto quite a few stages. This remarkable woman was honored as an NEA Jazz Master at Lincoln Center this year. She has recorded 24 albums, performed with three generations of jazz luminaries and did not give up her day job as a legal secretary until age 59. Accompanying Ms. Jordan was long-time associate/collaborator Steve Kuhn (piano), Steve LaSpina (bass) and drummer Billy Drummond. The set opened with “Gentle Thought” a Sondheim-like ballad with an extended piano intro on which we later had Sheila improvising lyrics like she is famous for doing. Her stage presence and relaxed delivery clearly put her in a very elite class. She never has to worry about flubbing lyrics or getting flustered; she just creates new lyrics on the spot without missing a beat. Without hesitation she moved into “Hum Drum Blues” (Oscar Brown Jr.) with just accompaniment from bassist LaSpina. Following these warm-up tunes the diva talked to the audience about hearing Charlie Parker for the first time at the age of 14 which began her lifetime love affair with jazz. She mentioned that to sing any song well one has to totally absorb the melody. The familiar “How Deep Is the Ocean” followed with Sheila creating more of

her own lyrics including a humorous comment about the cheaper gas in Jersey. This was the coolest vocal jazz with fabulous scatting. Pianist Kuhn provided added interest with some spectacular improvising. He also contributed some exceptionally beautiful playing on the slow bossa ballad that followed. Sheila attributed this lovely tune to Abbey Lincoln, but I could not confirm the title. Her beautiful clear tone was a marvel and one would have to conclude that she has taken very good care of her instrument. Ms. Jordan did an interesting talky intro to “The Touch of Your Lips,” which featured some fascinating scatting, more elegant piano playing and a fine solo by Mr. LaSpina. Sheila’s marvelous rendition of the seasonally appropriate “Autumn in New York” featured a bowed bass intro and a very interesting lyrical cadenza. Sheila enjoys singing Oscar Brown Jr. lyrics and his “Dat Dere” seemed inevitable, choosing only bass accompaniment.

At this point the stage was turned over to Steve Kuhn and the boys for two of his original compositions, “Trace” and “Ocean in the Sky,” the first segueing into the second. We heard masterful piano playing by a gentleman who is a jazz luminary in his own right, recording 33 albums as leader and gigging with the giants since he was a teenager. The rhythmic complexity and amazing dynamics of the pieces presented a great opportunity for Billy Drummond to excel on the drum kit. Sheila returned to the stage for one of Steve Kuhn’s originals, “The Zoo” on which she scatted throughout, mixing in a little Native American chant and a curious quote from Coltrane’s “A Love Supreme.” For her encore Sheila invited Professor Pete McGuinness to join her in a little ad lib blues, which included some lines from her life story. With her and Pete scatting away, a fascinating ad lib blues conversation developed to delight us all. Sheila Jordan is certainly unique and I was fortunate to see her while she is still at the top of her game.



**Rutgers University, Nov 27:
Jazz Ensemble II —
Basie/Sinatra Tribute**

Some of you might imagine how excited I got, when after taking my seat, I opened the program to see a listing of Count Basie classics and Frank Sinatra hits with the Basie band. I had to pinch myself to be sure I was not dreaming. The first selection of the evening was Sammy Nestico's arrangement of "Wind Machine." You can be jazz ignorant but not fail to enjoy this compelling musical piece, there is so much to stimulate one's cerebral cortex. After a brief bass intro, it simply roars out of the chute at a torrid tempo. Lead tenor sax man, Peter Baldessare, stepped forward to deliver the first improv solo of the night and it was a splendid one. This is one of those great charts where the three horn sections can be heard distinctly and yet fit so well together. A dynamite climactic drum solo was provided by Dan Giannone. "Moten Swing" was a great a follow-up, written by the great Benny Moten in 1932 and arranged by Ernie Wilkins. It's a moderate swing that saw pianist Nick Filomeno doing an excellent intro to be followed by a startling full ensemble shout. The swing feel is obvious from the outset. For you trivia buffs, Basie inherited the Moten band in 1935 after Benny's untimely demise at just 41 years of age. There is a wonderful subtlety about this fascinating classic that featured wonderful crisp accents, another fine solo from Mr. Baldassare and some great guitar work by Adam Shaber. Buck Clayton's "Tippin' on the Q.T." was next on the program. It's a moderate tempo piece that most definitely swings. Here we heard an outstanding solo from trumpeter Andrew Aslanian and a good one from trombonist Ben Weisiger as well. "A Night in Tunisia" is Dizzy Gillespie's most famous composition and is instantly recognized by the opening vamp of the famous Sammy Nestico arrangement. The outstanding trumpet section was prominently featured, especially Anthony Fazio who provided some scorching commentary. Impressive trombonist Weisiger was again in the spotlight and altoist James Merchant had some eloquent

things to say. The well-rehearsed ensemble really did justice to one of my all-time big band favorites. The legendary tenor sax man Lester Young composed "Tickle Toe" for Basie with whom he played off and on for many years. Lester was also a fabulous clarinet player who played trumpet violin and drums as well. The original recording was only 2 minutes and 37 seconds long to facilitate radio broadcasts. A two-bar bass intro was followed by a soft ensemble shout. Guitarist Adam Shaber shone brightly as the piece built in intensity until it was really rocking and then abruptly ended. What would a concert of Basie music be without Wild Bill Davis's signature arrangement of "April in Paris"? I can't imagine that the songwriters Vernon Duke and Yip Harburg could have believed that their tune could sound like it does. The playing by the talented sax section was superlative on this one. Ben Weisiger had another fine trombone solo and trumpeter Henry Grabber showed off his major chops.

The band on this chart and throughout the concert exhibited a wonderful blend and yet the layers of sound were distinguishable. As to be expected we had "One more time" and "One more once" which the audience ate up. WOW! I loved it.

The second part of the program reflected the historical musical collaboration of Frank Sinatra with the Count Basie orchestra. Guest vocalist Pat Jude was on hand to fill Sinatra's role. Pat is a wonderful veteran performer possessing rich vocal texture and full range, who did not try to mimic Sinatra, relying on his own natural style. He was introduced to the audience through

a short medley of Sinatra signature songs: "All the Way," "You Make Me Feel So Young" and "Come Fly With Me." I would say that Pat has a fabulous sense of swing. The 1965 Oscar-winning song "The Shadow of Your Smile" by Johnny Mandel and Paul Francis Webster was beautifully done. "All of Me" (Marks and Simon) followed and the band sounded fantastic on Billy Byers's fabulous swinging arrangement as Mr. Jude was winning the favor of the audience. Next up was "I've Got the World on a String" (Arlen/Koehler) — one of Sinatra's swingiest — and the band was really in the groove. Pat did an especially good job with "More," the big hit tune from 1963. "New York, New York" is almost mandatory for any Sinatra tribute and Pat really outdid himself. It was the traditional arrangement but he did it his way. What a wonderful 90 minutes of topnotch jazz entertainment for just \$15. That's an awesome bargain in this age of the \$12 movie ticket. JJ

Introducing Sandy Sasso's newest CD, *Hands On*, available February 14.

Sandy Sasso

"Hands On"

Featuring: Carlton Holmes, Bill Easley, Gary Mazzaroppi, Tim Horner and special guest, Gladstone Trott

Always swinging
Always eclectic
Always Sasso

available at cdbaby.com and www.sandysasso.com



Other Views

By Joe Lang
Past NJJS President

It is time to start writing out Christmas cards, but first I want to point out some CDs that caught my ear during this past month.

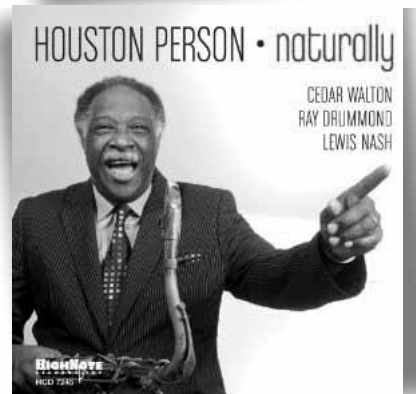
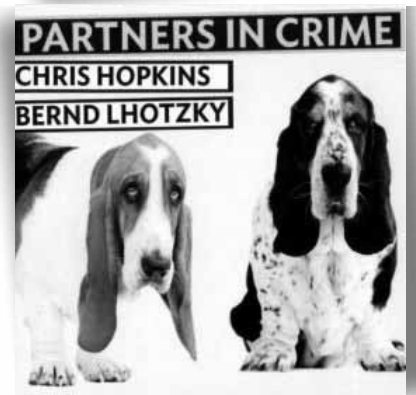
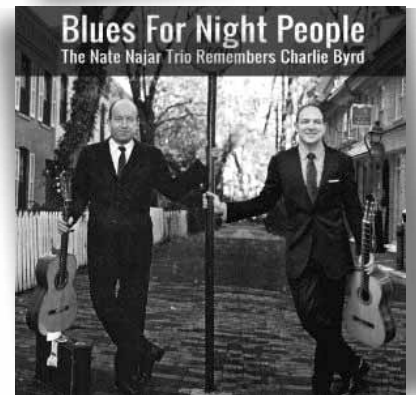
■ Last month's column covered the new Christmas CDs that sounded good to me, and I had not planned on covering any more, but then along came **Stradivarius Christmas (Max Frank Music – 004)**, and it is too good to put off until next year. Violinist **JASPER WOOD** and pianist **DAVID RILEY** perform 16 tracks of seasonal music arranged by **TERRY VOSBEIN**. The album is an interesting stylistic mixture of jazz and classical influences. The program has some traditional carols like "Away in a Manger" combined with "Silent Night," "O Little Town of Bethlehem," "O Come, O Come Emmanuel" and "It Came Upon a Midnight Clear;" a sampling of lesser heard carols such as "Bring a Torch Jeanette Isabella" and "Fum Fum Fum;" a few songs more seasonal than Christmas, "Jingle Bells" and "Auld Lang Syne;" and a sprightly original piece by Vosbein, "A Christmas Rag." Wood and Riley are a well matched pair, and Vosbein's musical settings are original and fun. *Stradivarius Christmas* will be a frequent visitor to our CD player this Christmas season. (www.maxfrankmusic.com)

