

JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 41 • Issue 03
March 2013

GENERATIONS OF JAZZ *NJJS Celebrates Four Decades*



Warren Vaché, right, gets a rise out of Bria Skonberg, left, as Nicki Parrott listens backstage at the New Jersey Jazz Society's 40th anniversary concert in Madison, NJ. Behind them, Bob Ackerman, left, has a word with Randy Reinhart. January 27, 2013. Photo by Mitchell Seidel.

LAST CALL FOR TICKETS

PEE WEE STOMP
March 3

Birchwood Manor
Whippany, NJ

See page 5 for details.

Twenty-three All-Star jazz musicians took to the stage at the Dorothy Young Center for the Arts at Drew University on January 27 in a joyous jam session to celebrate NJJS's 40th anniversary and raise funds for the Society's jazz scholarship programs. SEE PAGES 2, 26–29.

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Prez Sez

By Mike Katz President, NJJS

This past weekend (January 26 and 27) was a great one for jazz here in the Garden State!

On Saturday night, Jackie Wetcher and I and other NJJS Board members attended the annual **Benny Goodman concert at the Somerset County Vo-Tech School in Bridgewater**. This is a yearly event put on to benefit the educational foundation which supports the school. This year, it commemorated the 75th anniversary of the seminal Benny Goodman Orchestra concert at Carnegie Hall on January 16, 1938. The program featured the James Langton New York All Stars Orchestra, which last fall also presented a Glenn Miller tribute program at the same venue. The 13-piece band included several NJJS favorites, including Kevin Dorn, Jim Fryer, Dan Levinson, Randy Reinhart, Bria Skonberg and Rossano Sportiello, several of whom the next day participated in our 40th anniversary jam, more about which will follow in a moment.

As almost always is the case with Goodman concerts, the program began with "Let's Dance" and ended with a downsized (presumably due to time constraints) version of "Sing, Sing, Sing" and "Goodbye." It included such Goodman staples as "Bugle Call Rag," "Bei Mir Bist Du Schön," "Don't Be That Way" and "And the Angels Sing," and some less commonly heard songs like "Vieni Vieni, Vieni," with an arrangement by Dan Levinson for four clarinets, and a Goodman version of "In the Mood." A

good-sized crowd clearly enjoyed the concert. Dan did his best to overcome a case of laryngitis, leaving the announcing chores mostly to Jim Langton, but obviously it had no effect on his clarinet playing.

■ Closer to home, on Sunday we celebrated NJJS's 40th anniversary of its founding in 1972 with a jam at the Dorothy Young Performing Arts Center at Drew University. A nearly full house of almost 400 — including founding member Al Kuehn and Chuck Slate, the musician whose Hillside Inn performances inspired the creation of a jazz society — enjoyed four half-hour sets of terrific jazz, followed by a wine and cheese reception which included a display of NJJS memorabilia including posters, advertisements of vintage concerts and scrapbooks and albums with many photographs of musicians who were favorites of the membership over the past 40 years. I want to thank the many folks who worked so hard to make this event a tremendous success, not only musically, but also financially for the Association. The final numbers are not yet in, but I can say at this point that we will have raised nearly \$10,000 from this event, which is intended to benefit our educational and scholarship programs, mainly Generations of Jazz for school and community groups and the Pee Wee Russell Scholarships awarded annually at the Stomp to New Jersey college jazz performance majors.

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 Chathams. 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 47 for details!

Special thanks to past president Frank Mulvaney, who conceived this project and spent countless hours designing the program, recruiting the musicians, and doing nearly single-handedly the many other things needed to insure a successful event. Unfortunately, in late December, Frank underwent emergency heart surgery while visiting family in California, and was unable to travel back east to attend the program. I can report that Frank is doing very well and was extremely gratified to hear of the success of the program. Also to be singled out for special thanks is our past president, Joe Lang, who emceed the program with the alacrity and aplomb he always brings to such occasions.

I would like to thank all the musicians who donated their time to perform at the event without remuneration, and especially our four leaders, multi-reedist Bob Ackerman, trombonist Emily Asher, trumpeter and vocalist Bria Skonberg and cornetist Warren Vaché, who worked with the other

musicians in their groups to insure an outstanding performance by each one. Kudos also to all the other musicians who participated (in order of appearance): Nancy Nelson (vocals), Pete and Will Anderson (reeds), Norman Simmons (piano), Jon Burr (bass), Jackie Williams (drums), Pam Purvis (vocals), Randy Reinhart (cornet), Tomoko Ohno (piano), Winard Harper (drums), Dan Levinson (reeds), Rio Clemente (piano), Nicki Parrott (bass and vocals) Roseanna Vitro (vocals), James Chirillo (guitar), Tom Artin (trombone) and Sherrie Maricle (drums). Also, pianist Billy Test and Adam Lomeo on guitar, recent graduates of the William Paterson University jazz studies program, who provided the post-concert music in the rotunda, during which Bob Ackerman on flute and young Geoff Gallante on trumpet, sat in. What an all-star group!! Thank you one and all!

Also a shout-out to singer Marlene Ver Planck, who was scheduled to be with

us, but unfortunately, with great disappointment, had to bow out due to a severe case of inflamed vocal cords. Marlene, we hope that as you read this, you are doing better and will be ready for your annual Britain tour.

Finally, thanks to all the Board members and others who participated in the logistics of running the affair, handling tickets, membership, CD sales, memorabilia and food and beverages for the musicians and attendees, including Kate Casano, Cynthia Feketie, Sandy Josephson, Linda Lobdell, Caryl Anne McBride, James Pansulla, Tom Salvas, Stew Schiffer, Mitchell Seidel, Don Jay Smith, Frank Sole (whose friends Bernie and Marsha did a lot of the schlepping), Marcia Steinberg, and Jackie Wetcher. We couldn't have done it without you! If I have left anyone out I sincerely apologize.

Now that the anniversary is history, on to the Stomp! 

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.

Sunday March 3

PEE WEE RUSSELL
MEMORIAL STOMP
Birchwood Manor
Whippany
NOON – 5 PM

see ad p 5

Sunday March 17

JAZZ SOCIAL
Loren Schoenberg: Artistic director of the National Jazz Museum in Harlem, has led a big band, worked as assistant to Benny Goodman and has his own career as a jazz musician. He has won Grammys for his liner notes.
Shanghai Jazz
245 Main St. Madison, 3 PM

Thursday March 28

FREE FILM
Ella Fitzgerald: documentary
Library of the Chathams
214 Main Street
Chatham 7PM

Sunday April 14

CO-PRODUCED CONCERT
Diva Jazz Orchestra
Mayo Performing
Arts Center
Morristown
3 PM

NJJS Calendar

Jazz Trivia

By O. Howie Ponder



Now It Can Be Told

The sad news of Don McKenzie's death, covered elsewhere in this issue, allows us to lift the veil on a long time *Jersey Jazz* tradition; the identity of O. Howie Ponder. Several people have worn the OHP mantle since the Jazz Trivia column began in 1985 and yet who was actually composing those devilish questions was never made public. Any information about Howie was strictly controlled by the Editor. Now we can tell you that Don McKenzie was the creator of Howie and served in that capacity for over 20 years. The incumbent, Howie II, if you will, is known to more people — particularly on the *Jersey Jazz* staff — but he's not all that forthcoming, otherwise.

In memory of Don, here is his very first Jazz Trivia column from the January, 1985, issue of *Jersey Jazz*:

With this issue we introduce something which hopefully may become a regular feature in Jersey Jazz. It is designed to give you an opportunity to fairly test your memory of the myriad of relatively unimportant details that are part of the history and lore of this art form we call jazz. The challenge to us will be to come up with information which, if not known, will at least be considered interesting by our readers. (It is easy to ask who played the drums on some obscure record, but who cares?)

Recognizing that a cross section of our readership would reveal a wide variance in the store of knowledge and degree of memory you possess, we expect that some will come up with most (but not all) of the answers; others will find the questions difficult. If you think you have better ones, and are willing to share them, contributions will be accepted. If on the other hand you're going to criticize the questions or challenge the answers, you may find yourself writing the column next month!

1. What instrument was Bobby Hackett hired to play in the Glenn Miller orchestra?
2. Taking the title for a number from the place where the band is playing is common ("Apex Blues," "Glen Island Special," "Reinsweber Rag," etc.) Where did Muggsy Spanier get the name for "Relaxin' At The Touro"?
3. What instrument did Johnny Guarnieri play in Artie Shaw's Gramercy 5?
4. Who was Shoeless John Jackson?
5. What happened July 4, 1900 that was noteworthy (besides the first Fourth of July celebration of the century)?

(answers on page 47)

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

NJJS Offers 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, NJJS, c/o Larissa Rozenfeld, PO Box 232, Madison, NJ 07940.

JJ

MARLENE VERPLANCK

Surprise me somewhere!

March in the UK!



IN CASE YOU HAPPEN TO BE TRAVELING, HERE'S THE UK SCHEDULE FOR MARCH.

3/1: The Cinnamon Club, The Firs, Bowdon, Altrincham, Cheshire, WA 14 2QW. Reservations a must.

3/2: The Drill Hall in Lincoln. Tel: 01522 873 894

3/5: Oaklands Hotel 87 Yarmouth Road Norwich NR70HH.

3/7: The New Boathouse @ Broxbourne

3/8: The Verdict. Tel: 01273 674 847

3/10: The Stables, Wavendon, Milton Keynes. Tel: 01908 280 800

3/13: The Stamford Club, Clee Road Grimsby, North Lincolnshire. www.grimsbyjazz.com

3/15: Fleece Jazz, Stoke by Nayland Hotel. Tel: 01787 211 865

3/16: The Verdict, 1273 674 874

3/17: Ronnie Scott's, 47 Frith St. London. Tel: 0207 439 0747

3/19: Treorchy Rugby Club, Lower Regent St., Wales 01443 436 813

3/20: Swansea Jazzland, St. James Society, Tel: 07802 912 789

3/22: Sylvia Gentil's Studio, Delft, Holland

3/24: John Ruddick's, Midland Youth Jazz Orchestra, Birmingham.UK

3/25: The Kings Head, Bexley High St., Bexley, Kent UK Tel: 0208 467 1350

Save the date for this SPECIAL EVENT September 28, 2013: DON'T MISS THIS ONE! Marlene VerPlanck Meets The Saxes! Harry Allen with the sax all stars, plus The Diva Jazz Trio, will recreate Billy's perfect arrangements from her award winning Saxomania cd. At The Berrie Center, Ramapo College, just off Rt. 17, 505 Ramapo Valley Rd., in Mahwah, NJ. For tickets, tel: 201 684 7844 or on line at tickets@ramapo.edu

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



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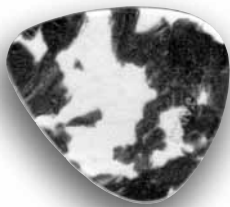
Advance: Members \$25, Non-Members \$30; **At the Door:** Members \$35, Non-Members \$40
Students with current i.d. \$10 (in advance or at the door)

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.

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get one free admission. Book early for best results. By phone only: 908-273-7827.

To order, or for directions and more information,
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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.



The Editor's Pick

By **Tony Mottola**
Jersey Jazz Editor

NJPAC Presents *Jazz on a Summer's Day*

The New Jersey Performing Arts Center is providing a rare opportunity to view a theatrical showing of the landmark documentary film *Jazz on a Summer's Day* as part of its film concert series hosted by author, journalist and filmmaker Nelson George. Directed by advertising and fashion photographer Bert Stern and Aram Avakian, the film chronicles the 1958 Newport Jazz Festival with an easygoing grace and simplicity that eschews the usual conventions of a spoken narrative or explanatory subtitles and lets its story unfold at its own leisurely pace. As the music plays, the camera often turns a wandering eye to the white-sailed 12-meter sailboats participating in The Americas Cup race trials on nearby Narraganset Bay. Only the boats are in a hurry here.

There has always been some controversy about performers not included in the film — notably the Miles Davis sextet whose lineup, including Cannonball Adderley, John Coltrane and Bill Evans, would record the iconic album *Kind of Blue* eight months later — but the performers who are presented are hard to quibble with. Among them are Thelonious Monk, Gerry Mulligan, Louis Armstrong (with Jack Teagarden and Bobby Hackett), Dinah Washington, George Shearing and Chico Hamilton. Not to mention the show stealing Anita O'Day — looking every bit the Stern high fashion model in her white gloves, wide brimmed hat and translucent high heel shoes as she blazes through "Sweet Georgia Brown" and "Tea for Two."

Considered a template for the modern concert documentary, *Jazz on a Summer's Day* is the progenitor of many later films, including *Monterey Pop* and *Woodstock*, and was selected for preservation in the United States National Film Registry by the Library of Congress in 1999. The showing at NJPAC's Victoria Theater at 7 PM on May 7 will be followed by a panel discussion by Stanley Crouch, Jimmy Cobb, Bill Charlap, Woody Shaw III.



PHOTO CORRECTION

Due to a production error, this photo did not appear next to its caption in our February 2013 story on the Dorthaan's Place Jazz Brunch series at NJPAC. In the photo, series music coordinator Dorthaan Kirk (center) poses with NJPAC CEO John Schreiber and pianist John Di Martino at Nico Bar + Kitchen on December 16. Photo by Tony Graves.

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, c/o Larissa Rozenfeld, PO Box 232, Madison, NJ 07940; please indicate size and issue. Contact art@njjs.org or 201-306-2769 for technical information and to submit ads.

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

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

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Big Band in the Sky

By Sanford Josephson

■ **Sir Richard Rodney Bennett, 76, composer and pianist, March 29, 1936, Broadstairs, Kent, England — December 24, 2012, New York City.**

Bennett was described in an obituary in *The (London) Telegraph* as someone “whose output ranged from the popular to the populist, from film scores to the avant-garde and from the neo-classical to the idiom of jazz and many variations thereon.” He wrote several symphonies, concertos, operas and chamber music works, but he was also a talented jazz pianist and singer and wrote three Oscar-nominated film scores — *Far From the Madding Crowd*, *Nicholas and Alexandra* and *Murder on the Orient Express*.

After moving to New York from London in 1979, Bennett strongly identified with the American Songbook composers and became well known as an accompanist for several jazz and cabaret singers. One of his frequent collaborators was the British vocalist Claire Martin, who told *Jersey Jazz* that Bennett “loved jazz and singers. His favorite vocalists were Chris Connor, Shirley Horn and Carmen McRae. He had a deep understanding of harmony and loved songs, especially the verses, which he excelled in knowing. I was privileged to work with Richard for the last 15 years. He opened many musical doors for me and introduced me to music that has enriched my life ever since. Hearing his classical and choral works over the last few weeks has only reinforced my belief that here was a truly remarkable musician who straddled two very different musical genres with style and panache.”

Los Angeles-based vocalist Pinky Winters first met Bennett when she was working with bandleader/arranger Bob Florence more than three decades ago. “He told me he loved my singing,” she told *Jersey Jazz*, “and had ‘borrowed’ my first record from



Chris Connor. That was the start. He was one of the most complete musicians I have ever known. I would visit him in New York City almost every year from the mid-'80s on, staying at his apartment, cooking together, making music together, watching trashy TV together. We started doing a yearly gig here or there in New York and missed last year's autumn gig at the Metropolitan Room due to his pneumonia. I'm so proud he chose to work with me and record with

me and be my friend.”

Minneapolis-based vocalist Maud Hixon and Bennett started an email communication last winter after he heard her recording of the Johnny Mercer-Robert Emmett Dolan song, “I'm Way Ahead of the Game.” Discovering they were both Noel Coward fans, he invited Hixon to New York last spring to see a Coward exhibition at Lincoln Center's Library for the Performing Arts. That led to a concert date at the Saint Peter's Church Midtown Jazz Series this past October. “We spent a sunny hour sharing great songs,” Hixon recalled in a tribute written on bebopified.com on January 1, 2013. The songs included, “Mercer and [Jerome] Kern's ‘I'm Old-Fashioned,’ with Richard singing Noel Coward's additional lyrics; and, of course, ‘I'm Way Ahead of the Game.’ It's hard to realize that performance was Richard's last,” she continued. “He gave me so many songs and stories, and his faith and humor and love. I already miss him terribly.”

The first of Bennett's many jazz works was written in the early 1960s when the British Broadcasting Corp. asked him to compose a classical-jazz hybrid, often referred to then as “third-stream” music. Instead, he wrote a pure jazz piece called “Jazz Calendar.” In the 1990s, he wrote a concerto for tenor saxophonist Stan Getz, who died before he

could perform it. According to Zachary Woolfe, writing in *The New York Times* (December 30, 2012), his jazz compositions “stood on their own as jazz” and yet benefited from the demanding classical education he received in the 1950s at the Royal Academy of Music in London. He once told London's *The Guardian*, “The different parts of my career seemed to take part in different rooms, albeit in the same house.”

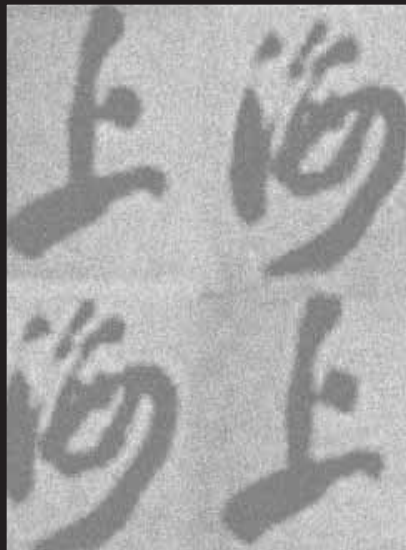
He described his film writing to *The Telegraph* as a wonderful way to hone his craft. “The subject is supplied to you,” he said. “You are writing within a certain format that will be acceptable to the boss, you have a specified length and you know what you can do and what you can't.”