■ **JOHN EATON** is not only one of the best pianists in jazz, but is also an erudite student of, and advocate for, the Great American Songbook. He has just released his sixth volume in a series of albums devoted to American Popular Song, **The Classical Connection — Vernon Duke & Kurt**

Weill (Wolf Trap – 012). In his exploration of the music of these two composers, both of whom were born in Europe and split their attention between the worlds of popular and classical music, Eaton is joined by bassist **JAY LEONHART**, another knowledgeable and articulate gentleman. On this disc they explore the music of Duke and Weill both verbally and musically. The musical portions are as wonderful as you would expect from these two cats, but it is the insight that they provide about their subjects during their spoken exchanges that add the special dimension to this program. They both have the ability to express points about the technical aspects of the music that they discuss in a way that makes it understandable to all listeners, whether or not they are musically sophisticated. Along the way, we get to hear sublime interpretations of song by both Duke ("April in Paris," "Cabin in the Sky," "What Is There to Say," "I Like the Likes of You," "I Can't Get Started" and "Taking a Chance on Love"), and Weill ("September Song," "Here I'll Stay," "My Ship," "Speak Low," "Mack the Knife," and "Lost in the Stars"), with each taking an occasional vocal turn. The amount of music and information that they fit into their one hour format is impressive. This disc provides an hour of pure pleasure. (www.wolftrap.org)

■ Having access to some new material from **ZOOT SIMS** is always something to look upon with high expectations. On **Lost Tapes — Baden-Baden — June 23, 1958 (Jazz Haus – 101710)**, Sims is joined by reedman Hans Koller for most of the tracks, with trombonist Willie Dennis, flautists Adi Feuerstein and Gerd Husemann, and reedman Helmut Brandt participating on several tracks. The rhythm section of Hans Hammerschmid on piano, Peter Trunk on bass and Kenny Clarke on drums appears on all 11 tracks. Sims is featured on "Alan's Alley" and "Tangerine," Koller takes the center stage on "Fallin' in Love," Brandt takes his baritone sax up front for "I Surrender Dear," and Dennis assays

"These Foolish Things" as the soloist. Two original tunes by Hammerschmid, "Blue Night" and "Open Door," find the full complement of players involved. As is always the case when Sims is involved, there is a high quotient of swing emanating from the speakers as you listen to this collection. In addition to the Sims component, it gives us a taste of what was happening on the





Jazz Promo Services

Media Campaigns for the Music Community

National Press Campaigns
Down Beat Voting Critics, Jazz Journalist Assn., Bloggers & more.

Email Campaigns
Promote your gigs, live music events, festivals & newsletters.

Mailings
Save time, money and aggravation – let us do your fulfillment.



Jim Eigo, Jazz Promo Services 269 State Route 94 South, Warwick, NY 10990
Ph: 845-986-1677 • Fax: 845-986-1699 • Cell/text: 917-755-8960
Skype: jazzpromo • jim@jazzpromoservices.com • www.jazzpromoservices.com

European jazz scene at the time of the recording. All in all, there are some might fine sounds to be found on this disc. (www.jazzhaus-label.com)

■ Another entry from the Jazz Haus releases of material from the broadcast archives of the German Südwestrundfunk station is **Legends Live — Dizzy Gillespie Quintet (Jazz Haus – 101711)**. This is a program taken from performances by the great trumpeter **DIZZY GILLESPIE** with Leo Wright on alto sax and flute, Lalo Schiffrin on piano, Bob Cunningham on bass and Mel Lewis on drums from two dates in November 1961. The quintet performs seven selections, Duke Ellington's "The Mooche," "Willow Weep for Me," "I Can't Get Started" and three Gillespie classics, "Con Alma" (two takes), "Oops-Shoo-Be-Do-Be" and "Kush." This is a tight group of outstanding musicians playing in peak form. Gillespie at his best was among the most exciting of jazz musicians, and he is superb in these sessions. Wright is one of those fine players who never quite got the recognition that he deserved. The rhythm section is outstanding. This documents some wonderful live performances by one of Gillespie's best groups. (www.jazzhaus-label.com)

■ There are not many jazz guitarists today who use the acoustic guitar as their primary instrument. One who does is **NATE NAJAR**, and on his new album, **Blues for Night People (Candid – 79992)**, he pays tribute to one of his main inspirations, Charlie Byrd. Joining him for this outing are Chuck Redd on drums and vibes, and Tommy Cecil on bass. The program mostly reflects songs that Byrd recorded, two of them being Byrd compositions, "Blues for Night People" and "Swing 59." As Najjar mentions in the liner notes, Byrd was attracted to tunes that had strong melodies, and that is obvious throughout the album. Many listeners came to know of Byrd's artistry through his role in helping to popularize the sounds of bossa nova for American audiences, so the inclusion here of "Desafinado," "O Pato" and "Someone to Light Up My Life" is not surprising. Najjar avoids traveling down the road of imitation, rather captures the spirit of Byrd's playing while retaining his own individual voice. He has perfect partners in Redd and Cecil, both of whom played with Byrd many times. When Najjar closes with his own composition, "Remembering Charlie Byrd," the merging of Najjar's artistry with Byrd's influence becomes clearer than ever. (www.natenajjar.com)

■ **GRAHAM DECHTER** is the guitarist on the renowned Clayton-Hamilton Jazz Orchestra, a seat that he has held down for seven years despite being only 26 years of age. For **Takin' It There (Capri – 74117)** he has called upon his fellow rhythm section players from the C-HJO, pianist

Tamir Hendelman, bassist John Clayton and drummer Jeff Hamilton to come along for this joyous musical adventure. Dechter is front and center for the 10-song program, and he is an exceptional player, but the contributions of his bandmates cannot be over emphasized. This is a quartet with a feeling of balance that should serve as a role model for similar jazz combos. They are equally at home with any tempo, whether it be on a haunting ballad like Dechter's own "Alone & Apart," bouncing through the title track with a bluesy feeling or pulling out all of the stops on Lee Morgan's "Hocus Pocus." The album closes with a combination of Dechter's lovely "Amanda" and Cole Porter's "Every Time We Say Goodbye," and I found myself sorry that they were saying goodbye until I hit the play button again on my CD player. (www.caprirecords.com)

■ Pianists **CHRIS HOPKINS** and **BERND LHOTZKY**, both based in Germany, have been paired together many times over the years, and the results are much like what you will hear on **Partners in Crime (Echoes of Swing – 4510 2)**. Duo performances can be tricky, but the natural empathy that is apparent between these fine keyboard artists makes the difficult seem routine. That does not mean that the music is anything less than exhilarating. They can be as sensitive as they are on their beautiful take on "Snowfall," and then exhibit robust playfulness on James P. Johnson's "Jingles" or Willie "The Lion" Smith's "Sneakaway." Each of the 15 tracks has a distinctive flavor, and the flavors are tasty indeed. Hopkins contributed the title track, "Partners in Crime," and the only crime here is that the disc does not last longer. (www.EchoesOfSwing.com)

■ I was unfamiliar with pianist **ALAN ROSENTHAL** until I attended a program at the Rutgers Institute of Jazz Studies where he was accompanying singer Carrie Jackson. His playing really impressed me. Recently, I was going through a pile of CDs that had come in over the past few months for review, and there was **Just Sayin' (Alan Rosenthal)**. I popped it into my CD player, and spent the better part of the next hour enjoying some good music. His trio with Cameron Brown on bass and Steve Johns on drums were playing a program of eight original songs by Rosenthal plus "When the Red, Red Robin (Comes Bob, Bob, Bobbin' Along)." I found that not only is Rosenthal a terrific pianist, but he is an interesting and accomplished composer. One of the joys of jazz is to discover a new player who captures my ear, and makes me a fan. Alan Rosenthal is one such cat. (www.cdbaby.com)