Bennett helped Paul McCartney with his orchestral work, *Standing Stone*, and coached Elizabeth Taylor to sing a nursery rhyme for the 1968 movie, *Secret Ceremony*. Though he continued living in New York, he accepted a position as international chair of composition at the Royal Academy of Music in 1994. In 1995, he was named as one of the most influential gay musical figures by *Gay Times Magazine*, and in 1998 he was knighted. Prince Charles commissioned Bennett in 2005 to write “Reflection on a Scottish Folk Song” in honor of Queen Mother Elizabeth. He is survived by his sister, Meg Peacock.

■ **Ross Taggart, 45, saxophonist and pianist, November 24, 1967, Victoria, British Columbia — January 9, 2013, Vancouver, British Columbia.** Taggart had been an active player in the Vancouver area since his teenage years. While best known in Canada, he had played with some of the giants in jazz including Benny Golson, Phil Woods and Clark Terry. He was hospitalized this past fall with renal cancer, and a benefit had been held for him in late November.

New York-based trumpeter-vocalist Bria Skonberg, originally from Vancouver, never studied with Taggart, but she told *Jersey Jazz* that, “he mentored close friends of mine on saxophone and piano, nurturing them into really incredible players, and they would share with me how great of an inspiration

continued on page 10



SHANGHAI JAZZ

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and bar

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where there's no cover
and you're always
treated like a favorite
customer."

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

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

Highlights, late February/March

wed 2/20: BUCKY PIZZARELLI

fri 2/22: MARTY FOGEL

sat 2/23: NICK ROLFE

sun 2/24: EDDIE MONTEIRO

wed 2/27: DEREK SMITH

thu 2/28: TODD COLLINS

fri 3/1: JAY D'AMICO

sat 3/2: WINARD HARPER

sun 3/3: JOHN KORBA

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BIG BAND IN THE SKY *continued from page 8*

he was. He was universally liked and respected on the Vancouver jazz scene.”

Toronto-based trumpeter Mike Herriott played on two recordings with Taggart and posted this comment on Facebook: “We performed, recorded and toured many times over the nearly 25 years I’ve known him. He was a musician we all learned from, a friend we all laughed with and one of the most thoughtful people I’ve known.” Peter Hum, writing in the *Vancouver Sun*, on January 9, 2013, described Taggart as a “powerful and well-liked player who was equally formidable on both of his instruments.”

He is survived by his wife Sharon Minemoto, a jazz pianist; his mother Helen Taggart; a sister Nancy Taggart; a brother Roy Taggart and his wife Sandra; and several nieces and nephews.

■ **George Gruntz, 80, pianist and bandleader, June 24, 1932, Basel, Switzerland — January 10, 2013, Basel, Switzerland.** Gruntz was a major jazz figure in Switzerland, but many well-known American jazz musicians were featured as sidemen and soloists in his Concert Jazz Band, which toured extensively in Europe. Among those who played with Gruntz were trumpeters Tom Harrell and Marvin Stamm, tuba player Howard Johnson, alto saxophonist Charlie Mariano and vocalist Sheila Jordan.

Jordan, commenting on the Riffitides blog on *artsjournal.com*, called Gruntz “a wonderful musician and great friend. I did many tours with George, and he also wrote several jazz operas that I was a part of. I will always be grateful for all the faith he had in me when I had none.” Trumpeter Mike Vax, also commenting on the Riffitides blog, said, “This is a band I would have loved to play on! What a great loss to the jazz world. This was a truly creative man, and his big band was one of the best ever.”

Writing in London’s *The Guardian* on January 21, 2013, John Fordham called Gruntz “one of the few internationally acclaimed Swiss-born jazz musicians.” In the obituary, Stamm described Gruntz as “the face of Swiss jazz and a strong enough presence to gather a slew of top American

and European players into his Concert Jazz Band, many of whom returned again and again.”

He is survived by his wife Lily, a son and a daughter.

■ **Claude Nobs, 76, founder and general manager, Montreux Jazz Festival, February 8, 1936, Montreux, Switzerland — January 10, 2013, Lausanne, Switzerland.** In 1966, in preparation for the first Montreux Jazz Festival, to be held the following year, Nobs visited New York City to sign up performers. He made a cold call to Atlantic Records executive Nesuhi Ertegun, who helped him book saxophonist Charles Lloyd.


Lloyd was asked, after Nobs’s death, to write a tribute for *Le Temps*. “Once in awhile,” Lloyd wrote, “a person comes into your life whose presence and importance are so large that you do not consider them in terms of normal time or lifespan. They just always are, always were and always will be. Claude Nobs is such a person. I say IS because he will always be alive in me.”

Nobs, who had been working for the local Montreux tourist board, began producing concerts in 1964. He raised money to launch a three-day jazz festival and eventually began working full-time on what would become the Montreux Jazz Festival. A few years after it began, Nobs expanded the music to include rock, blues and other genres. So, in addition to jazz performers such as Ella Fitzgerald and Miles Davis, the festival included such artists as Bob Dylan and B.B. King. As a result, Newport Jazz Festival founder George Wein told *The New York Times* on January 11, 2013, that Nobs was, “a master promoter who had the ability to combine many approaches to music. He was Montreux even more than I was Newport.”

The initial Montreux festival attracted about 1,000 people. Today, it draws more than 200,000 people for concerts on several stages, lasting about two weeks. It is also a popular venue for live recordings, a trend started when Bill Evans recorded a Grammy Award-winning album in 1968 (*At the Montreux Jazz Festival*, Polygram, remastered, 1998).

Nobs’s death was the result of injuries suffered from a fall while cross-country skiing in Caux-sur-Montreux on Christmas Eve. A message on the Festival’s website (www.montreuxfestival.com) noted that Nobs’s death came by “surprise as if to remind us once more that in life, as in music, each great performance could be the last one, even if the show must go on.” The world of music, according to Lloyd, “became a better place because of Claude Nobs, which means the world at large became a better place because of Claude Nobs.”

No information about survivors was available, and Nobs’s body was scheduled to be cremated at a private ceremony. The 47th edition of the Montreux Jazz Festival will be held from July 5 – 20, and tributes to Nobs were planned for Montreux (in February), London and New York.

■ **A. Donald McKenzie, 88, attorney, Superior Court Judge, 1924 Schenectady, NY — December 31, 2012, Maplewood, NJ.** Donald McKenzie was a graduate of Rutgers University, where he played varsity baseball and football, and became a member of the Phi Beta Kappa Society. He graduated from the Cornell Law School and entered private law practice in Union. In 1970, he was appointed to the Union County District Court, serving as presiding judge. He was subsequently appointed to the New Jersey Superior Court, where he served until he retired in 1991. Donald McKenzie was an avid golfer and was credited with a hole-in-one on three occasions. He was a devotee of jazz throughout his life and served as vice president of the New Jersey Jazz Society in 1982 – 83. While serving on the bench, he originated *Jersey Jazz’s* trivia column under the pseudonym O. Howie Ponder. In recent years he presented a continuing series of jazz programs for the residents at the retirement community to which he moved, utilizing his vast collection of jazz music. He was predeceased by his wife of 48 years, Margaret (nee Westberg). He is survived by his daughters, Nancy Diesel and her husband Robert; Karen Robinson and her husband Mark; sons, Alan McKenzie and Yoke Phin Cheang; and companion Alice Kiehl. 

Sanford Josephson is the author of Jazz Notes: Interviews Across the Generations (Praeger/ABC-Clio). He has written extensively about jazz musicians in a variety of publications ranging from the New York Daily News to American Way magazine.

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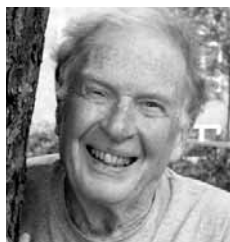


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Noteworthy

Fradley Garner International Editor *Jersey Jazz*

NEW 'SWING STREET' IN NEW ORLEANS...MUSICIAN TRAGEDIES IMPACT LISTENER REACTIONS, STUDY SHOWS...CATHERINE RUSSELL TAPPED FOR SUPERB RECORDING AWARD...'THROWBACK BANDS' DENT BEAT-HEAVY GROUPS IN LOS ANGELES

A NEW "SWING STREET"? Could be, though it's not 52nd Street in New York, where the clubs thrived in the 1930s–1950s. This one is down in N'Orleans. No, not Bourbon Street, but nearby Frenchmen Street — a two-block mecca of a dozen-plus venues made famous in the HBO series, *Treme*. "Frenchmen is as different from dear departed 52nd as New Orleans is from New York, but it's a similar stretch of musical plenty," veteran visitor **Dan Morgenstern** tells me. Seven nights a week, you can wallow in Delta sounds. "Jazz veterans such as bassist **James Singleton**, trumpeter **Kermit Ruffins**, pianist **Tom McDermott** and Swedish clarinetist **Orange Kellin** are Frenchmen mainstays," writes the state webzine <offbeat.com>. "And when it comes to a genuine icon, venerable trumpeter and vocalist **Lionel**

Ferbos, now 101 years old, usually leads the band on the final Sunday of the 'Nickel-a-Dance' series at the club Maison." But a younger set of musicians is attracting new audiences. Admission is usually free, drinks cheap. "It's wise to stick to the good local beer rather than the hard stuff, if you're planning a full evening," Dan advises, "and some places even offer a bite to eat. And this being NOLA, there's dancing when space permits." You may be asked to "make a contribution to Philip" (as in "Fill up the tip jar"). In some spots, that's the only money the players make.

TRAGEDIES IN MUSICIANS' LIVES can affect the way listeners react to their music, submits jazz historian and active musician **Mark Gridley**, whose study at four colleges was published in *Psychology Journal*, 2012. In one semester of a jazz and popular music course, 94 students listened to Charlie Parker's solo on the 1946 Dial recording of "Lover Man." Half the group knew nothing about Bird's life. The other half had read **Brian Harker's** account of the misery in that life and the unfortunate circumstances of the "Lover Man" recording session. That second half rated the saxophone solo on the recording as significantly sadder than the uninformed students rated it. The author offers a pdf file of the full article to readers who email him at <mgridley@heidelberg.edu>. This year Dr. Gridley published the 7th edition of his *Concise Guide to Jazz* and three CDs of historic recordings. The book tells how jazz originated

and is performed, what to listen for, and covers major style eras. Publisher Pearsonhighered and Amazon sell the paperback online. It's available digitally from Pearson Education's site, MySearchLab and in other formats from CourseSmart and Amazon.



Smoking Time Jazz Band at Maison on Frenchmen Street. Photo by Infrogmation of New Orleans.

THE NIGHT AFTER CATHERINE RUSSELL'S CD, *Strictly Romancin'*, was

named Vocal Album of the Year by l'Academie du Jazz in Paris, the singer took the stage January 15 at Town Hall in New York to perform at the 11th annual Nightlife Awards. There she was feted as Outstanding Jazz Performer of 2012. In a review, *The New York Times* called Russell "a great, subtle jazz-soul singer [who] squeezed the last drop of tangy juice out of 'Romance in the Dark.'" And the roses kept flying. "Cat" Russell, who thrilled

New Years Eve patrons at Shanghai Jazz in Madison, NJ, was tapped for a Bistro Award for Outstanding Recording at the 28th annual Bistro Awards Gala, March 4 at Gotham Comedy Club in New York.

DUSTBOWL REVIVAL is the name of the band of seven men in beat-up trousers mostly held up by suspenders, wide ties and vests, some wearing newsboy caps, and two women singers in flapper-style dresses. Average age maybe 27, they strum, saw and blow with a happy vengeance while beaming couples swing around the dance floor. This at a club in outlying Silver Lake that, according to *The Los Angeles Times*, "usually houses mopey indie acts and beat-heavy EDM" (electronic dance music). No musical quirk, it has counterparts across L.A. The "music-theater collective Vaud and the Villains (complete in Depression-era attire)" generate "a storm of energy and freewheeling musicality at the Fais Do-Do club midtown." A few miles away at the Gorbals downtown, another musical throwback, the Eastern European-influenced Petrojvic Blasting Company holds forth — "when the similarly idiosyncratic band Captain Jeff & His Musical Chumbuckets isn't performing there." **Zach Lupetin**, leader of the four-year-old Dustbowl Revival, said, "There's a lot of this throwback music, which is maybe because of the recession or depression fever." In the last three years, he added, "Ten bars have opened in L.A. specifically designed for that '30s feel; they want old-school bluegrass and jazz." □

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

"One of the top ten jazz albums of 2012." – Joe Lang, *Jersey Jazz Critic*



***Alone With My Dream* is a fresh new take on traditional acoustic jazz that, for the first time, combines the refined instrumental and vocal talents of Dan Levinson (clarinet, tenor sax and C-melody sax), Nicki Parrott (string bass, vocals), Bria Skonberg (trumpet, vocals) and Gordon Webster (piano). At 79½ minutes total playing time, this CD is the first release from a new indie label, JazzRules LLC.**

Produced by Jon Hill and Tom Lyons

WILL FRIEDWALD, WSJ Jazz Critic and 8-time Grammy nominee, wrote: "I have rarely enjoyed such a quartet as this one. And so I'm saying thanks a million to everyone concerned for this grandly swinging set of jazz that's blissfully free of agenda, an ambition thoroughly communicated by the opening track, Cole Porter's "It's All Right With Me." Is this swing? Traditional jazz? What we once called "Mainstream Jazz?" It doesn't matter. It's as thoroughly modern, relevant, and contemporary as any music being played today. Throughout, the four participants all seem to be saying that whatever else you might choose to call this music, it's all right with me."

JOE LANG had this to say in the October, 2012 issue of *Jersey Jazz*: "One of the special things about jazz is the ability of the good players to make their playing with compatible musicians sound more organic than spontaneous, even when they are playing together for the first time...[Dan] Levinson is among the finest and most versatile reed players you could hope to hear, and his playing on this disc is simply magnificent."

MALCOLM SHAW wrote for *VJM*: "I've listened to the CD several times over, in the week since I got it, and it's a combination of both freshness and accomplishment, familiarity and novelty...it's delightful!"

MICHAEL STEINMAN wrote in a recent *Jazz Lives* blog: "You have to like a CD whose cover puts the players — at their ease — in a Rousseau painting. What is immediately audible on this disc is a deep love of melodic improvisation over swinging rhythms, with lyricism allied to an unhackneyed harmonic awareness. And there's a certain witty lightness animating everything but we are always in touch with the deep feeling beneath the notes. I'd buy / play this CD for someone worried about THE DEATH OF JAZZ or THE VANISHING AUDIENCE."

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Talking Jazz

A Jersey Jazz Interview with Joe Corsello

By Schaen Fox

Joe Corsello is one of the few highly accomplished musicians of his generation to have had several full-time careers. His early and serious interest in music, and his natural talent, allowed him to achieve early success. He worked with stars such as Peggy Lee and Benny Goodman before he could vote. While still relatively young, he gave up music for a career in law enforcement in his hometown of Stamford, Connecticut. After many years away from music, he found his love for it renewed to the point that when he retired from the police, he returned to the drum chair. The fact that he currently tours with Sonny Rollins shows that those years on the police force did not diminish his force at the drums.

In addition to his musicianship, Joe's personality must be a factor in his success. When we did the phone interview in March of 2012, we had never met. He is so warm and engaging that our talk lasted several hours. I have included the very start of our conversation here to illustrate his personality.



JC: Hey, Schaen. How are you? This is a great time to do the interview. The sun is shining here, and it's an absolutely gorgeous day.

JJ: Yeah we got the same down here.

JC: In Jersey? [Laughs] The sun is shining in New Jersey! I find that hard to believe but okay. [Laughs] I love it.

JJ: Is there anything special you would like to talk about?

JC: I have read a lot of your stories. I know normally that is your first question. I was thinking about it and I thought about something that has been hounding me for the last 45 years. This would be the time to get it off my chest. [Laughs] It was a sunny day in September, about 1971, and our phone rang. It was Alice Goodman, Benny Goodman's wife. She said, "Why don't you come over around four o'clock for cocktails?" I had been working with Benny for about six months. We had become friendly, and the wives got along together. It was a nice situation.

We lived about a mile down the street from him in Stamford, Connecticut. We used to love going up to his house just to sit around as he told so many incredible stories. Benny was mixing martinis and at about our second, he said, "Oh Joe, I have been

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JOE CORSELLO

continued from page 14

meaning to ask, I'm cleaning out the attic and garage; and I have Gene Krupa's drum set. I was wondering if you would like it. Feel free to just take it today." My ex-wife chimes right up, "Well, what the hell does he want with that? He's got four sets in the garage now. We've got no room for anything and he is not taking any drum set back with him today." So that's my Gene Krupa drum set story. If I had that today, I wonder what it would be worth. [Laughs]

JJ: I almost cracked my jaw when it hit the floor. I don't have to ask why she is your ex-wife.

JC: [Laughs] That was a very big contribution. Divorce court, I could see it coming. But I had just left Peggy Lee and I was doing an endorsement for Pearl Drums. They had sent me a brand new set of drums; the Zildjian Company was sending me like two cymbals a week. I had a garage just loaded with stuff. I could understand her point. To her, "Who was Gene Krupa?" just another guy that worked with Benny. To me, it really meant a lot. I was about 20 years old, and Gene was my absolute idol. It was the original one too, the Ludwig set he had played with Benny. I don't think the drums ever hit the dumpster. They went to somebody.

JJ: I believe they are in the Smithsonian.

JC: That particular set is; now 45 years later I meet Mike Stamm. His parents grew up in Chicago and Gene Krupa was their best friend. Mike actually took a couple of lessons from Gene when he was a little guy; and Gene gave him a wartime set of his drums. On the front of the bass drum it says, "Keep Them Flying" with a picture of a B-52. He had the drum set in his basement and showed them to me numerous times. He worked it out with Zildjian Cymbal Company to house them in their museum.