■ Whenever a new album arrives from tenor sax master **HOUSTON PERSON**, three things are almost a certainty. I will soon be listening to one of the premier players on his instrument currently active on the jazz scene, the players he has surrounded himself with will be first-call caliber, and the song lineup will be well chosen and comprised of wonderful standards. **Naturally (HighNote – 7245)** did not let me down in any way. Person continues to shine whatever the tempo, but it is those creamy ballads like "That's All," "My Foolish Heart" and "It Shouldn't Happen to a Dream" that always stand out for me. For his rhythm section he has chosen well with Cedar Walton on piano, Ray Drummond on bass and Lewis Nash on drums, as fine a group as one could desire. In addition to the songs already mentioned, Person has selected "Bag's Groove," "How Little We Know," "Namely You," "Red Sails in the Sunset," "Don' Cha Go Away Mad" and "Sunday." As expected from Houston Person, he has given us another winner! (www.jazzdepot.com)

■ Flautist **ANDREA BRACHFELD** has been best known for her Latin jazz playing. **Lady of the Island (Zoho – 201210)** is her first recording as leader for a straight ahead jazz session, and from the evidence here, it will likely not be her last. She

continued on page 42

violinist & vocalist
Diane Perry

Look for her highly anticipated debut CD
Out Of My Dreams

featuring songs by
HOAGY CARMICHAEL
JIMMY VAN HEUSEN
IRVING BERLIN
JOHNNY MANDEL
RODGERS & HAMMERSTEIN
ANTHONY NEWLEY
and DIANE PERRY

Available everywhere
FALL 2012

DianePerryJazz.com



OTHER VIEWS

continued from page 41

plays a C flute on most of the tracks, but turns to the deeper pitched alto flute for "I Got it Bad," a terrific duo with pianist Bill O'Connell, and "Lady of the Island." There is a shifting cast of players on the nine tracks that includes Bob Quaranta or Bill O'Connell on piano, Andy Eulau on bass, Kim Plainfield on drums, Todd Bashore on alto sax, Chembo Corniel on congas and percussion, Wycliffe Gordon on trombone, Wallace Roney on trumpet, and Yasek Manzano on trumpet and flugelhorn. I will admit that I am not a big flute fan, but Brachfeld has a lovely tone, and a creative feel for improvisation that won me over for this recording. The shifting moods of this album make it fun to hear, and always fresh. (www.zohomusic.com)

■ One of the truly unique individuals in the jazz world is **BOB DOROUGH**. His newly released album **Duets (COTA)** is a project produced to benefit COTA, the Delaware Water Gap Celebration of the Arts, the recipient of all the proceeds from the sales of the album. The format is a series of duets by Dorough and a variety of duet partners, most of them artists active on the

Delaware Water Gap scene, singing songs for which Dorough provided the music and/or lyrics. Dorough's partners are New York Voices ("Devil May Care"), Nellie McKay ("I'm Hip"), JD Walter ("I've Got Just About Everything"), Heather Masse ("Love Came on Stealthy Fingers"), Val Hawk ("The Song of the Mourning Dove"), Craig Kastelnik ("Comin' Home Baby"), Janis Siegel ("Up Jumped a Bird"), Donna Antonow ("Small Day Tomorrow"), Grace Kelly ("I'm Waiting for Someone"), Vicki Doney ("Sunshine Morning") and Nancy Reed ("There's Never Been a Day"). A who's who of Pocono jazz players provides the instrumental support that varies from track to track. This is a consistently enjoyable collection that not only provides pleasure for the listener, but also benefits a worthy cause. (www.COTAJazz.org)

■ **Autumn Leaves (Venus - 1086)** is the latest in a series of seasonal collections from vocalist/bassist **NICKI PARROTT**. To celebrate autumn, Parrott has gathered around her one fine supporting cast with Lisa Parrott on baritone sax, Harry Allen on tenor sax, James Greening on trombone, John Di Martino on piano, Paul Meyers on guitar and Tim Horner on drums. Parrott's vocalizing has reached a level that places her among the elite singers in jazz. Her phrasing is impeccable, as is her intonation, and she always shows respect for the lyrics. There are 14 tracks, half of which contain the word "autumn" in their titles, "Autumn Leaves," "Early Autumn," "Autumn Nocturne," "Autumn Serenade," "Autumn in Rome" and "Tis Autumn;" four with the names of autumn months, "September Song," "Maybe September," "September in the Rain" and "When October Goes;" with the three others less directly seasonal, "Lullaby of the Leaves," "Willow Weep for Me" and "Stormy Weather." The program is heavily tilted in the slow ballad direction, but the album never drags as Parrott and her band mates have a deep understanding of how to keep the music flowing with an easy lilt. Having covered the spring, summer and fall seasons, it is now time to anticipate how Nicki Parrott will approach winter. Based on what she has given us so far, it should be another stellar collection of songs well sung. (www.eastwindimport.com)

■ **CYNTHIA SAYER**, a superior jazz banjo player, has increasingly added singing to her bag of musical tricks, and on **Joyride (Cynthia Sayer - 222)** she lends her pleasant voice to 10 of the 13 selections. The exceptions are "Ella Miriam's Blues," "El Irristible" and "Honey." There are a variety of instrumental combinations throughout the album with the core players being Sayer on banjo, Charlie Giordano on accordion, Mauro

Battisti on bass and Larry Eagle on percussion. Other contributors at various times are Sara Caswell on violin, Adrian Cunningham on clarinet, Jon Herington on electric guitar, Randy Sandke on trumpet, Scott Robinson on tenor sax and tarogato, Marcus Rojas on tuba and Mike Weatherly on bass and backup vocals. If you are like me, you must be wondering what is a tarogato? It is a Hungarian wind instrument, and you can find out what it sounds like when Robinson breaks it out on "Honey." Suffice to say that this is an appealing album possessing an eclecticism that sets it apart in a nice way from others that I have heard lately. Cynthia Sayer has broad musical tastes and imagination to spare, attributes that have led her to release another interesting and highly listenable album. (www.cynthiasayer.com)

■ The name of **JO ANN GREER** is probably most recognized from her performances with the Les Brown Orchestra for more than 30 years, beginning in 1953. Lesser known to the general public was her work dubbing vocals for Hollywood film stars like Rita Hayworth, Kim Novak, Gloria Graham, June Allyson and Esther Williams.

Hollywood's Secret Singing Star (Jasmine - 228) is a 28-song compilation that includes her work from a variety of sources. There is her sole single for Decca records that contained "I Love to Hear a Choo Choo Train" and "Fine and Dandy." There are tracks with the orchestras of Jerry Gray, "No Moon at All" and "My Heart Belongs to Only You;" Dick Stabile, "When My Sugar Walks Down the Street;" and "Ray Anthony, including two hits "Wild Horses" and "The Hokey Pokey." Next come ten tracks with Brown, Finally there are selections that she dubbed for Hayworth in *Miss Sadie Thompson* and *Pal Joey*, as well as recordings of "Put the Blame on Mame" and "My Funny Valentine" for a Colpix album of soundtrack recordings. In listening to this disc, it is apparent that Greer was a fine singer who never achieved the kind of public recognition that her talent deserved. Like so many singers who came along in the 1950s, she fell victim to the changing musical tastes. Fans of good pop vocalizing are lucky that Jasmine has made available some good music that has been hidden for too long, something that this label has done on a consistent basis. (www.jasmine-records.co.uk)

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.



Full Count
Big Band Jazz
908-347-0648
www.fullcountbigband.com

Caught in the Act
 By Joe Lang
 Past NJJS President

**HARRY ALLEN and FRIENDS
 A Tribute to Mat Domber**

Feinstein's at Loews Regency, NYC
 November 5, 2012

The series of Monday evenings with Harry Allen at Feinstein's has been presented with support from Mat Domber and Arbors Records. On September 19, Mat Domber succumbed after a valiant battle with cancer. To pay tribute to his friendship and memory, Harry Allen hosted an evening of music played by many of the artists who had been beneficiaries of Mat Domber's dedication to recording and preserving the sounds of mainstream jazz.

The list of those who participated was impressive indeed. The reed players included Allen, Ken Peplowski, Anat Cohen, Dan Block and Grant Stewart; on trombone, we heard John Allred, Bill Allred and Wycliffe Gordon; Jami Dauber contributed on trumpet; the piano chair was shared by Rossano Sportiello, Tony Monte and Daryl Sherman; Bucky Pizzarelli, Howard Alden, James Chirillo and Ed Laub were the guitar cats; Joel Forbes and Frank Tate plucked the bass; while Chuck Riggs and Sherrie Maricle kept the beat going strongly on the drums.

For the opening set, Allen, Peplowski, the Allreds, Pizzarelli, Sportiello, Forbes and Riggs shared the stand. After that it was a constant flow of different musicians on and off of the stand.

Off to one side of the stage, a chair held a picture of Mat Domber, and a pair of colorful pants that he wore at the popular jazz parties that he hosted in Florida each year.

One of the features that Domber enjoyed most was putting together front lines featuring several players on the same

instrument. On this occasion, Allen matched up Peplowski and Cohen on clarinet; the Allreds and Gordon on trombone; Pizzarelli, Alden and Laub on guitars; and Allen, Peplowski, Block and Stewart on tenors.

This all made for some exciting sounds, and a few particularly special moments. One such was Monte's elegantly contemplative solo take on "How Long Has This Been Going On." In stark contrast was the excitingly upbeat romp by the four tenors, supported by Sportiello, Chirillo, Forbes and Riggs, as they were all over "Blues Up and Down."

To bring this special evening to a conclusion that would have put a wide grin on Mat Domber's face, all hands joined in on a rousing "Flyin' Home," a fitting closer for a night of swinging sounds.

Thanks go to Mat Domber for his support of the music, to Harry Allen for putting this tribute together in such an effective manner, and to all of the musicians who contributed their time, energy and artistry to the memory of a unique patron of jazz.

SUE RANEY

Feinstein's at Loews Regency, NYC
 November 7 - 10, 2012

After an absence from the clubs of New York City for about 25 years, the magnificent jazz singer Sue Raney held forth for four evenings of sublime vocalizing at Feinstein's. It did not take long for those lucky enough to be on hand for one of her performances to wonder why she had not made the Big Apple scene in such a long time.

Her support for her stay at Feinstein's was the trio of Alan Broadbent on piano, Harvie S on bass and Bill Goodwin on drums, a stellar lineup indeed. Broadbent, who has recently moved to the East Coast, was Raney's accompanist on her latest album, *Listen Here*, and arranged her prior CD, *Heart's Desire: A Tribute to Doris Day*. Songs

from these two albums comprised most of the program for these performances.

Following a nice take on "How Deep Is the Ocean" by the trio, Raney took the stage with a spirited version of "That Face," a song that was included on her album devoted to the lyrics of the Bergmans, *Flight of Fancy*. She connected with the audience immediately, and let us know "I Love Being Here with You."

Raney mentioned that Doris Day was a strong influence on her, and how much it meant to her to record an album of songs associated with Day. The title song, "Heart's Desire," composed by Broadbent with lyrics by Dave Frishberg, is a song about following one's dream, and one of hers was to record this album. "Sentimental Journey" and "Lullaby of Broadway" were straightforward readings, but she took "Que Sera Sera" at a very slow pace, giving the song a depth and feeling that was unique. "Everybody Loves a Lover" is a bit of fluff that Raney had great fun singing.

Frishberg's lyric to "Listen Here," a song for which he also wrote the music, mirrors the message that he puts forth in "Heart's Desire," in this instance urging us to listen to our inner voices. This segment of songs from *Listen Here* found Raney working, as on the album, solely with the accompaniment of

Broadbent. They chose "My Melancholy Baby," "A Nightingale Sang in Berkeley Square" "He Was Too Good to Me" and "It Might As Well Be Spring" to represent the songs from *Listen Here*, good choices all.

Raney recorded her first album, *When Your Lover Has Gone*, when she was 17 years of age. It had arrangements by Nelson Riddle. Some

start for this talented lady! One of the songs from this album is "Have I Stayed Too Long at the Fair," and Raney, who also recorded it on a later album, still finds the essence of this wistful tune.

It is hoped that Raney's closing selection, "I'll Be Seeing You," portends a return visit to New York in the near future, for this time around she was simply superb. JJ



Maria Schneider at the Jazz Standard

By Schaen Fox
Photos by Vicki Fox

We saw the Maria Schneider Orchestra's 2012 penultimate performance at the Jazz Standard on Sunday November 25. Her music is a natural evolution of the styles of Claude Thornhill and Gil Evans. (The latter is no surprise as Schneider worked for Gil Evans for the last few years of his life.) It could be the perfect soundtrack for viewing an exhibition of Claude Monet's *Water Lilies*.

The Jazz Standard has been a home base for Maria's organization for the last nine years, and for each of those years Maria has brought her orchestra in the week of the Thanksgiving holiday. Such is the power of her music that even that most American of holidays does not keep her fans away — in fact, the week she performed was the club's busiest week of the year. We arrived at 6:15 for the 7:30 show and found the line already stretching up from the club's basement location and almost out the door.

Those familiar with the size of both the club's stage and her orchestra may wonder how all those musicians could fit on that small space. They couldn't. The set-up gave a new meaning to the term "a close-knit group." The brass and most of the rhythm section made it, but all five reeds, the guitarist and accordionist filled the area between the stage and the first tables with Maria standing between tables to conduct. We were seated right in front of the sax section with Steve Wilson and Donny McCaslin no more than two-and-a-half feet away. Being that close, we could feel the music as well as hear it. Several times, I experienced sympathetic vibrations in my chest as the sax section explored the bottom registry. Maria stood so close to me while conducting that I occasionally expected to be slapped by the back of her hand.

She opened the set with "Evanescence," which is dedicated to Gil Evans and is the title track of her debut recording. It set the tone for the performance by enveloping the club with the warm caressing sound that is the hallmark of so many of her compositions. That was followed by the up-tempo "Gumba Blue" from the same CD. Two new extended compositions that have yet to be recorded, "The Thompson Field" and "Nimbus," followed. Both are impressionistic



Maria Schneider Orchestra at The Jazz Standard, Nov. 25, 2012.



works. The first was inspired by a trip to where she grew up in Minnesota. As to the second, she simply noted that there have been many jazz compositions about clouds. Then, after what seemed like only a few moments since the start of the set, Maria announced the last number "Hang Gliding" from her 2000 release *Allegresse*. This is her musical memory of hang gliding off a cliff in Rio de Janeiro and it lets the listener soar as the pulsating music rises like a warm thermal updraft.

When it ended, the audience erupted in loud and prolonged applause. As the crowd worked their way out of the club, everyone I saw was all smiles. We chatted with some of the musicians following the set. They, too, were especially pleased with both the music and the orchestra's performance. Pianist Frank Kimbrough said that rather than perform limited sets each night, they had performed 35 different

compositions over the course of the week with some done only once. It must have been wonderful to be there for every set.

The next morning, as I started writing this, a bit of the magic spun at the club still swirled in my mind; so I listened to the recording of "Hang Gliding." It is lovely, one of my favorites, but no recording is as grand as a live performance. As glorious as it is, it was a shadow, like a two-dimensional rendition of a three-dimensional reality. Last night, for that entire set, I sat with a smile on my face and forgot about everything but the beauty being created around me. If you missed it, as they used to say in Brooklyn, "Wait till next year." **J**

The Roxbury Arts Alliance Presents Grammy Award winning Vocal Jazz Ensemble

New York Voices

Friday January 13th 2012 at 7:30 pm
Roxbury High School



Ticket Price is \$25.00, students \$20.00. Pre-sale price through Feb.1st 2013 \$20.00, students \$15.00.
For High School & College Group Sales e-mail sales.raa@gmail.com. Tickets are available online at www.roxburyalliance.org.



Roxbury
Arts Alliance
www.roxburyartsalliance.org

This event is a benefit concert supporting the
Roxbury High School Choir Program.
For further details contact Mark at 201 745 7718

 **investorsBank**
Banking in your best interest.

WBGO 92.3 FM
www.wbgo.org

BOOK REVIEW

WORLD ON A STRING: A Musical Memoir

By John Pizzarelli and Joseph Cosgriff | John Wiley & Sons, Inc., Hoboken, NJ, 2012 | 282 Pages, \$26.95

By **Joe Lang** NJJS Past President

Anyone who has seen John Pizzarelli perform is aware that he is a gentleman with a ready wit and charisma to spare, so it is not surprising that his new memoir, *World on a String*, is chock full of amusing anecdotes related in his usual engaging manner.

From his earliest memories, Pizzarelli was surrounded by music. His father, Bucky Pizzarelli, is a legendary jazz guitarist. His uncles, Pete and Bobby Domenick, were professional musicians, playing both banjo and guitar. Uncle Pete served as a mentor to Bucky during his early years, and eventually tutored John on banjo.

When his Uncle Pete died too young, John stopped taking banjo lessons, but eventually started to pick up a guitar at home, and soon had translated his knowledge of the banjo into a serious start on the guitar. This led to his becoming involved in forming rock groups with some of his friends.

Being the son of one of the most active studio and jazz musicians on the New York City scene exposed young John to many of the greats of his father's world like Benny Goodman and Zoot Sims. While he demonstrated an early interest in sports, particularly baseball, Pizzarelli found that his greatest talent was as a musician rather than as an athlete.

When he was 16, his father gave him the Django Reinhardt record of "Rose Room," and urged him to learn how to play Reinhardt's version straight through. This task started John on his serious voyage into the world of jazz. Reinhardt led to other jazz musicians, particularly being influenced by his father's sometimes playing partner George Barnes.

He was soon accompanying his father to clubs and concerts where Bucky was playing solo gigs, and was eventually invited by his Dad to come onto the stage and play. His playing relationship with his father took a giant step forward when he became part of a guitar duo for the 1980 summer season at the Café Pierre. It was sink or swim time, and Pizzarelli the Younger was given a crash course in learning to play a lot of songs that he had not played before. As his subsequent success has made apparent, young John was up to the task.

The close relationship with his father is evident throughout the book, with the chapter titled "Travels with Bucky" giving a special view of their closeness and affection for each other. The chapter ends with a touching portrait of the day when Zoot Sims and his wife came to the Pizzarelli home a few days after Sims had been diagnosed with terminal lung cancer. There

are many engaging stories about Sims in this book, but the events described on pages 46–48 of this volume are wonderfully related by the natural raconteur who is John Pizzarelli.