Zildjian has the original Ringo Starr Ludwig drum set, the Elvin Jones original drum set, all the drum sets. Craigie Zildjian was so impressed with the Gene Krupa set that she actually built a room called the "Gene Krupa Conference Room" at the company in Norwell, Massachusetts. Now all the people that come through the facility, she takes them right past the glass-enclosed Gene Krupa drums set with all the pictures, cymbals and drums. It is quite a sight.

Apparently he had a bunch of drums. Drummers tend to collect a lot of things. Mike also gave me a Gene Krupa bass drum. It had been altered because a spur and a couple of the lugs were broken and replaced with newer equipment. I have that in my basement. I had a grand opening here with a whole bunch of drummer friends and said, "We are going to remove the bass drum head. I don't know what is in here, but I can hear something." Back then they used to pack the bass drum with a lot of newspaper to kill down the overtone when you hit it. We open the drum and sure enough there was a newspaper. It had been ripped into little sheets and we sat around trying to put it together. It was *The Chicago Times* from 1952. You had 12 or 13 grown men sitting on the floor trying to put a newspaper together. Drummers are crazy, but it was kind of cool. [Chuckles]

JJ: What was Benny's house like?

JC: He had an absolutely beautiful, typical North Stamford home. It was an old colonial, and his backyard backed right up to the third hole at the Rockrimmon Country Club. There was a beautiful in-ground pool, and he had completely redone the pool house into a studio. He had a 9-foot Steinway piano there. That is where we used to rehearse. A couple of times Columbia Records brought their mobile truck up and we recorded at the pool house. When the Benny Goodman archives were at Yale University, I spoke to the curator, and he

told me they had those three master tapes. So far, nobody has any interest in putting them out; and they probably won't come out.

He was quiet a guy. He first heard me playing with Peggy Lee. She was just another sweetheart. She took me right under her wing, and we had such a good time together. I was with her for almost a year. Paul

McCartney had written arrangements for her for a record called "Let's Love." It was geared around a 40-piece orchestra with a rhythm section. The orchestra was incredible. We opened at the Plaza in New York City and were there for two weeks. It was completely sold out, standing room only and two shows a night. Benny Goodman was there opening night, and that how that began with me.

The first group that I played with Benny was with John Bunch, Slam Stewart, Bucky Pizzarelli, Peter Appleyard and Urbie Green. Zoot Sims was the first tenor player we had. Here I am a little 19-year-old playing the drums. It was kind of nerve shattering playing in front of audiences I had never experienced before. We were playing festivals with 10 - 20,000 people. At the Royal Albert Hall he wanted to acknowledge that the Queen was there, and Rex Harrison and Paul McCartney also. Then [he said] "... now we're going to play 'Sing, Sing, Sing' and I'd like to feature my drummer Joe Corsello." All I wanted to do was vomit or pass out at that point but we made it through it. [Laughs]

There is a nice recording that someone did from Hamburg, Germany, in 1973. That record has been out and has pretty much that band on it. I think George Masso is playing trombone instead of Urbie and Al Klink playing tenor instead of Zoot, but we had a great trumpet player, John MacLevie from Scotland. If you go on my website, there is a video of that concert, and it is also on YouTube. That is so scary because that rhythm section was so phenomenal, so tight. With Slam Stewart, Bucky Pizzarelli and John Bunch, to be the drummer all you had to do was sit there and flap your arms and you were right in time with them.

JJ: Did Benny say how he ended up with Gene's original set?

JC: I think he left it at Benny's house for the rehearsals they did. This is the story Joe Morello told me afterwards because I never asked Benny. When they traveled, a lot of that stuff went to Benny's house. When I traveled with Benny, I had to bring my own drum set, and numerous times Benny would say, "Just leave them here and I'll have the road manager get them to the airport."

JJ: Did you write down any of Benny's stories?

JC: A lot of my stories are things I saw myself. Benny did some really off-the-wall things, but he would tell me stories about how he hated drummers that did this or that, or were show-offs. He was trying to mold me into what he was looking for in a drummer. He had fired Grady Tate and gotten rid of Connie Kaye. I stayed with him for

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three years. Some of the funny stories are about how cheap he was, but I don't think he was malicious. I think he just wasn't thinking. We were in the Dallas airport on a Sunday morning and he said, "Do you think you could find me *The New York Times*?" I said, "I'll take a walk and see." Well, the Times on a Sunday in Dallas is not the \$1.25 it is in New York City. I had to spend five bucks. I handed it to him and stood there, and he never said, "What do I owe you?" [Chuckles]

Another time, we were playing with Zoot Sims, Bucky, Slam Stewart, and John Bunch — the whole bunch. After the concert, Benny goes, "I want to buy you guys breakfast." We went to this diner and were eating and talking, and it was great. When the check came, Benny asked for it and said, "Oh, Zoot, you had the two eggs and bacon. Yours is a dollar thirty-five. Joe, you had pancakes. Yours is two fifteen..." He collected money from everybody, but that was his idea of taking us out to breakfast.

On the other hand, you hear about musicians that really disliked him. I never saw that side of Benny. Benny had a lot of problems, like he was in a lot of pain with his back. He was in his 70s when we were doing these world tours with flights of 10 or 11 hours, and Benny was really hurting. It was a lot for me and at that time I was in my early 20s.

Benny was a different kind of character. He had money and was going to have a good time, and he did. He had tailored clothes and shoes. I looked up to him for that. He dressed to the nines. He had a home in St. Maarten and here in Stamford and his penthouse in Manhattan. And he played his ass off. He was really a tremendous player. We used to play with symphony orchestras a lot. We would do half the program with the sextet, and the other half he would play with the symphony orchestra. I would sit there and listen. He would do the clarinet concerto in b-flat, and it was unbelievable. He was a great sight reader, just a phenomenal musician.

JJ: Do you have any souvenirs that Benny gave you?

JC: [Chuckles] I had some reeds that I picked up. He used to offer me so much stuff, but no, I don't have anything. When you are 20, you don't think about those things. I have very few pictures of Benny Goodman, very, very few; just the ones people took during concerts. [Chuckles] I've sat on a couch with Frank Sinatra when I was with Peggy Lee. We were in her green room after one of her shows. They had a cocktail party. Frank and I are sitting on the couch talking, and he said, "These things bore the crap out of me." I said, "Me too." He said, "Let's get out of here." I'm thinking about all these different people that I've sat and had

conversations with and hung out with and not a picture because, like I said, when you are young you don't think about such things.

JJ: Did Benny keep any souvenirs around that he showed you?

JC: No. The only things I remember seeing in his living room were Grammy awards that he had won. Those you do not keep in the garage. Those are pretty exciting to look at. There was beautiful artwork but as far as having a room with pictures of him with musicians, like I have I never saw that.

JJ: Well do you have any souvenirs we would see around your house?

JC: My house is loaded with CDs, cymbals, and drums. I had a carpenter build a CD rack that houses about 3,000 CDs, and I still don't have enough room for them all. Everybody says, "Why don't you put them on an iPod?" But I have the biggest kick being able to hold them and read the liner notes. The iPod is great when I'm traveling but when I want to sit and really listen, I love to have the CD in my hands and read the notes. The kids don't have that today. They download stuff and have no idea who it is. And there are no record stores where you can go and just browse.

JJ: Before we get too far away from it, how did you get to work with Peggy Lee?

JC: I was playing at Michael's Pub with Marlene VerPlanck and Peggy's manager heard me. He asked me how I felt about playing with Peggy Lee. I said I would love to. He sent me a cassette of the tunes Paul McCartney had just composed and arranged for Peggy's "Let's Love" tour. I thought it was tremendous. The first day of rehearsal was scary for me because Joe Beck was playing guitar. A lot of heavy New York studio musicians were in the orchestra along with the violins, the cellos, the harpist, three keyboard players, a percussionist, and I was the one keeping the whole thing together. It was strange because Peggy was a straight ahead singer and Paul McCartney was the rock influence. A lot of the stuff was written in different time signatures, so you would be playing along in four and then a couple measures of five, then seven, then back to four. I was never used to that. I think three was the weirdest signature I had gotten involved in until I heard Joe Morello play "Take 5." When you are playing with a 40-piece orchestra in these weirder time signatures, it is more difficult for the drummer. The string players play way behind the beat, but Joe Beck and I got together and talked over the charts. We were like a team in the rhythm section.

Peggy called me that night and said, "Do you like those drums that you're playing?" I had a small jazz

kit and said, "I love the drums, but I don't think they are right for what we are doing." She said, "Why don't you get yourself a set that you are comfortable with?" I went to The Professional Drum Shop and put a huge set of Pearl drums on Peggy Lee's account so I could move the band. Red Norvo liked my drum set, but Peggy Lee didn't; so I ended up with another full set of drums.

I was with her in the '70s and she was suffering with everything. She traveled with two nurses and during the day she stayed in bed. One day at about three in the afternoon she called me up to her room and in this real groggy voice goes, "Joe I think I've had a stroke. I just want you to know that we are not going to be performing this evening." The nurse winked and smiled at me. I went back to my room and called the other guys. I said, "We may have a problem tonight. Peggy is not doing too well." Then I get a call, "Make sure you are on stage at seven." Next thing you know, here she comes down the runway on stage. Later I saw the nurse and asked, "What's up?" She said, "We glued her eyelids open. You must take everything she says with a grain of salt." She was a big complainer.

JJ: She was also known for controlling everything in her show. Was that a problem for you?

JC: It wasn't because I used to be directly behind her. She stood by the piano, right where it opened up. I was behind that. They had a fan inside the piano, and she got her air from that fan. But she was a control freak. Everything had to be in its proper place as far as the musicians were concerned. Tony Bennett is the same way.

JJ: Your father was with Sammy Kaye. Is there much of a history of musicians in your family?

JC: My grandfather used to just strum a guitar and sing Italian songs with his jug of wine. [Chuckles] My uncle Tommy was a professional trombone player who turned me on to people like J.J. Johnson and Kai Winding. My dad was the original Hawaiian guitarist with Sammy Kaye. That is how I got my start. The rhythm section musicians used to come to our home and the drummer would give me things. One day he was ready to throw a cymbal out, so he gave it to me, and his old snare drum. I basically started making a drum kit up of my own. I was probably about five or six years old and would play the drums along to their records.

JJ: Les Paul talked about how some musicians who were stuck in sweet bands hated their jobs. What did your dad think of Sammy Kaye's music?

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JC: My dad talked more about what a character Sammy Kaye was. I think my dad enjoyed the music, especially since he played the Hawaiian guitar, and most of those tunes were written around my father. He wasn't heavily involved with jazz. Around the house there was always a Tony Mottola record and all that Enoch Light stuff. He was a bass player and a guitar player and really wanted to play like these guys, but he could not understand how guys could solo the way they do. I think the music of Sammy Kaye was right in his element.

When I was with Marian McPartland, we played Nixon's inaugural ball. Agnew, the Vice President was there and the band across the hall was the Lester Lanin Orchestra and I remember it had Big Chief Russell Moore on trombone and a whole bunch of jazz players. They hated that music and said, "We are so embarrassed to be here. We didn't think we'd see Marian McPartland and her trio. What are we doing here? We are sorry. This sucks." Big Chief Russell Moore had on the little sailor cap that Lester Lanin used to give them, and he was so embarrassed. I said, "Don't worry about it. Come over and play with us." [Laughs] So I know that feeling.

JJ: Please tell us about what it was like playing an inaugural ball.

JC: Marian McPartland got called to play the inaugural ball for Richard Nixon. We went through the FBI background checks. The Secret Service agents came to my home and interviewed my neighbors. When I got to the White House, they took my drum set totally apart and looked inside the drums. They searched me and gave me my pass into the hall. We did our little concert, and the rest was mainly cocktails where Lester Lanin was playing. I got to hang out with everybody and sat at their tables and talked to them. I ended up sitting with Agnew, who I thought was a pretty cool guy. He was talking politics, and I pretended to know what he was talking about. I got to meet Nixon and his cabinet.

Every time Marian would play Blues Alley in Washington all those politicians were like nine deep at the bar every night we were there. I said, "This is how the country is run? Are you kidding me?" One of them was a great clarinet player.

JJ: OK, back to *your* story. Was high school important in your development as a musician?

JC: I played in the high school band. I was going to play football, but on my second outing I broke

my nose. I decided that it would be safer to play snare drum in the marching band, and I played in an otherwise all black jazz band. I was the token white guy.

I would practice for eight or nine hours a day. I'd go to a friend, John Kaye's house, who ultimately became the percussionist with Elvis Presley, with my practice pad when it was still dark out. We would practice until it was dark out again playing the whole day. I went to high school with Paul Congella and when I was 13 years old, I played in his bass player father's polka band. Paul was a great bass player and really good composer/arranger with Duke Ellington. He quit music and is an I.T. guy somewhere in New Jersey. One of my best friends in high school was Jackie Robinson Jr. To this day, I kick myself in the rear end because I think about all the times sitting on their couch with Jackie Robinson to my left and Rachel to my right watching TV. I say to myself, "How stupid, because all I had to do was ask him to sign one or two balls." [Laughs]

When I went off to Berklee, Jackie joined the army. He served during the Vietnam War and was tragically killed driving on a rainy night. He hit a tree and died. I still see Rachel from time to time. She is living in Brooklyn now. Ultimately when I was working with Marian McPartland, George Simon asked if I would be the house drummer for the Jackie Robinson Jazz Festival at their property. That was an experience I'll remember because I was a young kid and got to play with Bill Evans, Tony Bennett, Herbie Mann, Gerry Mulligan, Dizzy and Jimmy Owens.

JJ: What was it like when you went to the Berklee College of Music?

JC: Back in 1964, it was still in a little house on a corner. I think the total enrollment of the students was 250. [Chuckles] There were 10 or 11 drummers all studying with Alan Dawson. It was just a trip for me. I had done my homework on Alan Dawson. I didn't go in for any kind of degree program. There would be just a piece of paper saying I was a drummer when I graduated. I made it through my first year, and my grades were not so great because I started playing seven nights a week. I don't think anyone had ever graduated from Berklee back then except arrangers who wanted to get the four-year benefit of the place. They had explained that to us during our orientation days because apparently lots of students didn't last longer than a year.

It was pretty funny. I was getting home at four or five o'clock in the morning from playing in all the different places in Boston with such great musicians. I was 17 years old and got asked to play in a

group with Sam Rivers, the tenor player. One night Sam said to me, "Well this is going to be my last week because I have to go on the road for a couple of months." I said, "Where are you going?" He said, "On the road with Miles Davis." Well he might as well have told me he was going with Santa Claus because I would have believed that as much as Miles Davis. I called up my good friend Michael Cuscuna and asked, "Have you ever heard of a tenor player name Sam Rivers?" He said, "Sam Rivers? Oh my God he is tremendous. He is going with Miles Davis. I just read it in *Down Beat*." [Laughs] I felt like a real jackass. My second year, Lee Berk called me into his office and said, "Joe, I'm sorry but you are out of here." I stayed in Boston for probably another half year continuing to play and still studying privately with Alan Dawson. I just loved Alan. At night, I would go see him play. He was a tremendous teacher and mentor, absolutely phenomenal.

JJ: What about your time in the army?

JC: I left Boston and came home in 1966. My mother said, "Guess what? Your 2-S status has now changed to 1-A with the army draft and Uncle Sam needs you. You're going to be drafted. Get yourself down to the army recruiter and do what you got to do. This was your idea — getting thrown out of college." The recruiter asked, "Do you have any skills? I see you went to music college." I said, "I play the drums." He said, "There is an army field band in Maryland that's auditioning for drummers. Would you like to audition?" I did the audition. He called and said, "Are you putting me on? You got a 100 on that audition. Why would we want to put you in a Maryland band? We are going to audition you for the army band. They are housed in New York City." I took that audition and got 98.

I went to basic training at Fort Dix. After the eight weeks they made the announcements to the whole platoon. They would say some name and, "You're going to Vietnam," then the next one, "You're going to Fort Bragg for advanced infantry training. And Pfc. Joe Corsello," and there was a pause and the sergeant said, "US Army Band, Governors Island, New York City." [Laughs] I had to sneak into the barracks, get my stuff and get out as quickly as possible. I was supposed to go to Governors Island, but they moved us to Fort Wadsworth.

I went to the Army band and got to meet some really monster musicians. Most of the guys were from Manhattan School of Music and Juilliard. It was about a 130-piece orchestra, which was absolutely unbelievable, and then we had a stage band made of such phenomenal musicians like Lou Soloff and Donald Hann on trumpet. Everybody in that band went with somebody heavy when they

left the army. All the arrangers from New York City, like Gary McFarlane and Johnny Richards, would come out and we would play their charts for them for free. Then they would go back to their own orchestras and put their charts together and do what they had to do.

At the time the army was allowing me to take music lessons with whomever I wanted to. They picked up the tab. I studied with Joe Hunt, Duggy Allen and Sonny Igoe. It was great. I was basically living in New York City, and I got to meet so many musicians. That is when I joined Local 802 and got my cabaret card. You needed that to play anywhere where there was alcohol being sold. From that point on I was a musician. That was stamped on my forehead, full-time. [Chuckles]

I did that for roughly two and a half years. Then a U.S. Senator asked, "How would you like to get six months early out of the service? The Glenn Miller band with Buddy DeFranco is looking for a drummer." He pulled some strings, and I went with the Glenn Miller band. That was tremendous playing with Buddy DeFranco. He was a great guy and would feature the rhythm section with just himself on a lot of tunes. He gave me an opportunity to play with heavyweights, which was great. I was with the band maybe seven months and learned an awful lot. It was the original Glenn Miller book, and it was huge; there had to be a thousand arrangements. The pages were all yellow, busted and broken with coffee and mustard stains on them. I would open the book, and it would break. I would have to fake half of it.

JJ: I'd like to back up a bit. What made Alan Dawson so important to you?

JC: Alan had a totally different method of teaching. He wanted you to be your own person. He didn't want you to sound like anybody else. He wasn't your average teacher that would teach, "You need the 26 rudiments." He would teach you the basics, but he felt that 90 percent of your playing came from your heart. The other 10 percent was the technical end of it. That is what I convey to my students. I use the same approach. He was a great man and died way too soon of some blood disease. I was absolutely devastated. It was almost the same feeling I had when Papa Jo Jones passed away. Papa Jo and I were really good friends.

JJ: OK, then. This is a good time to ask you about Papa Jo.

JC: I met Papa Jo when I was about 12 years old. Michael Cuscuna [later a co-founder of Mosaic Records] and I were invited out on a boat with a gentleman named Willis Lineman. He was quite a wealthy man and absolutely loved jazz. They would tie up about six or seven cabin cruisers in Long Island Sound and get a band together for the afternoon. We were friends with his son and he called and asked, "Would you and Michael like to



Posing during a break in recording are: Joe Corsello, guitarist Gene Bertoncini, vibist Mike Mainieri and bassist Michael Moore. Photo courtesy of Joe Corsello.

come out? We have a terrific band: Coleman Hawkins, Mike Mainieri playing vibes, Johnny Morris playing piano, Ray Lucas playing bass and Papa Jo Jones." We just flipped out. It was a day in August, like 90 degrees, and Coleman Hawkins shows up in his three-piece suit, shirt and tie, had his hat on and carrying his tenor. [Chuckles] Now again — it is 90 degrees! Then Papa Jo shows up wearing a sports jacket, shirt and tie, looking so sharp and dapper. Then the two younger musicians show up, and they start playing. It was an experience of a lifetime for me.

Someone mentioned to Papa Jo that I was a drummer and would it be alright if I played a song. He said, "Oh, by all means." I started playing brushes. When I finished he said to me, "You played more with your left hand in that one tune than I played last year. What's the matter with you?" So he pulled me aside and that was my first lesson with Papa Jo Jones. What a nice man. When I got older and started going into the city, I got to see Papa Jo. I told him about that and he said, "Oh, I remember." I'm sure he didn't, but we became friendly and used to talk constantly. He lived at Frank's Drum Shop on 8th Ave. Frank Appaletto owned it, and Jo Jones lived in a room there and gave lessons during the day. As a kid, I would just

sit in the store and watch every drummer that I had on record or even thought about just walk in.

One day Louis Hayes walked in. He had just recorded "Mercy, Mercy, Mercy" with Cannonball. He had his Zildjian ride cymbal, an old K, made in Istanbul. He said to Frank, "How much?" Frank said, "You can't sell that. That is your ride cymbal. Are you crazy?" He said, "Aw, how much? How much?" Finally Frank said, "Alright, I'll give you 50 bucks for it." I'm listening, and Frank is watching me. I said, "Frank, I've got to have that; how much?" He said, "Give me 65, kid." I said, "I don't have any money. Please hold it for me." He said, "I'll hold it for a day." I ran home and begged my mother and everybody for \$10, for \$5, until I got my \$65. I went back and bought the cymbal. The cymbal today is probably worth quite a bit. Everyone that sees it completely flips out. Jeff Hamilton saw it in Italy when we were playing a festival and ran up to the bandstand pretending to be the drum tech. I saw him running through the crowd with the cymbal. I'm yelling, "Stop that man." That was a kick. [Chuckles]

Jo was a sweet guy. One of the last times I saw Jo was in Heathrow

Airport in London. We had just arrived, and I saw this elderly black gentleman sitting in a corner with a towel around his neck sweating profusely, shaking. He said, "Oh I've got pneumonia. I'm going back to New York. I'm too sick, too sick." At the time they had removed half his tongue because he had cancer from smoking cigarettes, and he had a stroke and used a cane. I just felt so bad. We hugged and talked, and I sat with him for as long as I possibly could. I think within a month or two he had passed. He was a wonderful guy with such a big heart. He taught me so much about playing brushes that my brush playing is all due to him. He would tell you anything you wanted to know, and if he didn't like the way you sounded, he would tell you right to your face. [Chuckles] Roy Haynes is the same way. Roy always asks me to get up and play. "I'm not going to play." He said, "Why not?" I said, "You just don't get up in front of God and play."

JJ: About that cymbal, do you have proof that it is the same one?

JC: I did the Litchfield Jazz Festival years ago, and Louis Hayes was on the program. I brought the cymbal into the musician's tent, and he looked at the cymbal, and a tear ran right down his face. I said, "I want you to have it back." He goes, "Nope. You got it fair and square. It is yours." I said, "Louis,

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I have kept this since I was 16 years old. The cymbal is yours." He would not take it back. A photographer came and took a million pictures with me and him. He said, "Do you want me to sign the cymbal?" I said, "Nope. I use it all the time. If you sign it, I'm only going to play it off." But I've got all kinds of pictures of Louis Hayes and me holding that cymbal. That is the only authenticity I have.

JJ: Did he say why he sold it?

JC: I think maybe he was down on his luck a little bit at that time like some of those guys were back in the day. It looked like it was a tough year for him and he had to start selling stuff — like anyone might do today. I can't tell you how many phone calls I get during the week from drummers asking me if I'm going to turn down any work to please throw it their way because times are really tough. Tours are being cancelled because of the Euro. Nobody knows what the dollar is going to be worth tomorrow, so everyone is holding back. Now is the time to buy. Like the housing market, everything for sale, because guys are giving stuff away just to get some money in their pockets.

Especially with jazz music that we all love and listen to; Michael Cuscuna claimed that the surveys Mosaic took showed that two percent of the population listened to jazz and that was 10 years ago. I had dinner with him the other night, and he said it's less than that now. It's tough. Things aren't any better — especially for these young kids that take music very seriously, school and honor students. I hope that there's going to be a place for them when it's that time. I tell them, "You should really get a degree in business. You can always play your drums on weekends and make some extra money, but get a degree that means something." Some are diehards and want to take drums at Berklee College of Music. [Chuckles] I say, "You have got to be completely out of your mind. Go to MIT and study engineering and play drums as a hobby." Because the music business today is nothing like it was then, which is very, very sad.

It is pretty scary. I talked to someone who said, "I'm working six nights a week. Some pay \$75. The big ones pay \$100. I said, "Think about this; if you play 7 nights a week for the whole year, you would qualify for food stamps." He looked at me and said, "What?" I said, "If you made \$100 each night for 365 days you would have \$36,500 a year. Good luck to you, pal."

JJ: I hate to say this Joe, but now I'm kind of depressed that I called you.

JC: [Laughs] And that is making \$100 a night. These poor kids that are coming out of college are making \$35 or \$50 in these clubs. I can't believe it. I tell them as you get older you won't be able to support a family or do this or that. I have so many parents calling to thank me for talking their kid out of going to music college.

JJ: OK, I guess now is a good time to ask why you dropped playing the drums and became a police officer.

JC: I did three world tours with Benny Goodman. My wife at the time wanted to start a family. Music back then was plentiful. For example, I knew I was off for two weeks with Peggy Lee so Sandler and Young called, "Are you available for two weeks?" When they were off and Peggy was off again, Tony Bennett would say, "I have a tour. Can you come out for a month?" It was just constant music, music, music. It was so busy you were waking up in a different country every day. It was just so much traveling. The owner of Michael's Pub insisted that I be the house drummer, so for a year I was in and out of Michael's Pub playing with the likes of Red Norvo, Joe Venuti, David McKenna, and Marlene VerPlanck. There was just so much work for everyone, it was a constant situation. It was nothing like it is today.

When I left Benny Goodman I was about 26 years old. All the music and most of the good musicians were starting to filter out to California, [for] the Johnny Carson show and all the studio dates. They were closing a lot of studios in Manhattan because there was no more commercial work. The drum machine took over. I said to my wife, "I really don't know what to do. I'm caught between a rock and a hard place. I really don't want to go into a school system and teach because that's what I'll end up doing for the rest of my life and I don't want that. Let me go back to college and take a couple of courses at University of Connecticut."

I signed up for a graduate sociology course and a psychology course. I'm sitting in a classroom, and I am close to 30 years old at the time. The professor is the new Stamford, Connecticut police chief. I was into maybe the fourth or fifth week and he said to me, "Did you ever think about becoming a police officer?" He started telling me about the police department, what it pays and how good the benefits are. And I'm thinking about when I went to the bank and said to the banker, "I would like a \$5,000 loan. I'm a freelance musician working with Benny Goodman." He laughed, and I walked out of the bank without two cents. I talked to my wife and she said, "Oh, what a great idea. You'll have a paycheck every Thursday. It won't be as much as you're used to making, but we can start a life. We

can buy a house and start a family." In the meantime, Alex Wilder sent me a \$25 check to go see a psychiatrist. Marion McPartland called me, "Are you crazy?" I said, "I've got to do it."

I kind of had a meltdown anyway. I wasn't that interested in music anymore. I had done so much so soon that by the time I was 30 years old I was just totally burnt. I had about 12,000 LPs in the house. I called a guy, and I think he gave me \$2.50 an LP for the whole load. He handed me a check, and I gave it to my ex-wife. I graduated from the police academy, came back to Stamford and rode in a police car for two years, and worked in the housing projects. They really put me in a terrible place right off the bat. I guess that is how you learn. Then I became a homicide detective. [Chuckles] I did homicide, rape, burglary and robbery for 12 years. It was very busy, and I learned a lot.

When I had about five years to go the police chief said, "We are starting a new thing called 'community policing.' We want to put police officers in high crime areas, all these housing projects, and start programs for the children. Would you be interested?" I said, "What an idea! That's great. I'd love to open a music studio for the kids." I ended up with an \$85,000 grant and before you know it, we had a music program running. It was like a pilot program for the country. And that's my police story. [Laughs]

JJ: Are you still in touch with any of those students?

JC: I see some from time to time. They are playing rap music and stuff they really enjoy. They say if it wasn't for me, they would probably be in jail. If I saved one kid, it was worth the whole program. I still hear from the police department today; our ex-mayor is now the governor of Connecticut, and he remembers it well. Every time I see him or our senators, they have nothing but praise for the whole program.

JJ: What other areas picked it up?

JC: I know Chicago came out and other PDs from the state of Connecticut. I left when I turned 55, and nobody pursued it because not many other police officers had that musical background. I keep going because it's the children today that I'm concerned about; everything is in education now. Just like with the Zildjian cymbal company, Craigie Zildjian has taken over the company. Her whole thing is putting young kids in the right direction in music and the arts education. And that's my thing now.

I started a program called "SummerJazz Workshop" with a friend, Rick Petrone, a bass player who used to be with Maynard Ferguson. We have an

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elementary band that we begin with every year, and then an intermediate and advanced group. We buy sheet music and get all the old arrangements. We teach them scales, how to play their instruments, and how to solo on a piece. Last year I got about 40 students. I try to be a mentor. It is a great feeling. It is like the way I grew up. I had nothing but the best. When I think about my association with Benny and all those guys taking me under their wings and sitting in a rhythm section with Bucky Pizzarelli it wipes me out.

JJ: When did your desire to play music return?

JC: About 10 years into being a police officer someone called me to play a gig with them.

"The gig pays about 200 bucks cash for two hours. All you

have to do is walk in with a shirt and a tie, sit down and pretend you're playing the drums. We need a drummer." I said, "I'm not interested." They called me back so finally I said, "Okay." I had an absolute ball. It all came back to me and I started playing drums again.

JJ: Before we get too far away from it, how did you connect with Alex Wilder?

JC: Alex Wilder was such a good friend of Marian McPartland that he would follow us wherever we went. We became really good friends. We used to talk, eat, sleep and drink music. When I told him I wanted to write a drum book. I asked Alex to write the foreword to it. He told me some horrible life stories. He went through a lot physically that left him smoking five packs, and drinking 15 to 20 cups of coffee per day. I'm sure that is what killed him.

JJ: On a happier note, what is it like to tour with Sonny Rollins?

JC: When you sit and have conversation with Sonny Rollins it is so refreshing. The man is such a gentleman, and he is scary in the same breath. We were doing a concert in this huge arena in California and the place was mobbed with thousands of people. We were playing a duet thing together and he got up on the drum riser. The way the spotlights were hitting him, and the way the

lights were hitting me with my macular degeneration problem, I almost stopped playing because I got the chills. He looked like God. I couldn't believe it. It was like Jesus was on stage with me playing a Calypso for an hour and a half.



Joe Corsello performing with Sonny Rollins.

He really relies so much on his drummer and percussionist. You work for those two hours and he just goes from one song to another. He does not take an intermission. When he gets into "St. Thomas" he might literally play that for half an hour. And you've got to keep that groove and tempo going and you're soaking wet and the sweat is pouring off of you and you're almost to the point where you are dizzy. I was totally exhausted. Then to look up and see this figure looking at you was scary. I've never said that to him. [Chuckles]

He is a man you can call on the phone and talk to for hours. He calls you in the hotel room at three o'clock in the morning and immediately you're thinking somebody's dead, and it is him. "Hey, what are you doing? I feel like talking." Nicest man in the world, a gentle giant and his playing is still unbelievable, unbelievable. I've never heard anybody play a solo for half an hour and never repeat himself. I don't know what goes through the man's mind, I really don't. That brain has to be saved. I don't know how you can do that. It's like talking for an hour and a half and never using the same words. He comes up with new stuff every time he plays. He and Dave Brubeck are the last of that stature. Dave is 94 and probably not playing anymore, so that is really the end of an era. Sonny is 82, but he is a healthy guy and looks great.

[Editor's note: This interview was conducted before Dave Brubeck died on December 5, 2012.]

JJ: How did you hook up with Sonny?

JC: I was playing at the IAJE convention in New York City. I had heard that Sonny Rollins was coming in to do a lecture. I had never seen him, and my brother Richard has been his personal engineer probably for 40 years now. I had a couple of hours free so I ran up to see him. He gave his talk and I said hello, and we talked for a second. There were a million people trying to get his autograph or take a picture, and the security guys threw me aside. The next day I was in my hotel room and my phone rang. It was my brother. He said, "Sonny is auditioning drummers tomorrow. We are doing a record date. Why don't you come by?" I went to the studio and they were working on this tune in a waltz tempo. Sonny said, "Can you play in three?" I said, "Yeah" and the next thing I know, I did that record *Sonny Please*.

So far that's his latest studio recording and that was a real honor. Then he said to me, "Are you available?" He is such a humble guy. Like [I could say], "No. I've got to do a wedding on this date and I'm with an accordion player on that date. I can't play with you." [Laughs] I said, "Are you kidding me?" That's how it started. My association with Sonny Rollins has opened the door for me to so many other people like Roy Haynes, [chuckles] who is a great friend. At this point, when I come home at the end of the day, my wife, Debbie will say to me, "Joe, Sonny Rollins called, and, oh, Roy Haynes called. Make sure you give them a call back. "How many people do you know that come home and hear that kind of thing from their wives?"

JJ: Since this is for *Jersey Jazz*, would you tell us about any connection Jersey has had with your career?

JC: Doing numerous concerts in New Jersey, and meeting Bucky Pizzarelli and Joe Morello. Those two guys alone have to be great for the state. Joe Morello wouldn't leave New Jersey for anything. Irvington was his town; that was it, and he lived in a tough neighborhood. He was from Springfield,

Massachusetts. I don't know how he ended up in New Jersey. I understand Joe's widow has moved to Madison into the same building as Shanghai Jazz upstairs in an apartment.

He is the reason why I am playing drums. My dad took me to a Dave Brubeck concert in the early '60s, and I just watched him [Morello] play. I met him afterwards and he was the nicest guy to talk to. He was such a technical drummer. His hands were ridiculous. It was a situation where this blind kid was stuck inside the house practicing while all the other kids were out playing baseball or football. That was nine or ten hours of practice a day. He started off as a violin player. I understand that he was accomplished as a young kid too. Then his dad used to bring him to vaudeville shows, and they would get front row seats with the orchestra playing in the pit. Joe had his ears on the drummer and kept asking his dad, "Can I study the drums?" Finally he talked his dad into it and became such a great drummer.

The stories he used to tell me were so phenomenal. When he was with Dave and they played these little clubs in Manhattan that were mob joints with the mobsters at the front table. They would say, "Hey, we want to hear a drum solo from the kid." If you listen to all the earlier stuff, Dave wasn't like that. When he had a different drummer on the earlier stuff, there was never any drum solo. Joe turned that band around and was a featured part of the quartet. And people used to go to hear that quartet just to hear Joe do "Take Five." I truly believe that is what put Dave on the map.

Paul Desmond didn't want Joe in the group. Dave loved Joe for the show stopping part of it because everywhere they went, everyone was yelling "Drum solo, Drum solo!" That was the last thing Paul wanted. If you listen to the records that came out under Paul's name he had very quiet drummers playing, and it was never Joe Morello. I understand from Joe that they would get into fights all the time. I think Dave had to pull them apart one time because they were ready to have a fistfight. They hated each other. It must have been a very weird quartet to be in especially when they traveled by car.

JJ: The best Buddy Rich concert I ever saw was the night Buddy saw Joe sitting in the third row. He just kicked that band up so far it was amazing. He wanted to show off for Joe.

JC: Oh man. He had such respect from Buddy. Roy Haynes just loved Joe. They were very good friends. Joe was a very special man; and he loved to shoot. [Chuckles] That used to kill me. He wanted to go to the range and go shooting. I kept saying, "What?"

He said, "Oh yeah, I've got guns in the house. I've got this 45, and you are not going to believe this thing. It's an original Colt 45 from the '20s. It's got this, it's got that..." and I'm going, "Are you kidding me?" He said, "No, no, you've got to come down and see it, and we'll go shooting." I'm saying, "Now let me see." [Laughs] He was such a beautiful guy.