The book relates the story of Pizzarelli's road to success. There are details about his

first recording session as a leader. The boosts given to his career by radio personality Jonathan Schwartz and jazz pianist Tony Monte are well documented. His forays into radio from guesting on the show of live music presented by Schwartz on the legendary WNEW-AM radio station to his gig hosting a radio show on the same station to his ongoing syndicated show with his wife Jessica Molasky are covered in the pages of *World on a String*. The formation of his trio, and its evolution are related in depth. Pizzarelli's relationship with Rosemary Clooney, who became a strong supporter of his, is touchingly conveyed. His gig as the opening act for a Frank Sinatra tour in 1993 is told with great humor and obvious admiration for the Chairman of the Board. His moments on Broadway in the musical *Dream*, the show where he met his wife Jessica are told in an entertaining chapter titled "On Broadway."

Ultimately, this is a highly readable and consistently interesting book about a kid from New Jersey who has become an international star playing music that many of his generation have ignored or dismissed. He touches upon the music of his generation, and his emotional link to it, but his passion for the Great American Songbook is paramount.

I first saw John Pizzarelli when he played guitar duos with his father at events presented by the New Jersey Jazz Society at Waterloo Village. I bought and enjoyed his first album as a leader, one with a title that revealed his sense of humor right from the start, *I'm Hip (Please Don't Tell My Father)*. Subsequently, I have had many opportunities to see Pizzarelli in person, and have often called him "the most charismatic entertainer on the scene today." *World on a String* moves me to also include him among the most entertaining and charismatic writers on the scene today.





John F. Nobile
Executive Director

2 Van Fleet Road
Neshanic Station, NJ 08853

Tel: (908) 806-7003
Fax: (908) 806-4899
www.summerswingorchestra.com

"The Sound of Music" at the Paper Mill Playhouse

By Bob Daniels

It was November 1959 when legendary Broadway star Mary Martin made her entrance perched in a tree as the beguiling postulant, singing, "the hills are alive with the sound of music..." The endearing tuner celebrated its 50th-plus anniversary at the Paper Mill Playhouse in Millburn in a run that ended December 30. The Alpine musical remains a warmhearted and richly melodic entertainment braced with a beguiling score by composer Richard Rodgers and lyricist Oscar Hammerstein II. The show is a durable Viennese valentine from the golden age of musical theater. The agreeably sentimental book by Howard Lindsay and Russel Crouse chronicles the journey of a young convent-raised governess sent from a nearby abbey by a wise Mother Superior to the palatial home of a stern retired military captain to attend to the needs and education of his six children. The narrative is loosely based on *The Trapp Family Singers* by Maria Von Trapp, who ultimately fled the Nazi regime in Austria and settled in the United States. (Vermont was the final home where the Trapp Family Lodge remains a popular retreat.)

The musical was the last collaboration of Rodgers and Hammerstein, who had revolutionized musical theater with *Oklahoma!*, *Carousel*, and *The King and I*. The current revival of *The Sound of Music*, is simply stunning. Veteran director James Brennan has staged and choreographed the tuner with an adroit balance of nuns and tots that ultimately is never cloying, but rather, extremely warming and musically enriching.

Elena Shaddow as Maria Rainer is endowed with the right blend of spunk, vigor and radiance, plus she sings with a bright lovely voice that is nothing short of captivating. Ben Davis is a sturdy and agreeably functional martinet who also sings the wistful "Edelweiss" with enveloping warmth. (This was the last lyric penned by Hammerstein.) The seven Von Trapp children are quite irresistible moppets. Chelsea Morgan Stock is a lovely Liesl, who is "Sixteen Going on Seventeen." and Edward Hibbert is on hand providing a droll and witty account of the luxury loving and free-loading impressario. The Mother Abbess is played by Suzanne Ishee and she brings wisdom and comfort to the confused Maria, adding the soaring encouragement of "Climb Every Mountain."

A big plus is the inclusion of two songs penned for the 1965 film: the self assuring "I Have Confidence In Me" and the comforting "Something Good." The set design by James Fouchard offers a picture book villa nestled in the Austrian Alps, and the rose window in the abbey is simply glorious.

Sure, it is dripping with sentiment and syrup, but if your heart is open to the rich legacy of Rodgers and Hammerstein, you will be seduced by its charm and leave the theater all aglow. JJ

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



The Sound of Music at Paper Mill Playhouse, with Elena Shaddow (Maria) and the von Trapp Children. Photo by T. Charles Erickson.

CTS IMAGES | The Face of Jazz

LICENSING • RESEARCH • APPRAISALS



© Ray Avery/CTS IMAGES.COM

Photo Archives include vintage Jazz, Pop, Blues, R&B, Rock, Country/Western, Radio Personalities, Big Bands, Vocalists, Hollywood and more.

- PHOTOGRAPH RESEARCH • LICENSING FOR COMMERCIAL USE
- FINE ART LIMITED EDITION PRINTS • GALLERY EXHIBITIONS
- RECORD & PHOTOGRAPH APPRAISALS

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

NJJS Annual Meeting

Photos by Tony Mottola

Sean Cronin, bass, and Ehud Asherie on piano laid a solid foundation for Bria Skonberg's trumpet and vocals when we convened for our Annual Meeting at Shanghai Jazz in Madison on December 2.

Bria's from British Columbia, Canada, and has served on the board of the Chilliwack Jazz Festival there, so, she says, she knows "how hard it is" to keep a jazz society going.

An overflow crowd enjoyed "C'mon Get Happy," and "I've Got My Love to Keep Me Warm." Bria sings a tune "en Francais; that's French for French," she explains. It's a lovely tune, "Seule ce soir,"— translates "I Am Alone Tonight," written about a woman whose man is off at war during WWII.

Bria encourages us to get our holiday shopping done right now by snapping up her CDs... "I don't want you to have to worry about it." She dedicates "Cornet Chop Suey" to our host venue Shanghai Jazz, saying she's a big fan of "the REAL American Idol, Louis Armstrong" and is happy about her close relationship with the folks at the Armstrong House Museum in Queens.

One of the reasons she moved to New York was to be surrounded by "all these wonderful musicians." She played with Vince Giordano the night before our Annual Meeting — "Wow, that's a workout!" Getting more of these "1920s, Fletcher Henderson-type" arrangements into her repertoire, she lets us hear a tune she's been working on, "Jubilee Stomp," usually a sax or clarinet feature but arranged now for trumpet.

Bria Skonberg enjoyed sharing the stage with Warren Vaché on a number of tunes.



Outgoing NJJS President Frank Mulvaney presented the Society's Nick Bishop Award to Al Kuehn, a founding member of NJJS and a force behind the ongoing annual Chicken Fat Ball. Al shared recollections of the first Pee Wee Russell Memorial Stomp which attracted "droves of people" despite a snowstorm. He also remembered Earl Hines arriving in a brown limo and matching suit to play for

Jazzfest with 5000 people in attendance. "We were in the center of a great revival of jazz. We thought no one would play jazz after us, but how wrong we were!" Frank Mulvaney also received a plaque from President-Elect Mike Katz in gratitude for his years of service and to hang on a wall of his new home office when he completes his move to the West Coast.



Our newest board member, Joan Streit, says a few words. She and her husband were introduced to NJJS by board member Marcia Steinberg, and have now been members for 2 or 3 years. Joan played the piano for many years at Nordstroms at the Short Hills Mall; she's a retired French teacher and she now performs some singing and piano gigs. Welcome, Joan!



When the Board got down to business, elections were held, resulting in (left to right) Mike Katz's moving into the role of President; Stew Schiffer, Executive Vice President (replacing Andi Tyson who now retires from Board — "It was a lot of work and a lot of fun"); Larissa Rozenfeld becomes Treasurer; Al Parmet stays on as Recording Secretary; Sheilia Lenga remains Vice President, Publicity; Mitchell Seidel, Vice President, Music Programming; Caryl Anne McBride, Vice President, Membership.

We are working on recruiting new board members, and new volunteers; a number of candidates are considering taking on roles with the organization.

35th Anniversary
THE JAZZ ROOM
WILLIAM PATERSON
UNIVERSITY



Bucky Pizzarelli

Sunday, 4:00 p.m. • *Sittin' In*, 3:00 p.m.

2/10 **Barry Harris Quartet**

2/17 **Rufus Reid Trio**

2/24 **Bucky Pizzarelli with Ed Laub**

3/3 **Larry Harlow** with the William Paterson University Latin Jazz Ensemble directed by **Chico Mendoza**

3/10 **Toshiko Akiyoshi-Lew Tabackin Quartet**

SPECIAL EVENING PERFORMANCES

8:00 p.m. • *Sittin' In*, 7:00 p.m.

Saturday, April 6 • **Count Basie Orchestra**

Sunday, May 5 • **Joe Lovano** with the William Paterson University Jazz Orchestra directed by **David Demsey**

SHEA CENTER FOR PERFORMING ARTS

973.720.2371

WP-PRESENTS.ORG • WAYNE, NJ



Funding for the Jazz Room Series has been made possible, in part, by the New Jersey State Council on the Arts/ Department of State, a Partner Agency of the National Endowment for the Arts.