We just became so friendly over the years. When he found out my eyesight was going he said, "You gotta get a dog." I said, "I'm not that bad yet. Really, I can still see a lot." He said, "Oh, but you still got to get a dog. I've got this place here in Jersey. I'll call them up for you." He was such a caring person. A drum show in Massachusetts called him to do a clinic. He called me and said, "I want you to do it with me, 'Morello and Corsello' — that will be great." All the ads went out, and I couldn't sleep at nights thinking I'm going to do a drum clinic with Joe Morello. Then he was teaching at Glenn Webber's music store, and he fell. He chipped his tail bone, and that was it. That was about a year before he passed. He never really got out of bed again. I ended up doing the clinic with John Riley, the drummer with the Vanguard Orchestra, but I still have the posters. It was such a thrill that he asked me to do that with him.

There was a guy that died very depressed because of his eyesight. We had something in common — the macular degeneration. He had it as a young kid and totally went blind. We used to talk about that all the time and talk about music. He used to send me stuff all the time. I've got drum solos of Joe's that were never recorded for the public. It is a thrill to have been part of Joe's life.

Every time I go to Jersey and play concerts, I love it. It's a state I wouldn't mind living in especially if I could live near Bucky. [Laughs] I would like that. Some fantastic musicians came out of there. And your Jersey Jazz Society is fantastic. Hilton Head has a jazz society and Orlando and they will have 800 people show up for a concert. These are phenomenal organizations keeping the music alive. I don't know what venues there are in Jersey anymore. I look forward to Shanghai Jazz. I love that owner [David Niu]. He's fantastic. The last time I played there was because Alan Vaché called me. We go there and Warren showed up, so I had the two of them in front of me. Alan is the closest thing to Benny Goodman I have heard so far, and Warren is unbelievable and so nonchalant. You could have a ball with him and never know he played the cornet; then he picks it up and wipes everybody out. I said, "You make me sick." [Laughs]

His dad, Warren senior, was my whole hook with Jersey Jazz. When I was with Benny Goodman, his

dad said, "I'm forming a band to bring down to Saint Maarten to play at the Mullet Bay Beach Hotel for two months." We went and played cocktail hour every night. That is how my association began with Warren, Jr. He was just a young kid. The father would have me come down to Jersey to play every Sunday afternoon. He was just a gentleman too, the nicest guy in the world. He wrote articles about me in *Jersey Jazz*, but then the *Jersey Jazz* consisted of three pages folded in half. [Laughs] The whole Vaché family was tremendous.

JJ: Would you tell us a bit about your work with Don Elliott?

JC: Don was a phenomenon when it came to playing vibes and the mellophonium. The mellophonium is very difficult, and Don just played the hell out of it; but Don's forte was his voice. Don would do sessions where he would put his voice four or five times overlapping into a chorus. He would come up with ideas for jingles for commercials no matter what. I worked with Don doing all the TV and radio commercials like Coca-Cola, Hertz Rent-a-Car, this one, that one. Every time I turned on the TV or radio, I heard myself playing drums.

His wife Doris was big on Park Avenue where all the commercials came from. She would come back from meetings and say, "Don they need a 60-second commercial for Aer Lingus." He would say, "Oh I've got just the thing." He would think for a minute, take out composition paper, then he would call me, and I would put the click track on. He would run it and say, "Okay you've got 60 seconds, just put the drum track. I would say, "Don, what the hell is this going to be?" He would say, "Well, wait till you hear it." Then the next week the bass player comes up. Then he'd put the horn section on it. Then he would get the chorus on it. Then the guy overdubs his voice and, before you know it, it's like a 40-piece orchestra with the talking about the commercial.

Don was just a great guy and a great family man too. He had a son and daughter, and everybody's name began with D, including the dog. He had you laughing constantly. He was always telling jokes. You would sit in the studio to do a date and start off having coffee and a couple of cigarettes in his little sunroom and you were just laughing and laughing. He ended up with something stupid — colon cancer. Sal Salvador died of colon cancer, but Sal was a guy that hated doctors and hospitals never wanted to go to one. Don tried everything. Doris took him to Germany, Israel, to "eat this root, eat this grass it will be good for you." The poor guy tried everything and died young, not even in his 60s.

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JOE CORSELLO

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JJ: When was the last time you saw him?

JC: We're going to do a record for Columbia. He put a band together and we were rehearsing up at his house. Then I went touring with Marian McPartland playing a bunch of festivals. I finally called and told him, "You better think about getting another drummer because I know you really want to get this project done. I know John Hammond is upset that you haven't finished." He was very good friends with John Hammond. He ended up calling another drummer and finished the project. It was a nice record with all originals and nice arrangements all by him. The front cover was of the studio and the guys standing out front.

I sat through sessions with him and Quincy Jones.

Quincy would come out to Connecticut to Don's studio and we would sit for days going over movie scores. I did the soundtrack for the movie *La Menace*. Gerry Mulligan wrote the music and Don Elliott did all the arrangements for it. So much important stuff came out of that studio. Five years ago his widow Doris had me go up there, and all those original tapes with original material by Bill Evans and other famous musicians are still on those shelves.

He liked the challenge of his writing. He would write some really phenomenal stuff especially for drummers because there was a guy that really knew what he was doing. He knew he wanted sounds that would go from lower to upper, going from the floor tom-tom to the upper tom-tom rather than vice versa as most drummers do. He used to write specifically for that too. I remember doing the soundtrack for Gerry Mulligan, and it was the same thing because Don was involved with it. They were way ahead of their time. Gerry Mulligan was another phenomenal guy that died too soon. I'm sure that had a lot to do with him doing stuff for all those years when he was younger. It catches up to you.

JJ: Is there a film, book, play or anything you feel gives an accurate depiction of a musician's life?

JC: The Dexter Gordon film, *Round Midnight*. I look on that as a documentary. Knowing Dexter and the



Bassists Rick Crane and Michael Moore posing with Joe Corsello at Shanghai Jazz, where the trio performed with Moore that night on piano. A live recording of the show was released in February. Photo by Tony Mottola.

kind of person he really was, the movie was so true to life because that was him. It really showed his lifestyle. My really good friend Michael Cuscuna helped produce it. I asked him, "Was that difficult to do?" He said, "Joe, you have no idea. Between him, Freddy Hubbard and the musicians that were in that; trying to get everybody together and do what we had to do was so difficult." It was so true to a musician's lifestyle. Obviously that was the way he wanted to approach the music business. I remember seeing all the musicians when I was a kid. That is what everybody was involved in, drugs and alcohol, because they thought they played better. It is kind of scary. Clint Eastwood's *Bird* was also so true to life, but *Round Midnight* is my number one movie.

JJ: Well, since you have had two careers, how about a film about police work?

JC: A fellow from Columbia University has just done a documentary on me. It premiered a few weeks ago. He interviewed me at length about two homicides — one that I actually worked on, and one from 1953 which has haunted me. A professor at Rutgers University found out that I live in

Stamford, Connecticut and he ranked about what a rotten town it is with the worst police department in the world. When I questioned him about it he said that his niece was murdered here, and it was never solved. She had taken her first job as a nurse. The family put her on a train from Jersey, and she never made it. Her body was found in the woods in Stamford, Connecticut. She had been raped and viciously killed. He gave me her name and a friend researched all the paper clippings from the newspapers. I put the whole case together. It is about four inches deep. They had arrested two guys but didn't have enough evidence to convict them. I found a retired detective still alive and living in Florida and interviewed him. He remembered everything about the case. The guys had admitted it to him, but unfortunately they didn't have the evidence to back it up. One of the brothers is still alive, so I have been working with the police department to try to put the case back in the forefront.

When I look at these shows today, *CSI Miami*, *CSI New York* and another New York show — some of that is pretty true to life but when it comes down to the court and to the DNA testing, they pick up a fingerprint, put it in the computer, and it comes up with the person's photo and everything you want to know about him. [Chuckles] We can't do that. We haven't come that far yet. But in the way of shows, the working with prosecutors and judges, team players that are in your squad nothing really portrays that on television. Some movies are thrilling, and I sit on the edge of my seat, but the end result is not real. I could better answer that question had I not done what I did for 11 years. It amazes me that they shoot at a fleeing car in the middle of downtown or trying to shoot a suspect in the middle of a department store with a million little kids around. That is stuff that rarely happens, but for TV it is thrilling. [Chuckles] But I can't say I've ever seen anything that has been true to life for me.

JJ: Well, this has been thrilling for me. Thanks for taking the time.

JC: Thanks a lot Schaen. Bye-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.

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Scenes from a Celebration

It may be that were it not for musician Chuck Slate,

there would be no New Jersey Jazz Society. After all it was drummer Slate's Traditional Jazz Band's weekly gig at The Hillside Inn in Chester that drew a special coterie of jazz fans who, over time in the early 1970s, coalesced into the NJJS.

And there was the man himself — Mr. Chuck Slate — seated front row center as the NJJS celebrated the 40th anniversary of its founding, at Drew University on January 27, a broad smile on his face.

He, and everyone else who filled to capacity the Dorothy Young Center for the Arts, had good reason to smile — as 23 truly world-class musicians filled the room with enthusiastic jazz performances that would have surely have pleased the denizens of the old Hillside Inn.

The musicians performed four sets in these configurations:

■ Emily Asher Quintet

Asher (tb), Peter and Will Anderson, (ts/cl), Norman Simmons (p), Jon Burr (b), Jackie Williams (d), Nancy Nelson (voc)

■ Bob Ackerman Quintet

Ackerman (ts), Randy Reinhart (ct), Tomoko Ohno (p), Jon Burr (b), Winard Harper (d), Pam Purvis (voc)

■ Bria Skonberg Quintet

Skonberg (tr/voc), Dan Levinson (ts/cl), Rio Clemente (p), Nicki Parrott (b/voc), Jackie Williams (d)

■ Warren Vaché Sextet

Vaché (ct), James Chirillo (g), Tom Artin (tb), Tomoko Ohno (p), Jon Burr (b), Sherrie Maricle (d)

The musicians, all favorites and friends of the NJJS, generously donated their very valuable services, enabling the society to raise more than \$10,000 for its scholarship and education programs.

The gala event included a display of memorabilia from the society's 40 years and ended with a wine and cheese meet and greet where listeners and musicians mingled and lingered for well over an hour. Music for the after-party was provided by WPU jazz studies students Billy Test and Adam Lomeo.

Video was shot at the event and there are plans to post a highlight tape on YouTube at a future date.



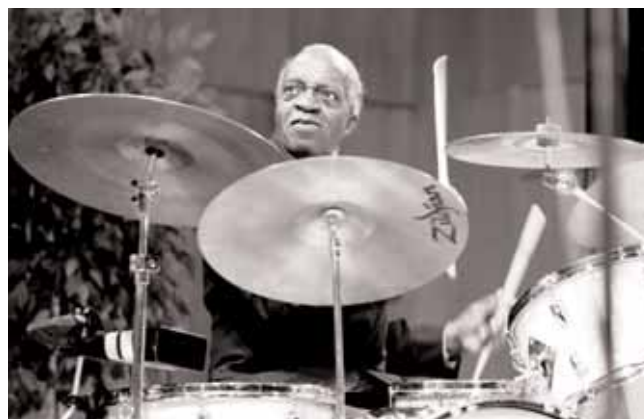
(l-r) Jon Burr, Will Anderson, Peter Anderson, Emily Asher



Norman Simmons



Nancy Nelson



Jackie Williams



New Jersey **Jazz** Society *40th*

Photos by Lynn Redmile



Pam Purvis and Bob Ackerman



Bria Skonberg



Jon Burr and
Winard Harper

Rio Clemente



Bob Ackerman and Randy Reinhart



Nicki Parrott



Dan Levinson

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CELEBRATION *continued from page 27*



Tom Artin



James Chirillo, Jon Burr and Warren Vaché



Sherrie Maricle



Roseanna Vitro



Tomoko Ohno



Chuck Slate makes a point to Randy Reinhart during the sound check.

Joe Lang served as emcee.



**In the Green Room:
The View
Backstage**

Photos by Mitchell Seidel



Musicians await their turns backstage at Drew University during the New Jersey Jazz Society's 40th anniversary concert.

Drummer Sherrie Maricle signs a concert poster backstage at the New Jersey Society's 40th anniversary concert.

Pianist Norman Simmons is either describing a recent fishing trip or Joe Williams's putting style during a conversation backstage at Drew University.



James Chirillo, left, and Warren Vaché get in some last-minute rehearsing in the green room before going onstage at Drew University.



Q&A

Marc Myers on “Why Jazz Happened”

By Jim Gerard

Marc Myers is the author of *Why Jazz Happened*. [See Joe Lang’s review on page 41 of this issue.] He writes for *The Wall Street Journal* and hosts Jazzwax, a popular jazz blog.

JJ: How long did you contemplate writing a book that focused on the larger, extra-musical forces that shaped jazz?

MM: Not long. As a trained historian with a masters from Columbia University, I’ve always been more curious about “why” than “what.” “What” refers to events that are easy to look up. “Why” is much more interesting — it’s the reasons those events occur. To figure that out, I simply applied that approach to jazz history — why did jazz styles change when they did? Was it really only because incredible musicians had brilliant ideas? Or were there other factors at work?

JJ: How much has, or has not, been written about how non-musical — especially commercial — conditions affected the development of jazz? For example, the musician unions’ “strikes” have been pretty well documented; other topics you covered, such as the G.I. Bill, much less so. Did you see a gap in the historical record of jazz that didn’t properly acknowledge these forces?

MM: Actually, the musicians’ bans — there were two and they were technically bans, not strikes — weren’t well documented in terms of their impact on jazz styles. The first ban inadvertently led to the rise of the micro-label and the recording of bebop for the first time in New York in February 1944. The second ban accelerated the introduction of the long-playing record, magnetic tape and the viability of the home market. To answer your question, I started by looking at the numerous jazz styles that occurred between 1942 and 1972. Then I looked at the unlikely events that exerted pressure, presented opportunities and even set up barriers to the different jazz styles that emerged. The result is a look at why jazz changed so often during this period — or why jazz happened.

JJ: What more actively directed your research and the structuring of the book — your background as a historian or your love of jazz and the many interviews with musicians you conducted for JazzWax?

MM: My background as both a historian and journalist were essential to the book. I love jazz because it’s exciting, humanizing



Jazz journalist Marc Myers. Photo by Alyse Myers.

“Jazz isn’t just music. It’s a dramatic art movement and American Dream story that just happens to have a terrific soundtrack.”

and allows individual artists to express themselves and be appreciated. My role as a historian is to research and find the truth supported by evidence. My role as a journalist is to converse with eyewitnesses and tell stories. By combining the two, I was able to look widely for answers as a researcher and probe through colorful interviews. This synthesis hopefully resulted in a vivid, dramatic story that’s supported by facts. The story is merely a colorful delivery vehicle for education and knowledge.

JJ: How long did it take you to winnow the potential ideas/chapters?

MM: I came up with the idea in mid-2010. I wrote and completed the book in 2011, and the first half of 2012 was for production with my editors.

JJ: How much research did you do? It’s clear that you got to interview many musicians. Did you also get to speak to leading historians and critics — particularly the older ones who lived through many of these developments?

MM: I spent every weekend in 2011 at four different libraries. During the week, I interviewed musicians and others who played a role in the period of jazz I was evaluating. The results of that work wound up at JazzWax — not in the context of my book but as raw interviews.

JJ: What/who were your most important sources?

MM: They were all important. There were interviews conducted with more than 60 sources who played a direct role in the music’s direction, from George Avakian, who played a direct role in the LP’s development and launch, to John McLaughlin, Chick Corea and Gary Burton (who had everything to do with jazz fusion).

JJ: Which of the major societal influences on jazz surprised you the most?

MM: Probably the rise of the jazz media, promotion and radio in the late 1940s; the second recording ban in 1948; the racist police practices and segregationist real estate covenants in Los Angeles in the 1950s and Woodstock’s speaker system in 1969, which made electronic instruments and amplification more critical to all recordings and live concerts. By the mid-1960s, the trumpet and saxophone were no longer star instruments; they were replaced by the electric guitar. Not because rock musicians were using it but because when rock musicians used it, teens could see their faces and the emotion of what they were doing. In this regard, the better rock bands understood their roles as emotive performers. This one factor changed how audiences reacted to the two forms of music. Rock was animated, visual and physically emotional — you could feel the loud music on your skin. By contrast, jazz was acoustic, static and music for the ears, not the eyes, making mass interest difficult to marshal.

JJ: In your estimation, besides the musicians quoted in your book, how many, or what percentage, or however you want to quantify it, were aware of the far-reaching sociological, political, economic and technological effects on their music? How about critics and writers of the day?

MM: Most weren’t and nearly all said, “Wow, I never thought of it that way, but you’re right.” But it wasn’t their job to put the pieces together. That’s the historian’s job. The historian’s role is to make sense of facts, to find reasons for events.

JJ: What aspects of jazz history do you feel are still neglected or under-documented?

MM: I don’t feel that jazz history is neglected or under-documented. Today, I think there’s declining interest in jazz recorded in the 1920s and early 1930s, largely because much of it sounds the same to many ears. Music before the war was either for dancing or it’s a folk form — most notably the blues. There were plenty of exceptions, of course. But for the most part, recorded music’s purpose during that period was to provide public and private spaces

with a cost-efficient replacement for live dance orchestras and combos. After the war, music becomes more personal, more expressive and much more artistic. The soloist is the star, not the band, and that soloist has certain responsibilities — to deliver impressive improvisation and original ideas.

JJ: Is there anything you’d like to say in conclusion, perhaps a question I neglected to ask about a topic you feel is important?