November Jazz Social

Sherrie Maricle with Tomoko Ohno and Adrian Mooring

Story and photos By Tony Mottola *Jersey Jazz* Editor

WHAM! You know from the first note that this is a drummer's gig, as Sherrie Maricle lays her stick into the iconic downbeat that opens each of the first eight bars of Nat Adderly's "Work Song." If there's any doubt, the fact that the floor is vibrating at our ringside table seals the deal. Sherrie and her kit are all in.

Pianist Tomoko Ohno is nonplussed, mixing two-fisted percussive keyboard runs and bold rolling chords that easily match the drummer's sonic enthusiasm. After a few choruses of playful improvisation the pianist returns to the head, only to come in playing Bobby Timmons's "Moanin'" — earning a surprised grin from the drummer who plays along until Tomoko returns to the original song for the close.

"Musicians often confuse those two tunes," Sherrie quips.

Today's Social at Shanghai Jazz has been advertised as partly a "drum master class" by Dr. Maricle (her doctorate is from NYU) who is an enthusiastic music educator. But, while there are probably a few drummers in the audience (former *Jersey Jazz* editor Don Robertson has positioned himself where he can see Sherrie's hands at work), most of the large audience is more ready for "Drums for Dummies."

Sherrie is happy to accommodate. The biggest invention in drumming ever, she tells us, was the bass drum foot pedal, which first appeared in 1890. The innovation soon led to the development of the drum kit or "trap set" (for contraptions) — pioneered in New Orleans by drummer Dee Dee Chandler — and ultimately consisting of snare and bass drums, high-hat and hanging



cymbals, and one or more tom-toms. Economics was the mother of the kit's invention, as it allowed one drummer to do what had previously been a job for three or more musicians, and the setup was quickly embraced by the era's newly developing jazz bands.

So much for the hardware; it's time to learn about tempo, namely some Latin beats, starting with bossa nova. Sherrie sits on a stool tapping the two-bar, five-beat swaying rhythm on her thighs, encouraging her "students" to follow her lead. Once we have it going, Sherrie slides behind the drums as Tomoko eases into Jobim's "Wave" and we see how it all fits together, playing along on our lap drums.

We move on to samba — a similar beat to bossa nova but a faster tempo — it is the

music of dancers and street bands at Carnival in Rio. The trio demonstrates with Joao Gilberto's "So Danco Samba" with Tomoko dancing quickly over the keys and closing with a very large smile. "I love that tune. Samba makes me happy," she explains.

As long as we're dancing we may as well mambo. Sherrie demonstrates the beat, based on the Afro-Cuban clave, in hand claps and then joins the trio to sizzle through Dizzy Gillespie's pulsating "Manteca." School's out for now and the group closes the first set with Neil Hefti's drummer-friendly "Cute."

A brief break offers time to socialize and raffle two sets of tickets to an upcoming Claudio Roditi show at Luna Stage. Then we're back in class, briefly, as Sherrie tries to help us get the hang of simultaneously



doing something different with both hands and feet. Results are mixed.

During Q&A some noteworthy drummers are discussed. Some are lesser known. Mr. Robertson asks about Shadow Wilson and Sherrie raises her eyebrows, “Are you a drummer? You know a little too much, mister.” Others are icons. Gene Krupa, she opines, took the drummer from the back of the band to the role of soloist. Elaborating, she says he performed “one of the most historic beats in the history of the world, where when people hear it they know what it is — you can hear the melody.” She demonstrates and, predictably, we all instantly recognize “Sing, Sing, Sing.”

A mention of Art Blakey prompts a bravura performance of “Caravan,” its Afro-Cuban beat eventually giving way to bop and then swing, with the impish Tomoko Ohno reprising “The Work Song” and quoting the theme from *The Odd Couple*.

Even drummers run out of time. Sherrie selects “a song I love” for her last number, and the hard-swinging drummer closes easy with delicate brushwork on a gentle run through “Just Squeeze Me.”



Before the afternoon’s musical performance former NJJS president Laura Hull presented a scholarship to William Paterson University student PJ Rasmussen in memory of the late guitarist Lenny Argese. The scholarship is funded by proceeds from the CD *Supper Club*, the New Jersey guitarist’s last recording, a collection of live performances with vocalist Hull made at Richie Cecere’s Supper Club in Montclair in 2009. P.J. sat in with Sherrie Maricle’s trio performing Sonny Rollins’s “Oleo.”





End of an Era

It is with the deepest sorrow that we bid farewell to our dear *Jersey Jazz* colleague and longtime companion, Chickie, known on these pages as Chickie the Jazz Dog. She left us unexpectedly on December 5, after a heart condition suddenly worsened. Chickie was a lot smarter than the rest of us and we relied on her to run this show. A recent walk to the neighborhood mailbox among the late-autumn leaves, the first without our friend, left us feeling quite unmoored. Chickie did her thing to the end, and did not suffer. We carry on in her honor, with an empty place in our hearts. **JJ**

Photo 2010 Tony Mottola

What's New?

Members new and renewed

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

Renewed Members

Mr. & Mrs. Douglas G. Baird, Wayne, NJ
Mr. Larry Beck, New City, NY
Mr. & Mrs. John Bell, Gettysburg, PA
Ms. Elsa Blum, Rehoboth Beach, DE *
Mr. & Mrs. C. Graham Burton, Ridgefield, CT
Mr. Robert Chamberlin, Glen Ridge, NJ
Mr. Mark Clemente, Glen Rock, NJ
Ms. Beverly DeGraaf, Morristown, NJ
Mr. & Mrs. Edward J. Delanoy, Martinsville, NJ
The Fayetteville Free Public Library, Fayetteville, NY
Mr. Tony Feil, Whitehouse Station, NJ
Mrs. Barbara Giordano, Green Brook, NJ
Mr. & Mrs. Jerry Gordon, Troy, NY *
Mr. Charles M. Huck, Somerville, NJ
Mr. & Mrs. Burt Hunton, Old Tappan, NJ *
The Jersey City Public Library, Jersey City, NJ
Mr. Severn P. Ker, Brookpark, OH
Mrs. Barbara Kupritz, Livingston, NJ *

Mr. Nick Lardieri, Sarasota, FL
Mr. & Mrs. David Luber, Madison, NJ *
Mr. & Mrs. Thomas D. Lucas, Trenton, NJ
Mr. & Mrs. Joseph Maag, Parsippany, NJ
Jack May, Montclair, NJ
Mr. & Mrs. Richard H. Miller, New York, NY
Mr. & Mrs. Nathaniel H. Morison, III, Middleburg, VA
Mr. & Mrs. William F. Murray, West Hartford, CT
Mr. & Mrs. Jerry Orleman, Brick, NJ
Mr. John S. Shaw, Wyckoff, NJ
Dr. & Mrs. Robert Siegel, Lafayette, NJ
Terrence Smith, Livingston, NJ
Mr. Andrew J. Sordoni III, Forty Fort, PA
Mr. & Mrs. Tom Stemmler, Piscataway, NJ
Mr. & Mrs. B. & H. Strauss, Bay Harbor, FL
Mr. David Voorhees, Hopewell, NJ
Mr. & Mrs. William Weisberg, Fort Lee, NJ
Mr. Robert A. Wissow, South Plainfield, NJ

New Members

Casper De Fiore, Urbana, MD
Sandra Evans, Wilmington, NC
Cynthia Holiday, Fort Lee, NJ
Jane Kalfus, Fair Lawn, NJ
Julio Merron, Penn Valley, PA
Mr. & Mrs. Robert and Linda Semler, Iselin, NJ
Rosina Van Strien, Barnegat, NJ
Mr. Nickolas M. Vojnyk Jr., Old Bridge, NJ

CLARINET A LA KING!

THE Tribute to Benny Goodman



Saturday, January 26, 2013 at 8pm

**with Dan Levinson and the James Langton All-Star New York Big Band
Theatre of the Somerset County Vocational and Technical Schools
14 Vogt Drive, Bridgewater, NJ**

Co-sponsored by the New Jersey Jazz Society and Jazz in Bridgewater

***Come celebrate the 75th anniversary of Benny Goodman's famous 1938
Carnegie Hall concert that helped define the Swing Era.***

To purchase tickets, please contact:

Business & Education Alliance, Inc./SC Vo-Tech Foundation

908-237-1238 or partnership2000@embargmail.com (incl. Mastercard/Visa info on e-mail)

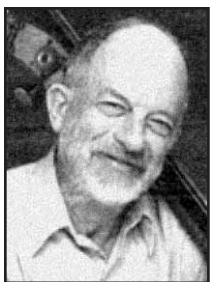
Ticket prices before January 12: \$25 (front), \$20 (upper); afterwards, \$30 / \$25

To purchase by mail, state # of tickets & send checks to:

SC Vo-Tech Foundation, P.O. Box 6124, Bridgewater, NJ 08807

Please make checks payable to: SC Vo-Tech Foundation

Proceeds benefit the Somerset County Vocational-Technical Schools



From the Crow's Nest

By Bill Crow

Another dear old friend left us recently. On September 27, a heart attack took away the trombonist Eddie Bert, who I first heard on Stan Kenton's band, and who was one of the first musicians I met when I came to live in New York in 1950. We shared the bandstand on countless rehearsal bands, benefits, club dates, jazz clubs and record dates, and for several years performed together at the Brass Conference. We started out playing that event as Eddie's quintet, then just as a quartet with Eddie and a rhythm section, then as a pianoless trio, and finally, the last time around,

just Eddie and me. The very last time I played with him, at a tribute Harvey Kaiser recently arranged for him upstate, he was suffering from the after-effects of a stroke that left him partly paralyzed. He had difficulty speaking, but still managed to play a little, and seemed delighted to be on the bandstand with friends one last time.