MM: I think you covered it all well. Jazz isn’t just music. It’s a dramatic art movement and American Dream story that just happens to have a terrific soundtrack. In each case, artists were seeking a better, more just world. They were expressing themselves and their independence through uncanny abilities to entertain and engage audiences. But they weren’t just altruistic champions of civil causes. They also were highly charged individuals with large egos, brash attitudes and enormous pride who were in it for self-gratification, celebrity and acceptance. Which is why we love them so much. **JJ**

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Happy Birthday Mr. Wess!

For his birthday performance at Birdland, Frank Wess, the elder statesman of the tenor sax and flute, led a quintet that included Roni Ben-Hur (g), the distinguished George Cables (p), Santi Debriano (b) and veteran Victor Lewis (d) at the hallowed 44th Street club. They covered some of Wess’s originals, “Once Is Not Enough” and “You Made a Good Move (When You Came In Here Tonight),” as well as bop classics and standards like “Over the Rainbow” (the leader taking out his flute), “Body and Soul” (with Debriano soloing pizzicato and arco), and the appropriately celebratory “I Could Have Danced All Night.” On cue, club manager Tarik Asman brought out a chocolate cake, while the staff sang “Happy Birthday.” **JJ**



Photo by John Herr

Whole Foods and Whole Notes

Story and photos by Mitchell Seidel

Shoppers usually expect to hear canned music while searching for scanned peas in the supermarket, but visitors to the Whole Foods store at 235 Prospect Ave. in West Orange get something a little fresher on Tuesday evenings. Just a few feet away from the grocery checkers, world-class jazz musicians ply their trade for an appreciative audience from 6 to 8 PM. Although the house lights stay up, the store does shut down its public address system and even the cash registers rig for silent running during the performances. Although shopping carts and families with strollers occasionally wheel past the performers, the atmosphere is sometimes more quiet and respectful than many New York jazz clubs. Plus, the music is free and there's no minimum. **J**



You never know who you'll run into at the supermarket, and in this case it's bassist Charnett Moffett and singer-guitarist Jana Herzen, co-founder of Motema Records.

The duo entertained evening shoppers with selections from their new album, *Passion of a Lonely Heart*. The long-running Baldwin jazz series brings well-known musicians to an unconventional venue: the Whole Foods supermarket in West Orange.



Saxophonist John Gross performs as part of a quartet during a recent Tuesday evening at the Whole Foods supermarket in West Orange. For two hours a week shoppers get a break from store public address chatter with some live jazz.



If it's not quite "Struttin' with Some Barbecue," will a special on turkey suffice? Drummer Billy Mintz and bassist Cameron Brown are among the world-class musicians who perform at the continuing Baldwin Jazz Series at the Whole Foods store in West Orange.

Cat Russell Makes Atlanta Jazz Party Debut on April 19

For more than two decades the Atlanta Jazz Party has stuck to a simple and winning formula — one stage, a cabaret-style ballroom with dance floors, and 24 internationally recognized all-stars performing three days' worth of hot jazz — and the sponsoring Atlanta Jazz Preservation Society has just announced another strong roster of performers for the 24th annual party that takes place over the weekend of April 19–21.

The list has many returning favorites, including reedman Ken Peplowski, bassists Nicki Parrott and Neil Starkey — an Atlantan who was heard at last year's big band session with trumpeter Joe Gransden, who also returns this year. No AJP lineup would not be complete without John Cocuzzi on vibes, vocals and piano and he's back again this year, joined by John Sheridan and Mark Shane as the other pianists. Dan Barrett returns on trombone, along with Russ Phillips on cornet. Cornetist Warren Vaché will perform at his first AJP, joined by his clarinetist brother Allan Vaché. Marty Grosz and Matt Munisteri share the guitar chair. Drummers this year include



Catherine Russell. Photo by Stefan Falke.

an AJP first timer, Danny Coots, and, according to organizers, the “hardest workin’ drummer in jazz,” AJP veteran Eddie Metz, Jr. Rounding out the lineup are Jon-Erik Kelloso on cornet and another party newcomer, the incomparable jazz and R&B vocalist Catherine Russell.

Music at the party is in the tradition of Chicago/New York styles, the Benny Goodman Quartets, West Coast and New Orleans jazz bands and combos. All-star lineups will play seven sets on Friday night, seven sets on Saturday afternoon, seven sets on Saturday night, and seven sets on Sunday — and all performers are featured in each session. Atlanta Jazz Party ‘guarantors’ and

‘patrons’ get to attend all four sessions, plus the exclusive Saturday morning jazz brunch with the musicians. Single session tickets are also available, and table assignments are made in the order reservations are received. Children who come with adults are welcomed free and college students are encouraged to attend with a 50% discount with valid ID. For more information and tickets visit: www.altantajazzparty.com.



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Jazz, Birds and the Universe

Composer and Environmental Center Team Up for Music and Science Series

Jazz pianist and composer Diane Moser and the Meadowlands Environment Center are collaborating on a unique program that combines musical performances inspired by the natural world with audience participation workshops exploring the science of sound. The program was developed by Moser with MEC Director of Education Dr. Angela Cristini and features music developed by the composer beginning in 2008 during a residency at the MacDowell Colony in New Hampshire and continued at residencies at the Virginia Center for the Creative Arts (2009) and the Millay Colony for the Arts in Austerlitz, NY (2011).

The series takes place this April and May at the MEC at 3 DeKorte Park Plaza, Lyndhurst, NJ.

Diane Moser's Composers Big Band Concert | April 10 | 7:30 PM
World Premiere of Moser's four-movement suite for big band "Music of the Spheres" and performances of "Into The Ozone" by Rob Middleton, "Nascent" by Matt Haviland, "Hale Bop" by Jeff Raheb and selections from "Jazz in the Space Age" by George Russell. After the concert the audience will join Dr. J. Sloan, director of the W.D. McDowell Observatory to view the night sky using the observatory's 20-inch telescope

Workshop | April 20 | 1-3 PM
"Pythagoras, Kepler, Math and Music"
This workshop explores how Pythagoras discovered the ratios of musical intervals and the impact of that discovery from Plato to Kepler. Participants will make measurements, convert them to musical intervals and make sounds that they will upload to SoundCloud. Using these recorded sounds, musical instruments and voice, the group will create a composition through free and structured improvisation.

Concert | May 11 | 7:30 PM
"The Birdsong Project" — a series of compositions by Diane Moser based on the calls of chickadees, sparrows, robins and the sounds of nature. Also on this program a new arrangement of "A Hermit Thrush at Eve" by Amy Beach. Performed by Diane Moser, piano, Anton Denner, flute and Ken Filiano, bass.

Workshops | May 18 | 11-3 PM
"Soundscapes and Birdsong"
This workshop explores how composers who have included birdsongs in their music; the history of documenting birdsongs; and the origin of the word "Soundscape" by R.Murray Schafer. Participants will be invited to walk the trails in the marsh at the MEC, using cell phones and other devices to record the sounds of nature and upload them to Sound Cloud. Using these recorded sounds, musical instruments and voice, the group will create a composition through free and structured improvisation.

For tickets and more information visit:
<http://moodle.rst2.edu/meadowlands/>



WKCR Sends Out SOS

Jersey Jazz contributor Jim Gerard reports that radio station WKCR is in trouble, and in need of \$45,000 very soon to continue operations. WKCR is a unique, essential cultural institution, and of special importance to the world of jazz. They've been in existence for 71 years, primarily as a jazz station — they went on the air in 1941 playing "Swing is Here." Many readers will know about Phil Schaap and his daily "Bird Flight" shows and the birthday and memorial broadcasts and days-and-weeks-long celebrations of a particular artist. Current and former KCR hosts (none of whom has ever drawn a penny in salary) include Loren Schoenberg, Sid Gribitz, Ted Pankin and Ben Young, who have gone on to be important jazz educators, whether on air or off. They also present a wide range of other musics, from classical, to blues, to Brazilian, to country, with the same curatorial devotion, uninterrupted by commercials of any kind.

Jim has asked us to help spread the word. So here it is. Donations are tax-deductible and can be made by either going online to www.wkcr.org or by calling 212-851-2699. In his email Jim noted that Schaap had played three hours of Duke that morning. "How many other stations in the world do that?" he asked, and then answered his own question, "I would venture to say none."

At a time when the most important mission for all jazz lovers is educating and exposing new generations to the music's glories, one can't imagine a worthier cause.



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Loren Schoenberg To Be Our Guest at NJJS Jazz Social March 17



Photo by Lynn Redmile

We look forward to meeting a remarkable and personable man of many talents, Loren Schoenberg, when he comes to call at the NJJS Jazz Social on Sunday March 17. Mr. Schoenberg has led his own big band, worked as an assistant to Benny Goodman, as musical director to Bobby Short, and has his own career as a jazz musician, his style on the tenor being reminiscent of Lester Young.

Schoenberg has been a prolific writer on jazz. His articles have appeared in *The New York Times*, *The Lester Young Reader*, *The Oxford Companion to Jazz*, and *Masters of the Jazz Saxophone*. In the summer of 2002, Schoenberg's first book, *The NPR Curious Listener's Guide to Jazz*, was published by Perigee Books, with an introduction by Wynton Marsalis. He has won Grammys for his liner notes.

He had his own weekly radio show on WKCR, where he played old jazz recordings, interviewed musicians, produced documentary specials, and broadcast live performances. He became a co-host of *Jazz from the Archives*, a radio show on WBGO run by the Institute of Jazz Studies at Rutgers University, where he continues to occasionally participate as one of several hosts on the program.

A historian by nature, Loren Schoenberg became a fixture in the jazz world with his encyclopedic knowledge about the genre and passion for preserving its past while making it eminently contemporary. Today, in addition to his work performing, conducting, writing, preaching and teaching, Schoenberg has been named Artistic Director of The Jazz Museum in Harlem.

Plus, New Jersey can claim him — he's from Fair Lawn!

Take a gander at his website: www.lorenschoenberg.com, and at Wikipedia: http://en.wikipedia.org/wiki/Loren_Schoenberg to find out more about his many associations, collaborations and projects. Get your questions ready for the Q&A session — it should be a lively one!



Jazz Journeys

New Jazz Film Goes to Kickstarter.com for Global Fundraising Campaign

EMMY-winning filmmaker Stephanie J. Castillo is running a 45-day global fundraising campaign at kickstarter.com to raise \$50,000 to begin shooting her feature-length documentary film, *NIGHT BIRD SONG: THE THOMAS CHAPIN STORY* this summer. Shoot locations will include the New York City area, New Jersey, Connecticut, Massachusetts and Europe. The Kickstarter campaign was launched February 13, and will end on March 31.

Castillo's 90-minute documentary, budgeted at around \$300,000, and slated for a 2014 finish, will follow the life of the late Thomas Chapin, a jazz master who emerged in the 1980s in New York City's wild and free downtown music scene with a highly original style. After 20 years of a soaring career and 12 CDs, most under the Knitting Factory label, Chapin passed away in 1998 at age 40, following a yearlong bout with leukemia.

Chapin was considered a virtuoso by jazz writers who followed him. He was described as having "monstrous chops" and "full of incredible energy, pushing the needle, never letting up." Critics said he

was "moving the music forward." A vanguard in the world of "free" jazz, Chapin embraced all expressions of music. Most notably, he moved easily between the avant-garde and straight-ahead jazz communities; jazz festival promoter John Phillips called him an enormous bridge.

"Music will fill the screen in this film," says the filmmaker, "because Thomas was music, and music was Thomas. When the illness took its toll, his greater pain was living without the strength to play as he had done every day of his life. But 12 days before he passed, as my film will show, there would come one last triumphant moment — the culmination of a life lived to its fullest, through music. He said it was his first love."

Castillo's idea to use Kickstarter, an online fundraising site commonly used by artists for films and other creative projects, makes sense, she said. "It's a new tool in this age of social media and instant communication and a lot of artists, including filmmakers are skipping the long, tiresome road of writing grants as our only way to fund our films. Kickstarter's a great way to fund ambitious dreams, if you can harness it," says Castillo. "This didn't exist when I made my last film."

Because Kickstarter is an all or nothing deal — projects must be fully funded at their stated goal or

no money will change hands — Castillo is anticipating no let-up in her social networking efforts to reach as many backers as possible.

Find more information, about Chapin, about the filmmaker, about the film, and about how you can get involved via Kickstarter, by visiting Kickstarter.com and www.thomaschapinfilm.com.

Jack Kleinsinger's Highlights In Jazz

New York's Longest Running Jazz Concert Series presents, on Thursday, March 14, 8PM, "Swing Memories—Artie Shaw with Strings."

The show features The Anderson Twins with a 25-piece orchestra, and Benny Goodman Combos including all-stars Warren Vaché, Howard Alden, Kenny Washington, Ehud Asherie, all at TRIBECA Performing Arts Center, Borough of Manhattan Community College, 199 Chambers Street, NYC.

Tickets can be purchased in advance at the box office or by mail order. Make check payable to: Highlights In Jazz, and mail to: Highlights In Jazz, 7 Peter Cooper Road, Apt. 11E, New York NY 10010. (Please enclose a self-addressed, stamped envelope.) For information call the box office at: (212) 220-1460 or visit <http://www.tribecapac.org/music.htm>.



Jessica Molaskey at SOPAC

By Schaeen Fox

The South Orange Performing Arts Center billed their January 26 performance “Jessica Molaskey with Martin Pizzarelli and a Very Special Guest.” The headline was accurate, and as the audience was let in, we saw one bass, two stools, two mikes and two guitars. That dispelled any doubts about the special guest’s identity.

The trio emerged together. Martin moved to his customary spot away from the microphones. The special guest selected a guitar and seated himself on a stool. Jessica shook his hand and then introduced “My favorite brother-in-law on the bass, Martin Pizzarelli, and my favorite husband, John Pizzarelli. He works cheap.” She once said that greeting her husband on stage always gets a laugh and she has never understood why.

They opened with a trio of songs from their recent Café Carlyle show. The numbers revolved around the subject of home and only one, “I Thought about You” was from the Great American

Songbook. John has said that with the quality of songs written by people like Joni Mitchell, Billy Joel and Neil Young he believes a new songbook is evolving. The selections performed that evening stood as Exhibit A for the theory. The show was a sellout, most of the audience of the age that knows the classic Songbook. The artists, however, were careful in their selection of newer songs and every number received long applause.

John is a wonderful guitarist but I would feel cheated if he only played. I love his humor and he quickly began regaling us with his latest adventure, a nearly disastrous trip to North Carolina. He and his band mates had flown down for a gig only to find much of the route iced by a storm. Their intrepid efforts to keep the commitment only resulted in their slipping over the roadway, finding that the gig had been cancelled and then spending the night in a motel. What crowned the adventure was the hotel’s bar was featuring a Karaoke night. They had only returned that morning and the tension, tiredness and beer consumed at the bar the night before only sharpened John’s comic timing. His stories were hilarious. By the end of the evening even the ever stoic Martin was laughing so hard he had to move away from his bass.

I never saw Louis Prima and Keely Smith perform live, but I imagine John and Jessica have something of that flavor. She, however, is far from a stone face. While graciously ceding much of the time to his patter, she commands the stage when she sings. Her voice is beautiful, and to watch her subtle hand movements, or tilting head or shifting body adds an extra dimension to her work. She appears to be living her songs. Her Broadway training



Jessica Molaskey and John Pizzarelli. Photo by Vicki Fox.

stands her well. Her own comic timing also added to the evening; as when she spoke of their shared Catholic background before calling for “Our wedding song, — ‘I’ve Got Rhythm.’”

When I first heard them blend “Cloudburst” with “Not Getting Married Today” I loved it, but as they expanded their repertoire of paired songs I wondered if it would just become a gimmick. Now their show has a good number of these, such as “Meditation” with “Summer, Highland Falls” and “Rosalinda’s Eyes” with “In Buddy’s Eyes.” They continue to be so well-crafted that the unions are better than the separate songs and I’m anxious for more.

The show was billed as 90 minutes long. It ran for two hours with one short break. When it ended, we made our way out only to find John already seated at the lobby table surrounded by happy fans anxious to tell him the obvious — that they loved the show. John, ever gracious, chatted, posed, and autographed copies of his latest CD and book *World on a String*. Later, backstage, Jessica remarked how much she enjoyed the Arts Center itself and John exclaimed “It is so good to be working.” I hope that means they will make SOPAC another of their regular Jersey performance locations. JJ

violinist & vocalist
Diane Perry

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MARCH DATES:
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Diane Perry Trio at Smokey’s, 2 Vernon Crossing Rd. Vernon, NJ; no cover no min 973-764-2600
Thur. 3/28, 7-10PM
Featured Guest @ Mitch Kahn’s Soirée, Salmagundi Club, 47 5th NYC; Res. required; \$45 incl dinner 212-255-7740



DianePerryJazz.com

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



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Other Views

By Joe Lang
Past NJJS President

This month's column will be a bit shorter than usual, but there is some nice stuff to cover.