Back during his busiest years, Eddie's daughters wanted to have a surprise party for Eddie and his wife Mollie on one of their wedding anniversaries, but they knew Eddie would most likely be working on any given

weekend, so they had one of his musician friends hire him for a club date at the catering hall where the party was to be held. The party began at five, and they told Eddie the gig began at six. In those days Mollie went to all of Eddie's gigs with him, and they arrived half an hour before the gig to find the party in full swing and the band playing. Eddie ran to the bandstand, thinking he had made

a mistake about the starting time. When he found out the party was for him and Mollie, he was delighted, but he later told me ruefully, "It's a nice party, but I was sorry to miss out on the gig!"

Eddie once told me about his earliest days as a trombonist. He grew up in Yonkers, had started out playing the alto horn in school, and had begun learning the trombone. By the age of 16, he had fallen in love with the Basie band, and wanted to study with Benny Morton, so when he heard that the band was going into the Famous Door on 52nd Street in the summer of 1938, he went there and hung out in front of the club. The band was rehearsing there for a record date, and when Morton showed up, Eddie accosted him and asked if he would take him as a pupil. Morton said, "Well, I've got this rehearsal...come on in and wait until it's over, and we'll talk." So young Eddie, with stars in his eyes, got to hear and meet the whole Basie band, including his idol, Lester Young. And the last time I played with him, I noticed that he still was using a metal straight mute that another Basie trombonist, Dickie Wells, had made for him, by driving dozens of little holes in it with a hammer and nail. **J**

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.

LauRio Jazz

Featuring
The swinging songs of Broadway



Laura Hull



Rio Clemente



Ed Wise



Brooks Tegler

For free artists information package with DVDs contact:

John & Virginia Bell *ARTIST ADVOCATES*
50 Palace Drive, Gettysburg, PA 17325
Phone: 717-334-6336 E-mail: vjbell50@comcast.net

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.



Guitarist Monroe Quinn at NJJS Jazz Social on January 20

Monroe Quinn began playing professionally at age 13 and he studied for more than 10 years with jazz guitar great Remo Palmier. Palmier, who recorded with many well-known artists, including Charlie Parker and Sarah Vaughan, described Quinn as “a musician of integrity and dedication...he has a decided talent for writing a melodic jazz line that lasts.”

At Shanghai Jazz Monroe will perform selections from his latest CD, *On Riverside Drive*, a collection of deftly composed original tunes played on electric, acoustic and 12-string guitars that display his mastery of a wide range of musical styles. This promises to be a show that will delight fans of solo guitar and beautifully arranged jazz music. Showtime is 3 PM. No cover for NJJS members, \$10 cover for the general public with a \$10 food/beverage minimum for all guests.

You can see several full-length videos of solo performances by the guitarist at www.monroequinn.com.



JAZZ TRIVIA ANSWERS

questions on page 4



1. Toshiko Akiyoshi
2. Marian McPartland
3. Toots Thielemans
4. George Avakian

5. Annie Ross
6. Paquito d’Rivera
7. Dan Morgenstern
8. Candido Camero

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

A Trio of Benny Goodman Anniversary Celebrations

In January of 1938, Benny Goodman made history by introducing jazz and swing music to a tuxedo-clad crowd at a packed Carnegie Hall. The New Jersey Jazz Society celebrated the 50th anniversary by bringing an all-star band to Carnegie Hall itself, once again selling out the room. For the 75th anniversary, we are being given three "local" choices for this celebration, and they are not mutually exclusive. If you're willing to drive a bit, you can take in all three...for somewhat less than a Carnegie Hall visit!

Tuesday, January 15 — The Bickford Jazz Showcase has invited the **Midiri Brothers** for their celebration of this momentous anniversary. Clarinetist **Joe Midiri** will be front and center, flanked by brother **Paul Midiri** (vibes, possibly trombone), **Pat Mercuri** (guitar), **Ed Wise** (string bass) and **Jimmy Lawlor** (drums). *L.A. Jazz Magazine* urges you to "catch them whenever you can!" because they are "one of the most exciting small group swing units around today." West Coasters are just discovering the Midiris, but NJJS members already know them well. This is the

smallest of the three rooms, with only 300 seats to sell, so act quickly. Tickets and other information: (973) 971-3706.

Wednesday, January 16 — MidWeek Jazz presents **B3NNY**, with **Dan Levinson**, **Pete Anderson** and **Will Anderson** playing the clarinet parts in harmony — on the actual anniversary date! It's hard to beat three hot clarinetists working together, and to make it particularly compelling they have invited **Mark Shane** (piano), **Matt Hoffmann** (vibes), **Kevin Dorn** (drums) and **Molly Ryan** (vocals) to join them. All three reedmen have starred in significant Goodman tributes across the country and even, in the case of Levinson, across the Atlantic. This is a fairly large room with clear sightlines and good sound, but since they let you select your reserved seats, the close-up ones will go quickly. Tickets and other information: (732) 255-0500.

Saturday, January 26 — Benny Goodman brought a stage full of top stars to Carnegie Hall, and Jazz in Bridgewater is doing the same. Clarinetist **Dan**

Levinson and vocalist **Molly Ryan** are with **James Langton's New York All Stars**, presenting a big band celebration of this landmark concert. The term "all stars" is taken seriously in this case. Look at who is in the band: **Randy Reinhart**, **Bria Skonberg**, **Brian Pareschi** (trumpets), **Jim Fryer**, **Harvey Tibbs** (trombones), **Will Anderson**, **Pete Anderson**, **Jay Rattman**, **James Langton** (reeds), **Rossano Sportiello** (piano), **Mike Weatherly** (bass) and **Kevin Dorn** (drums). Bridgewater veterans will remember this band from the last couple of years, playing different programs, but others ought to discover them, because they don't come together very often. See their full page ad in this issue, or call (908) 237-1238 for tickets and other information.

All three are evening concerts starting at 8 PM. Weeknight concerts feature one 90-minute set, while the Saturday show will have two full sets with an intermission. All three are offering these special concerts at modest ticket prices, but they are limited in the number of tickets that can be sold. Call with your credit card in hand.

Morris Jazz

The Bickford Theater
at the Morris Museum
Morristown, NJ 07960

Tickets/Information: 973-971-3706

Joe Midiri's Benny Goodman tribute (described on this page) will be a hard act to follow, but the Bickford Jazz Showcase is in the habit of celebrating **Bucky Pizzarelli's** birthday every January. Bucky will be there on Tuesday, January 22, and based upon past experience the tickets will become hard to get as that date approaches. Reviewer George Cole observes that Bucky "moves effortlessly from the daunting format of the solo guitar to playing solid, swinging rhythm and single string solos." In a professional career that spans six decades, he has displayed his seven-string mastery all over the world, and still keeps up a grueling travel schedule as he approaches age 87, with over 200 gigs a year to fulfill. His friend and student, **Ed Laub**, will be at his side, playing second guitar, as we celebrate once again with this jazz icon.

Just one concert in February, but it's a truly fun evening, our annual **St. Valentine's Day Massacre**. The musicians look forward to this one, because it's



Dan Levinson

a chance to get together with respected musical friends and stretch out with a loosely structured show. **Herb Gardner** has assembled the band for a decade or so,

playing trombone or piano as needed. The stellar group he's drafted for February 11 includes **Barry Bryson** (trumpet with Swing Street and Dixie Rascals), **Joe Licari** (clarinet), **James Chirillo** (guitar), **Mike Weatherly** (bass) and **Robbie Scott** (drums). **Abbie Gardner** takes a break from Red Molly to sing with the band. Come out, watch them jam, and see why this has become a fixture on the Bickford calendar.

Another feature fans look forward to is the **Big Bix Beiderbecke Birthday Bash**, because the music of this early jazz cornetist not only shaped the way solos were played but is still enjoyable today. This year's celebration is on March 11, and

we are especially happy to see that **Mike Davis** will play the all-important cornet parts. You probably saw Mike working with Emily Asher's group at JazzFest, and he's been part of several significant NJ events since then. Filling out the band are **Dan Levinson** (reeds), **Mark Shane** (piano), **Brian Nalepka** (bass) and **Kevin Dorn** (drums).

The Jazz Lobsters — 18 pieces strong — reconvene at the Bickford on March 18. They're going to record the concert, so you know the program will be a strong one. This is the most popular big band in the region, and for good reason. They play a broad assortment of material from the



Bucky Pizzarelli

Swing Era into the post-war period, with a roster that makes other bands envious. Their concerts are always a blast.

Coming later are groups led by **Randy Reinhart**, **Gordon Webster** and **Frank Vignola**, with more being booked all the time.