■ It is difficult to believe that the exceptional vocal group **NEW YORK VOICES** is celebrating their 25th year as a unit. To celebrate this milestone, they are releasing their first live album, **New York Voices Live with the WDR Big Band Cologne (Palmetto — 2160)**. The concert from which this recording was taken took place on May 17, 2008 in Cologne, an event that was part of their 20th Anniversary tour. They dug into their existing repertoire for seven of the ten selections, "Baby Driver," "Stolen Moments," "In the Wee Small Hours of the Morning," "The World Keeps You Waiting," "Darn That Dream" and "The Sultan Fainted," with the other three songs, "Cold," "Love Me or Leave Me" and "Almost Like Being in Love" being new to their recorded legacy. The group, Kim Nazarian, Lauren Kinhan, Darmon Meader and Peter Eldridge, has been taking modern vocal harmonizing to special places for their entire existence, and matching them with the dynamic WDR Big Band provides them with the kind of backing that singers dream of having. If you like four-part vocal harmony that is innovative and exciting, this album will be welcomed to your collection with open ears. (www.palmetto-records.com)

■ **JOHN PROULX** is a singer/pianist/composer based in Southern California who has recently released his third album, **The Best Thing for You (MaxJazz — 508)**. His pleasant light baritone voice is easy on the ears, at times reminiscent of Chet Baker. He also has Baker's hip jazz sense of phrasing. On this outing, Proulx is supported by some of the top musicians on the Los Angeles scene, Chuck Berghofer on bass, Joe LaBarbera on drums, Bob Sheppard on reeds and Ron Stout on trumpet. The program includes six originals with music by Proulx and lyrics by K. Lawrence Dunham for five of them, the other with words by D. Channsin Barry. They fit nicely alongside the likes of "The Best Thing for You (Would be Me)" and "I Can't Give You Anything But Love." As a bonus, there are three tracks with vocal assistance from Sara Gazarek, and a nifty take on "Two of a Kind" with Michael Feinstein. Proulx is one of the fine young

vocal talents to come along recently, and his pianism and composing talent put him in a singular place among the young cats on the rise. (www.maxjazz.com)

■ With her tenth album, **Travelin' Light (MaxJazz — 507)**, vocalist/pianist **DENA DEROSE** has moved away from her normal trio format to produce a recording solely of her voice and piano. It is an effective change. Her phrasing is even jazzier than on previous outings, and her jazz chops at the piano constantly shine. DeRose performs a program of 13 tunes that mixes more frequently heard standards like "'S Wonderful," "East of the Sun," and "I'm Old Fashioned" with some jazz songs with words added, including "Blue in Green" (Bill Evans and Miles Davis/Meredith D'Ambrosio), "Twilight World" (Marian McPartland/Johnny Mercer) and "We Will Meet Again" (Bill Evans/Karen Gallinger), and seven other songs, all familiar, but none overdone. DeRose is a sensitive singer and pianist who pays close attention to lyrics, conveying each of them with feeling and understanding. Once again, DeRose has shown herself to be among the select vocalists on the jazz scene. (www.maxjazz.com)

■ One of the best live music performances that I experienced in 2012 was the evening of Jerome Kern songs presented by **REBECCA LUKER** at 54 Below last fall. It was a program that sprinkled some true rarities among many of Kern's most noted masterpieces. **I Got Love (PS Classics — 1312)** is a studio recording of the songs from that show, and a welcome one it is indeed. Luker has a lovely and flexible soprano voice that she uses to sing the songs with the appropriate passion, wit and empathy for lyrics that each requires. She opens with one of the early Kern gems that seems to be mostly forgotten, "Once in a Blue Moon" with lyrics by Anne Caldwell. When a song demands sauciness, as do selections like "Saturday Night" and "I'll Be Hard to Handle," you can picture the devilish sparkle in her eyes as she sings the lyrics. She is at her humorous best on "My Husband's First Wife," a tune from the 1929 musical *Sweet Adeline* written by Kern and Oscar Hammerstein II. This song, however, had lyrics by Irene Franklin who performed the song in the show. Franklin is one of the ten lyricists credited among the creators of the 15 songs covered by Luker. It is a tribute to Luker's taste and imagination that she has selected a program of songs that gives the listener a taste of Kern's eclecticism as a composer of show tunes. Helping to make the project so wonderfully effective are Joseph Thalkin on piano and Dick Sarpola on bass with contributions by Max Mosten on violin, Clay Rude on cello, Steve Lyon and Rick Heckman on reeds, and Dave Ratajczak on drums

and percussion. This is an exceptional album of wonderful songs performed by one of our most talented interpreters of American popular song. (www.psclassics.com)

■ Vocalist **CHERYL BENTYNE** is a long-time member of the pop/jazz vocal group The Manhattan Transfer. She has also frequently and effectively recorded as a solo vocalist over the last 20 years. Her latest solo venture is **Let's Misbehave: The Cole Porter Songbook (Summit — 595)**. Backed by some of the top cats on the L.A. jazz scene, she lends her jazzy vocalizing to 14 Porter classics. She has taken some interesting approaches to these familiar selections. An up tempo "It's Alright with Me" works nicely. "My Heart Belongs to Daddy" has a Latin feel that adds some extra passion to the proceedings. On "All of Me," Bentyne adds a vocalese take on the solo from the Miles Davis recording of the tune with the words supplied by Dave Tull, the drummer on the session. James Moody provided the saxophone interludes on "Ev'ry Time We Say Goodbye" and "What Is This Thing Called Love," while Doug Webb handles the reed work on other selections. Most of the engaging arrangements were provided by pianist Corey Allen. The final track, "Let's Misbehave," is given a vintage 1920s treatment that brings the album to an interesting and entertaining conclusion. Bentyne and Porter prove to be an irresistible combination. (www.summitrecords.com)

■ A fortuitous meeting of pianist **DICK HYMAN** and vocalist **HEATHER MASSE** at a *Prairie Home Companion* program has led to **Lock My Heart (Red House — 258)**, a meeting of musical minds by two individuals separated by 55 years of age, but obviously simpatico musically. Hyman is a living legend of the jazz piano who also understands what it takes to provide sensitive accompaniment to a singer like Masse, one who is always locked in on the lyrics to each song. The songs that they have chosen for this album are wonderfully suited to the mellow and smooth sound of Masse's alto voice. They include "Bewitched, Bothered and Bewildered," "Lullaby of Birdland," "Since I Fell for You," "Love Is Here to Stay," "September Song," "Lost in the Stars," "Love for Sale," "I Got It Bad (And That Ain't Good)," "A Flower Is a Lovesome Thing" and "I'm Gonna Lock My Heart and Throw Away the Key)." On the latter she effectively adopts a voice somewhere between Billie Holiday, who is most associated with this song, and Betty Boop. They include two Masse originals that are pleasant, but not up to the standards of the balance of the program. This is Masse's first extended recorded venture into the Great American Songbook, and it will hopefully be the first of many. (www.redhouserecords.com)

■ **Monica Ramey and the Beegie Adair Trio (Adair Music Group)** brought to my attention a superb vocalist from Nashville, namely **MONICA RAMEY**. This is Ramey's second album, and finds her in the company of the fine jazz pianist Beegie Adair, a longtime presence on the Nashville jazz scene. Listening to the opening track, a very hip reading of "As Long As I Live," it is immediately apparent that this is a lady who knows how to sing. Having Adair and her compatriots, bassist Roger Spencer and drummer Chris Brown, with occasional contributions from George Tidwell on trumpet and Denis Solee on tenor sax, as her musical foundation is a definite plus. Her song selection is terrific, offering a program replete with tunes mostly familiar, but not overdone, songs like "I'll Close My Eyes," "Oh! Look At Me Now," "You Fascinate Me So," "It Amazes Me" and "Will You Still Be Mine?" Most impressive is Ramey's excellent feeling for lyric interpretation. This album should propel Ramey into the national spotlight, a placethat she deserves to be. (www.monica ramey.com) JJ

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 online sources.

FILM REVIEW: I Stand Corrected

Produced and Directed By Andrea Meyerson | Stand Out Productions, 2012 | 1 hr. 33 min.

By Joe Lang NJJS Past President

In contemporary terms, the physical transformation of an individual from one gender to another is termed transitioning. Most people do not easily come to terms with this process, neither those who make the transition nor their family, friends and acquaintances. Jazz fans have become familiar, at least on the surface with the transition of bassist John Leitham to Jennifer Leitham. *I Stand Corrected* takes the viewer inside the circumstances, thought processes and consequences of her decision in an absorbing and sympathetic documentary that brings a deeply human element to a story that deserves this kind of examination.

The film tells the story on two levels, as a chronological relating of Leitham's life and career, and the evolution of Leitham's slow, but steady acceptance of her true gender identification. Along the way, we learn of the factors that ultimately led her to make the decision to transition, and the effect that her gender issues had upon her life from her earliest memories.

Leitham was born in Reading, Pennsylvania. She describes her childhood when she was already aware that there was something amiss in her life. She felt like a girl despite her physiology. Her interest in music was the thing that got her involved in activities that diverted attention from her true essence.

Leitham moved to Los Angeles in the mid-1980s, having been attracted to the area while playing for Woody Herman. A gig as a last minute substitute for George Shearing's regular bassist found Leitham also playing behind Mel Tormé at the concert, and Tormé was immediately impressed with Leitham's playing, the end result being hired as Tormé's regular bassist until 1996.

It was during the post-Tormé phase of his career when Leitham made the decision to transition, one that he had been considering for a long time. Both Doc Severinsen and Ed Shaughnessy, with whom Leitham had ongoing working relationships, were strongly supportive of Leitham's decision, and that helped to ease her through a difficult period.

It has not been an easy road since the change. Gigs became more difficult to find, and Leitham had to dig down deep to maintain her commitment to the path that she had chosen. The new circumstances forced her to learn how to find her way in a changed world, something that she has slowly but surely been accomplishing.

The film does a fine job of presenting this complex story. It happens to be about a jazz musician, but much of what it has to say has general applications to the lives of many others in a wide variety of circumstances who have experienced the basic issues that confronted Jennifer Leitham. It is not a preachy movie, allowing the story itself, and the openness and eloquence of its subject, one of the particular strengths of the film, to convey a story that until recent times would have existed in a nether world of uneducated prejudices that would have made the kind of life that Jennifer Leitham now enjoys almost impossible. It is a tribute to Leitham's strength, and to the way that society has evolved in dealing with out of the mainstream life circumstances.

I have seen Leitham perform as both John and Jennifer. While there was a difference in appearance, the talent has been consistent and ever growing. *I Stand Corrected* is a film that makes the viewer realize that each person is an individual, and that the most important characteristic that one can possess is to understand and accept one's true essence in order to find real fulfillment in life. JJ



Fran Kaufman photo

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

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Back to Church

Rhoda Scott Shakes the Rafters at Bethany Vespers

By Sandy Ingham


Organist Rhoda Scott attracted a standing-room-only crowd to Newark's Bethany Baptist Church on February 2, a fitting setting for a musician who is truly worshipped in her native New Jersey.

The music was interspersed with Gospel readings, messages and a homily from the Pastor and Church Elders that, as one speaker said, were kept brief because "everyone here wants to hear more of Rhoda."

The blues — no titles announced — predominated, ranging from soulfully slow to a funky New Orleans-drum-fueled boogaloo. Saxophonist Don Braden was featured on the beautiful "There Will Never Be Another You," and drummer Victor Jones drew cheers — and joyful encouragement from Scott herself — for a couple of explosive solos. "My One and

Only Love" was another ballad with heartfelt solos by Scott and Braden.

"I've Got the World on a String" served as inspirational music as the audience herded forward row by row to make their offerings. Then, responding to calls from the pews, Scott launched into her famous version of "Ebb Tide," sprawling over her Hammond B-3 to unleash torrents of sound, eerily reminiscent of Hurricane Sandy's howling wind, before a hushed intro of the melody. Soon the crashing waves returned, and a final crescendo. All rose.

Jazz Vespers, now in their 13th year, take place the first Saturday of each month (except in summer) at 6 PM. Pianist Helen Sung is scheduled March 2 and Billy Harper on April 6. The church will again host events this fall as NJPAC presents its second jazz festival. 



Acclaimed organist Rhoda Scott performs at Bethany Baptist Church on Feb. 2 with Victor Jones, drums, and Don Braden, tenor sax. Photo by Tony Graves.

Sandy Ingham is Jersey Jazz's roving reporter.

Rosalind Grant

UPCOMING EVENTS

March 9 8-10:30pm
Rosalind Grant with
Winard Harper drums
Roy Assaf piano
Russell Hall bass
Jonathan Beshay tenor sax
SALEM ROADHOUSE CAFE
Townley Presbyterian Church
829 Salem Road, Union, NJ
\$15 cover; refreshments included
free parking
www.roadhousecafe.org

March 16 5-7pm
Rosalind Grant with
Sharp Radway keyboard
Earl Grice drums
Jacob Webb bass
Eugene Ghee tenor sax
CROSSROADS JAZZ CLUB AND RESTAURANT
78 North Ave., Garwood, NJ
\$10 cover; food or beverage purchase required
www.xxroads.com; (908) 232-5666

April 20 1-3pm
Rosalind Grant with
Sharp Radway keyboard
Earl Grice drums
Jacob Webb bass
Andrea Brachfeld flute
Diane Perry violin
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1841 JF Kennedy Blvd.
Jersey City, NJ
(201) 433-1708
Community Awareness
Series (CAS)
FREE EVENT

May 24 7-11pm
Rosalind Grant with
Brandon McCune piano
McCleinty Hunter, Jr. drums
Corcoran Holt bass
PRIORITY JAZZ CLUB
AND RESTAURANT
233 West Market St.
Newark, NJ
www.newcommunity.org
(973) 242-8012
no cover;
food or beverage
purchase required



Rosalindgrant@yahoo.com

BOOK REVIEW: Why Jazz Happened

By Marc Myers | University of California Press, Berkeley - Los Angeles - London 2012 | 267 pages, \$34.95

By Joe Lang NJJS Past President

In writing *Why Jazz Happened*, Marc Myers has penned one of the most readable, informative and original additions to the world of jazz literature. Myers concentrates on the developments in jazz during the period 1942-1972, analyzing them in the context of the sociological, historical, technological, economic and cultural events of this period, one that saw more distinct styles of jazz evolve than in any other comparable period.

Prior to the period under consideration, early jazz evolved from several musical influences, blues, black folk music, European classical music, church music, and ragtime being the primary ones. New Orleans is generally recognized as the birthplace of jazz. It developed in the black community, but spread to the music community in general, and many of its practitioners soon traveled to other parts of the nation with jazz scenes developing in locations like Chicago, New York, Kansas City, the Southwest and California. Each area found its own unique styles. The New Orleans style was eventually called Dixieland or Trad, Chicago became known for a hot variation on Dixieland known as Chicago style and also had a strong blues scene, boogie-woogie developed primarily in the Southwest and Kansas City, Stride came of age in New York, and California had a strong tradition of Dixieland and Trad. All of these influences became synthesized in the development of the big bands of the Swing Era, the only period when jazz was the basis for the most popular music of the day. Much of this music was played for audiences of dancers.

Beginning with the advent of bebop in the early 1940s, jazz began to evolve into music more for listening than for dancing. Myers explores the many circumstances that led to this development. Changes in the nature of the recording industry, plus the end of the Second World War and all of its ramifications, economic and social, were the primary moving forces initially bringing about this change.

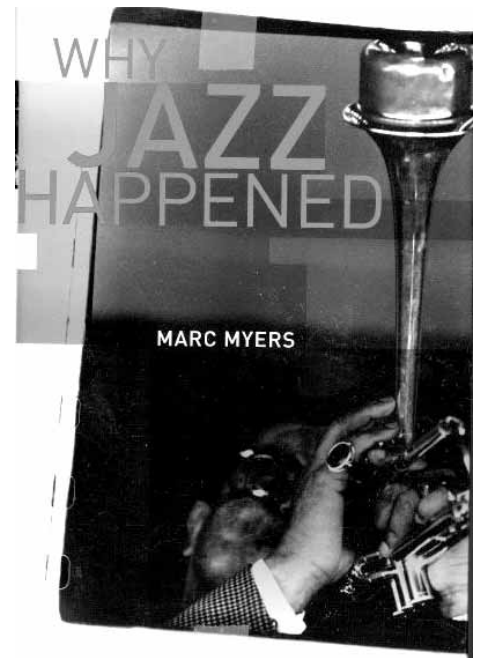
Myers examines in depth the many aspects that contributed to the changes in the music and its audiences. Some of those that he covers are the technological advances in recording techniques, the changes in the economy, the expansion of radio and the influence of television on entertainment choices for the post-war generations, the accelerating changes in the racial situation that culminated in the Civil Rights movement that came to full bloom in the 1960s, the changing population patterns, particularly those on the West Coast, and the effect of the rising popularity of rhythm and blues, rock and soul music.

He explores the emergence of bebop, cool, West Coast, progressive big bands, hard bop, soul jazz, modal jazz, free jazz and jazz-rock fusion as being the significant and distinct forms of jazz that came to the fore during the 30-year period of his concentration.

It is not only the perceptive acumen of Myers that sets this volume apart, but also his ability to communicate his information and conclusions in a highly readable manner that makes it hard to put the book down once you commence reading it. This volume was written to be read, not just as a vehicle to put forth some theories about a cultural phenomenon. As such, it brings the reader to consideration of the nuances of seemingly disparate factors that converged to effect the development of the various jazz styles that he considers.

Another factor that makes this book so effective is Myers' use of interviews that he conducted with many of the players and others involved in the business and critical side of the jazz world. This adds a legitimacy to his observations that would be absent without these first-hand sources. He has also done his research into other sources in a careful and informed manner.

Not everyone is interested in all of the styles of music that Myers considers, but he has a way of making the reader become interested in the story, even if the music remains



outside of the reader's listening habits. It might even tempt you to dig into some music that you have ignored or dismissed in the past. At the least, he will make you understand why it emerged, and why it is significant in the evolution of jazz.

Why Jazz Happened is a book rich in detail and insight that deserves to be read by anyone who professes to be interested in jazz. **J**

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She's Just Wild About Billy

Marlene VerPlanck performs tribute to her composer husband

By Tony Mottola
Jersey Jazz Editor

“Marlene you’re a sellout, and we’re adding more chairs,” NY Sheet Music Society president Linda Amiel Burns declares at the end of introductory remarks. Indeed, several rows of chairs are being set up to fill the back of Musicians Local 802’s union hall to accommodate the spillover crowd on hand for Marlene VerPlanck’s January 20 performance at the Society’s monthly get together.

She’s here to perform songs composed by her late husband Billy, noted trombonist, conductor and arranger, and — as Marlene is about to demonstrate — a fine composer of jazz-tinged pop music.