Jazz For Shore


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

Tickets/Information: 732-255-0500

The January program for MidWeek Jazz is devoted entirely to the Benny Goodman tribute (described on this page), but **Geoff Gallante** follows closely on Wednesday, February 6. Those who don't know Geoff are in for a big surprise. He's clearly younger than any of the music he plays, yet he knows a lot of tunes from the 1920s and 30s, hits the notes on his trumpet with perfect pitch, and can innovate and improvise with the best of them.

First introduced to this audience as a guest with Al Harrison's band, the young horn player is now drawing substantial audiences of his own. He's added cornet and flugelhorn to his arsenal, and might even play a bit of piano too, giving the rest of his fine trio a break in the middle of the evening. Bring youngsters in your family to this concert and you will inspire them to work towards similar achievements. Also, it might keep Geoff from being the youngest person in the room!

Tom Roberts is a nationally known hot piano player who has visited MidWeek Jazz before, most recently with European clarinetist **Susanne Ortner-Roberts**. The two are based in Pittsburgh, so they don't get to the Garden State that often, but they've developed an interesting repertoire that runs the gamut from ragtime, early jazz and swing through some diverse material not often heard here, including a bit of Klezmer. Reviewers call Tom "a wizard" and his playing "breathtaking," while a German writer (they tour everywhere!) labeled Susanne "a musician par excellence, who is capable to move you deeply," as best we can translate it. The pair will return to MidWeek Jazz on March 6.

These attractions are followed in the coming months by the **Midiri Brothers**, **Bucky Pizzarelli**, **Aaron Weinstein**, a hot NYC group called **Baby Soda** and the return of **Fête Manouche**, playing Gypsy Jazz. Tickets are on sale for all of them now. 

'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. Financial support for the Roundtable is provided by the Rosalind & Alfred Berger Foundation.

■ January 23: A History of Jazz Marketing, by Steven Pond

Dr. Pond, professor at Cornell, will discuss such topics as how the CD reissue business affected emerging performers, and how the Internet seems to be affecting live/recording career strategies.

■ February 13: The Loft Jazz Era, by Brent Hayes Edwards

Professor Brent Hayes Edwards of the Center for Jazz Studies at Columbia University offers a multi-media presentation on "loft jazz," the network of musician-run performances spaces that flourished in downtown Manhattan in the 1970s, drawing on extensive archives of unreleased concert recordings and photographs.

■ March 6: The issues of European jazz, by Heli Reimann

Heli Reimann is a PhD fellow and researcher at the University of Helsinki, Finland, and a saxophonist. She will speak about the experience of jazz under the former Communist regimes of her native Estonia, and other topics of interest relating to European jazz, along with relevant recordings.

■ April 17: Experimental Jazz Composers, by Ben Bierman

John Benson Brooks, George Handy, and other now-forgotten composers of the 1950s wrote fascinating and forward-thinking pieces for such soloists as Cannonball Adderley, Zoot Sims, and Art Farmer. Dr. Bierman will present audio of these pieces with his own insightful analyses. Ben Bierman is professor of music at John Jay College in Manhattan, after years of touring and recording as a freelance trumpeter with noted groups in a variety of genres. He is also an active composer.

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.

■ March 12: Akua Dixon, cellist

Akua Dixon is a native of New York City. A graduate of the High School of Performing Arts, she studied cello with Benar Heifetz and composition with Rudolf Schramm. Akua studied bass concepts with Reggie Workman and Jazz Practice Techniques with Jimmy Owens, at the Collective Black Artists Institution of Education. She is the 1998 recipient of "The African American Classical Music Award," given by the Northern New Jersey Spelman Alumnae Association. Among the many noted artists she has performed with a few are: Duke Ellington, Lionel Hampton, Max Roach, Betty Carter, Ray Charles, Tony Bennett, etc. She has been engaged at many Broadway shows, including: *Doonesbury*, *Barnum*, *Cats*, and *Dreamgirls*.

Akua performs nationally and internationally at concert halls and colleges, public schools and libraries; at jazz festivals in Chicago, Hawaii, Berlin, St. Lucia, Tri-Sea, North Sea, Pori, Saalfelden, Jamaica, Puerto Rico, Martinique, Guadeloupe, and San Diego, etc. Her music for string quartet has been featured on an eight country, 26 concert tour of Europe and Scandinavia.

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.

■ **December 30:** Picks of the Year, Part 1: Host Dan Morgenstern (with input from Archives co-hosts) offers personal best recordings of 2012.

free
roundtables

free
concerts

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

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

Basking Ridge

BAMBOO GRILLE
185 Madisonville Rd. 07920
908-766-9499

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

Bridgewater

THEATER OF SOMERSET COUNTY VO-TECH
14 Vogt Dr., 08807
908-526-8900

Cape May

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

MAD BATTER

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

BOILER ROOM, CONGRESS HALL

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

MERION INN

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

Closter

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

Cranbury

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

Cranford

TONY'S CAFE
21 N. Union Av., 07016
908-272-2874

Cresskill

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

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.xrroads.com
Jam Session Tuesday 8:30 PM

Glen Rock

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

Hackensack

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

ITALIAN BISTRO
441 Raritan Ave., 08904
732-640-1959

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

MOORE'S LOUNGE (BILL & RUTH'S)

189 Monticello Ave., 07304
201-332-4309

Lincroft

BROOKDALE COMMUNITY COLLEGE
765 Newman 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 Edger 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.artsmplewood.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

Moorestown

ST. MATTHEW LUTHERAN CHURCH
318 Chester Ave.
856-234-5147
Tri-State Jazz Society
usual venue
www.tristatejazz.org
Some Sundays 2:00 PM

Morristown

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

18 Washington St.
973-540-9601
www.famishedfrog.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

IDEAL LOUNGE

219 fellinghuysen ave., 07107
973-824-9308

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

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.

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

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

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

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

Newfield

LAKE HOUSE RESTAURANT
611 Taylor Pl., 08344
856-694-5700

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

STONE 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
590 Hulfish St.
609-252-9680
NO COVER
www.terramomo.com/
restaurant/mediterr

SALT CREEK GRILLE
1 Rockingham Row,
Forrestal Village
609-419-4200
www.saltcreekguille.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

SALEM GARDEN
2 Bridge Ave., 07701
732-224-1233

Riverton

THE PORCH CLUB
213Howard St.
856-234-5147
Tri-State Jazz Society
occasional venue
www.tristatejazz.org
Some Sundays 2:00 PM

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://nbjip.org or 732.640.0001
for dates/times

Somerville

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

South Brunswick

JAZZ CAFÉ
South Brunswick (Dayton)
Municipal Complex
540 Ridge Road
732-329-4000 ext. 7635
www.arts@sbtnj.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.latavolacucinanj.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

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.

SALEM ROADHOUSE CAFE
(Townley Presbyterian Church)
829 Salem Rd., 07083
908-686-1028

VAN GOGH'S EAR CAFÉ
1017 Stuyvesant Ave.
908-810-1844
www.vangoghsearcafe.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

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

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

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

Westwood

BIBIZ LOUNGE
284 Center Ave., 07675
201-722-8600

Wood Ridge

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

The Name Dropper

Recommendations may be sent to editor@njjs.org.

KATHY KOSINS "To The Ladies of Cool" at Centenary College, Hackettstown, 1/19.

CARRIE JACKSON & THE IRON CITY BAND at Trumpets, Montclair, 1/5.

GREG ABATE QUARTET w/ MARK SOSKIN (piano), **HARVIE S** (bass) and **STEVE JOHNS** (drums) at Puffin Cultural Center, Teaneck, 1/26.

HIGHLIGHTS IN JAZZ 1/3: Early Jazz Fest. **VINCE GIORDANO & THE NIGHTHAWKS, JONATHAN BATISTE AND HIS NEW ORLEANS STAY HUMAN BAND**, Ms. Vinnie Knight, Special Guest 91-yr-old Sol Yaged 2/14: 40th Anniversary Gala Feat. **BARBARA CARROLL, JAY LEONHART, BRIA SKONBERG, KEN PEPOWSKI, HARLEM BLUES AND JAZZ BAND, JOEY MORANT,**

Fred Staton, Art Baron, Zeke Mullins, Jackie Williams, Bill Wurtzel, and Michael Max Fleming. Special guests include pianist Ehud Asherie, Steven Frieder and current Basie Band drummer Marion Felder.

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



Also visit Andy McDonough's njjazzlist.com



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

**Time Value Material
 Deliver Promptly**

PERIODICALS
 Postage PAID at
 West Caldwell, NJ
 and additional
 mailing offices

Send all address changes
 to the address above

RETURN SERVICE REQUESTED

BLUE NOTE | PRESTIGE | RIVERSIDE | MOSAIC | MANY MORE

WE make SELLING your LPs, CDs & DVDs EASY!

Visit us online at PREX.com/sell
 Call us at 609-921-0881



**140,000 Titles in Stock!
 Thousands of Jazz & Swing
 CDs & LPs Priced Under \$5.00**

HIGH PRICES PAID SINCE 1980



WE BUY

**Jazz • Bebop • Soul
 Rock • Blues • Classical
 DVDs & Much More**

**NO COLLECTION
 TOO LARGE**



20 South Tulane Street • Princeton, NJ 08542 • 609-921-0881 • www.PREX.com • info@prex.com