The 17-song set list includes tunes VerPlanck wrote with 11 different lyricists. Among them Ervin Drake, whose catalogue includes “It Was A Very Good Year,” “Good Morning Heartache” and “Quando Quando.” The dapper 93-year-old Mr. Drake is in the audience and the singer



Photo by Tony Mottola

opens with a song he co-wrote with Billy, “So Long Sadness.” The number, upbeat and up-tempo, has the sound of a jazz standard and you wonder why it’s not.

The program includes three tunes with lyrics by Loonis McGlohon. One of which, “I Like to Sing” sounds like Ms. VerPlanck’s musical mission statement:

*To each his own,
the choices are free*

*Some like martinis,
and others like tea*

*Some climb the mountains,
and some swim the sea*

*But me...di-doodle-a-doodle...
I like to sing!*

Another of Billy’s lyricists is also in attendance, piano accompanist Ronny Whyte, who gamely accedes to Marlene’s request for him to sing “You Know What.” “Sure I could do that one,” he quips. “I know all the words.”

One of the prettiest and jazz-flavored of the many expressive melodies of the afternoon is “It’s How You Play the Game” with lyrics by Joe Cocuzzo. Its soaring melody lines showcase the singer’s impeccable phrasing and velvet-toned soprano voice.



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In the 17 tunes there is nary a discouraging word. Love is in bloom. Even when it wanes hope is not lost, as expressed in Loonis McGlohon's "Instead of Saying Goodbye." All of Billy VerPlanck's music seems wholly infused with romance and buoyant optimism, and the songs are a joy to hear. Singers looking to freshen their repertoire might do well to take a look at the composer's underappreciated catalogue.

Ms. VerPlanck had asked the audience to hold applause until the program was complete, and as the last notes of Jim Pollock's "Growing Old Gracefully" fade she's rewarded with a sustained ovation.

After the performance Marlene chats about Billy and his music with lyricist Roger Schore, who is subbing for the ailing Joe Lang, and takes questions from audience members, one of whom asks if she and her husband ever had any musical disagreements. "Sometimes," she says, "he would show me an arrangement and I'd say 'Billy, this is impossible to sing.' And he'd say, 'Okay, I'll find somebody else.' And I'd think for a minute and say, 'Let me try it again.'"

The singer's other mission for the day is to raise money for St. Jude Hospital's Pediatric Cancer Fund and the table she's set up with double-disc CDs and lead sheets of Billy's songs and reprints of his 2009 Jersey Jazz interview sells out, netting the fund \$200.

"Pretty good for nickel and dime-ing the patrons," she tells me.

Oh no, Marlene, we all got our money's worth. **JJ**

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January Jazz Social

A Conversation in Jazz: Monroe Quinn with Marc Stasio

Story and photos by Tony Mottola
Jersey Jazz Editor

In his several day jobs as a working guitarist, Monroe Quinn finds himself playing all manner of music. Everything from rock and R&B to disco and Motown in his show band work, and from trad banjo with Dr. Dubious and the Agnostics to jazz fusion with Piktor's Metamorphosis. That's quite a from-to. But his first love is jazz guitar, an affection he acquired at the feet of a master, Remo Palmier, with whom he studied for 10 years beginning at the age of 13. And it was jazz he came to play for the NJJS's January 20 Social.

For accompaniment, Quinn brought along his bandmate from Piktor's Metamorphosis, pianist Marc Stasio. Marc earned a B.A. in Jazz Piano, Arranging, Film Scoring and Music Production at the Berklee College of Music in Boston where he studied with Dave McKenna, Ray Santisi and others. He is currently pursuing a Masters of Music at the Mason Gross School of the Arts-Rutgers.



Monroe Quinn

Guitar/piano duos don't necessarily make for the most copasetic of jazz pairings. All those fingers, all those chords, can easily get in each other's way. It's a format that requires a sense of texture and space, keen ears and an empathetic musical soul.

Quinn and Stasio apparently possess all those qualities, and their duo performance at Shanghai Jazz seemed as artistically satisfying for the players as it was entertaining for the audience. It had the

sense of listening in on a musical conversation between two creative minds that keep sparking newly discovered ideas through the dialogue.

The program presented 14 songs over two sets, mixing popular standards with jazz tunes and Quinn originals. Among the highlights were Brubeck's "In Your Own Sweet Way," its melody beautifully phrased by Stasio and "This Nearly Was Mine" played as a rhythmic waltz with Quinn's improvised lines ascending gently, notes swirling around like a kite in the breeze.

The sets also included several of Quinn's own compositions, including a funky tribute to Palmier, "Blues a la Remo" and "Precious," a Bach-like piece inspired by the composer's cat running up the stairs, performed as the afternoon's penultimate number. Monroe seems to like the word penultimate, as he used it — towards the end — of both sets. Ultimately the duo went back to the jazz, and a burning run through "Mr. P.C." closed the afternoon's performance. □

Monroe's Quinn 2012 CD of solo guitar music On Riverside Drive is a very worthy effort in a demanding genre. It features 10 well-crafted original tunes played on electric and acoustic guitar. You can learn more at www.monroequinn.com.



Marc Stasio

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.)

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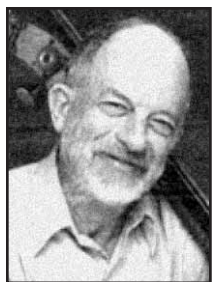
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From the Crow's Nest

By Bill Crow

■ Jack Tracy sent me a couple of musical puns a while ago, and I just rediscovered them at the bottom of my computer file:

King Ozymandias of Assyria was running low on cash after years of war with the Hittites. His last great possession was the Star of the Euphrates, the most valuable diamond in the ancient world. Desperate, he went to Croesus, the pawnbroker, to ask for a loan. Croesus said, "I'll give you 100,000 dinars for it." "But I paid a million dinars for it," the King protested. "Don't you know who I am? I am the king!" Croesus replied, "When you wish to pawn a Star, makes no difference who you are."

An Indian chief was feeling very sick, so he summoned the medicine man. After a brief examination, the medicine man took out a long, thin strip of elk rawhide and gave it to the chief, telling him to bite off, chew, and swallow one inch of the leather every day. After a month, the medicine man returned to see how the chief was feeling. The chief shrugged and said, "The thong is ended, but the malady lingers on."

Ann Garvey heard this one on NPR's popular radio program *Wait, Wait, Don't Tell Me*: When Nancy Reagan asked Miles Davis what he had done to merit an invitation to a White House dinner, he responded by saying, "Well, I changed the course of music five or six times. What have you done, except sleep with the president?"

In 1989, Bob MacDonald was invited to sit in with a black band in New Orleans. When they took a break and headed to the bar, a customer inquired loudly, "What's this white guy doin' in the band?" The guitar player quickly said, "He's an albino." The customer seemed satisfied.

This one came all the way from Frad Garner in Denmark. He and his wife Hanne attended a jazz concert in Copenhagen by tenor man Jesper Thilo, a protégé of Ben Webster. Thilo told his audience a story about Louis Armstrong: "When Satchmo began touring with his band in the northern states before he was a big name, he put up a banner outside a theater in a small town where he was playing. It read 'THE WORLD'S GREATEST TRUMPETER.' Three trumpeters from a symphony orchestra in town saw it, and

went backstage to tell Armstrong that they planned to sit right in front of him that night, in the first row. Satch was delighted. He said, 'In the first set, you'll hear more high C's than you ever heard before, and when I'm through with that, I'll start on the F's!'" Thilo added, "Harry Edison told me this story, so it's probably just a lie." J

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

JAZZ TRIVIA ANSWERS

questions on page 4



1. Guitar (He had just had dental surgery and could not play his cornet.)
2. From the hospital he had been in.
3. Harpsichord.
4. Benny Goodman (Pseudonym used to record for Commodore Records.) But you'd be right if you said a former baseball player for the Chicago White Sox many years ago.
5. Louis Armstrong was born. [This was the belief in 1985, but revised to August 4, 1901, by later research. OHP II]

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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.

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'Round Jersey

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Hot young trumpet players are popping up like mushrooms these days. Bria Skonberg has been accepted with enthusiasm, the public is warming towards Gordon Au, and **Mike Davis** is the latest making a significant splash. If you were at NJJS Jazzfest last year, you saw and heard him with Emily Asher's group, just one of several he plays with in NYC.

The fact that he looks a bit like a young Bix had no influence in his selection to get the coveted cornet berth for the **Big Bix Beiderbecke Birthday Bash** at the Bickford on Monday evening, March 11. He plays with conviction, crafting solos in a very Bixian manner. The internet is awash with video samples of his work, if you need to be further sold. Having played the trumpet since age six, Mike knows the material well, in spite of his relative youth.

The popular Bickford feature will see his cornet backed by some very familiar names. **Dan Levinson** will bring both clarinet and period-correct C-melody sax to play alongside Mike, with rock solid rhythm provided by **Mark Shane** (piano), **Mike Weatherly** (bass) and **Kevin Dorn** (drums). Bix's approach to early jazz changed the way admiring musicians constructed their solos, so his legacy is well worth revisiting on an annual basis. Several weekend festivals around the country celebrate his memory.

It's hard to predict exactly what the **Jazz Lobsters** will play when they revisit the Bickford Jazz Showcase on Monday evening, March 18. Given that they hope to record the performance, you can imagine they will trot out their best material, employ their tightest arrangements, and feature their most stirring solos. **Audrey Welber-Lafferty** sparkles in the reed section, with many of the other seats occupied by names you might recognize, some of whom lead their own groups. Guests include **Larry McKenna** on tenor sax, and **David O'Rourke** playing amplified guitar. As usual, **Carrie Jackson** has been asked to sing with the band.



Mike Davis

The Jazz Lobsters have played for NJJS Jazzfests, during both the tent era and more recently at College of St. Elizabeth. Our Frank Mulvaney thought they were the best of the best, calling them "one of the finest you are likely to find in the state," when it comes to big bands. "They have great sidemen, soloists and vocalists. Their repertoire is enormous, covering the Swing Era to more modern times."

Filled out to as many as 18 pieces, the band plays Basie, Goodman and other selections from the top bands of the Swing Era, but you may find a bit of Sinatra and some hard driving post-swing material in the program as well. Every visit is a bit different, since they have so much tasty material in their book.

April is Jazz Appreciation Month, so the Bickford has booked three rather different attractions — something for everyone, so to speak. Cornetist **Randy Reinhart** brings in his



The Jazz Lobsters

own group on April 8, with **Mark Shane**, **Brian Nalepka** and **James Chirillo** backing him. The increasingly popular **Anderson Twins** bring their acclaimed Dorsey tribute to NJ on April 24, an unusual Wednesday. Besides reedmen **Will** and **Pete Anderson**, you'll see and hear **Jon-Erik Kellso**, **Ehud Asherie**, **Kevin Dorn** and **Clovis Nicholas**. Pianist **Gordon Webster** (last here with the Benefit Band) follows them closely on April 29. He's assembling a group for the occasion involving some of the best emerging NYC talent available. Demand for tours makes them all hard to get. You'll understand why after this concert.

While you are filling your calendar, reserve May 6 for **Frank Vignola** and friends, reflecting upon 60 years without **Django Reinhardt**. **Carrie Jackson**



Carrie Jackson

will sing before her own group on June 3, while pianist **Neville Dickie** will join forces with **Joe and Paul Midiri** on June 10. That's going to be a very full week, with **Mona's Hot Four** following on Wednesday, June 12, expanded to add both **Bria Skonberg** and **Emily Asher**.

Jazz For Shore

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

Tickets/Information: 732-255-0500

It was easy to assemble a glowing preview of pianist **Tom Roberts** and Albert clarinetist **Susanne Ortner-Roberts** playing together, but we've scrapped it, having just learned that a family situation has forced them to cancel their March 6 concert. If you have been looking forward to it, contact the Box Office for alternatives, and tell jazz loving friends that they will have to await another opportunity.

April is rather special here, being Jazz Appreciation Month (JAM!). Who better to celebrate that with than the **Midiri Brothers**? They are putting together a program for April 3, involving their favorite sidemen: **Pat Mercuri** (guitar), **Dan Tobias** (cornet), **Ed Wise** (bass) and **Jim Lawlor** (drums). **Joe Midiri** will probably bring a sax or two in addition to his trademark clarinet, while **Paul Midiri** plays primarily vibes plus occasional trombone. They are one of the few groups that West Coast festivals are willing to fly across the country, and probably the only one that specializes in Swing Era music. Recent trips to the Pacific region involve the Mammoth Lakes Jazz Festival, Monterey Jazz Festival, Pismo Jubilee By The Sea Jazz Fest, Redwood Coast Music Fest, and Sun Valley Swing-n-Dixie Jazz Jubilee, all fussy and frugal outfits. Left to their own devices, they tend to draw inspiration from Goodman, Shaw, Bechet, Norvo and several others.

For those looking farther ahead, **Bucky Pizzarelli** will return on May 15. The iconic guitarist will have hot violinist **Aaron Weinstein** and steady bassist **Jerry Bruno** with him again on that date. June 5 brings in **Baby Soda**, the spirited group that is taking NYC by storm. You may have heard individual members play here earlier. A second June date brings back **Fête Manouche** for an evening of Gypsy Jazz on the 19th. And we've learned that trumpeter **Al Harrison** will return with his Dixieland Band on July 10. Lots of exciting jazz as the weather warms. JJ

'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.

■ 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*.

■ April 2: Mimi Jones, bassist

New York native Mimi Jones (aka Miriam Sullivan) is a multi talented bassist, vocalist and composer. In 2009 she released her debut CD, *A New Day*, and she is currently working on her second. Mimi has performed or recorded with, the great Lionel Hampton, Kenny Barron, Tia Fuller and Terri Lyne Carrington. She has studied with Lisle Atkinson, Ron Carter, and Milt Hinton. Mimi toured extensively throughout Europe, the United States and has performed on five continents as a U.S. Jazz Ambassador. For more information visit: www.HOTTONEMUSIC.com.

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.

■ **3/3:** The Best of Wes: To celebrate Wes Montgomery's 90th birthday, Vincent Pelote surveys Montgomery's recording career concentrating on the years 1959 to 1965.

■ **3/10:** On the Merrit: Host Joe Peterson salutes the career of bassist Jymie Merrit, one of the foremost

double bass players of the hard-bop movement and long time associate of drummer Art Blakey.

■ **3/17:** Charles the Great: Part 1 of Dan Morgenstern's salute to Charlie Shavers, trumpeter, singer, composer arranger and underrated genius.

■ **3/24:** Charles the Great: Part 2 of Dan

Morgenstern's salute to Charlie Shavers; see above.

■ **3/31:** Larry Ridley's 75th Birthday: Part 1 of Ed Berger's interview with the bassist/educator Larry Ridley, whose stellar career includes associations with jazz luminaries Thelonious Monk, Dexter Gordon, Benny Carter, Lee Morgan, Freddie Hubbard, others.

■ **4/7:** Larry Ridley's 75th Birthday: Part 2 of Ed Berger's interview with bassist/educator Larry Ridley; see above.

■ **4/14:** Jazz From the Archivists (and other staff members): Host Vincent Pelote asked the archivists and others at the Institute of Jazz Studies for their favorite jazz pieces...

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

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.xroads.com
Jam Session Tuesday 8:30 PM

Glen Rock

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

Hackensack

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

SOLARI'S

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

STONY HILL INN

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

Hasbrouck Heights

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

Hawthorne

ALEX BISTRO
142 Goffle Road
973-310-3019

Highland Park

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
Swing/edelic

PILSENER HAUS & BIERGARTEN

1422 Grand Street
201-683-5465
www.pilsenerhaus.com
Live music Thur, 8–12 PM,
no cover charge

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
Fridays Open Jazz Jam
Open to All Musicians,
Vocalists, Dancers and
Spoken Word Artists
8:30PM—midnight
First Sundays 6–10PM

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
www.monmouth
countylibrary.org
Free monthly jazz concerts
Sept.–June

Manville

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

Maplewood

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

PARKWOOD DINER

1958 Springfield Ave.
973-313-3990
Mondays

Matawan

CAFE 34 BISTRO
787 Route 34
732-583-9700
www.bistro34.com

Maywood

SESSION BISTRO
245 Maywood Ave.
201-880-7810
www.sessionbistro.com

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

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(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

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

Old Bridge

CAFE 34 BISTRO
787 Route 34
732-583-9700
www.bistro34.com
Thursdays, 9:30 PM-12 AM

Orange

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

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

Paterson

CORTINA RISTORANTE
118 Berkshire Ave.
972-942-1750
www.cortinaristorant.com

Princeton

MCCARTER THEATRE
91 University Place
609-258-2787

MEDITERRA
29 Hulfish St.
609-252-9680
NO COVER
www.terramoto.com/
restaurant/mediterr

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

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www.jimgroupprinceton.com
Tuesday night jazz 6:30-9:30 PM

Rahway

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(Call for schedule)

Red Bank

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schedules and details

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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 Amboy

BLUE MOON
114 South Broadway
732-525-0014
www.bluemoonhome.com
Jazz jams Sundays, 3-7 p.m.

South Brunswick

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

South Orange

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

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

3/9 **DIANE PERRY TRIO** at Smokey's, 2 Vernon Crossing Rd. Vernon, NJ; no cover no min 973-764-2600 ; and 3/28, **DIANE PERRY** @ Mitch Kahn's Soirée, Salmagundi Club, 47 5th NYC; Res. required; \$45 incl dinner 212-255-7740

Pianist **DIANE MOSER** in a tribute to Jaki Byard with bassist **ANDY EULAU** and drummer **SCOTT NEUMANN** at Luna Stage, South Orange, 3/10

Guitarist **BOB DEVOS** with **VIC JURIS** 3/7 at The Glen Rock Inn. **DeVos Organ Trio** at Crossfire Jazz Lounge at the Stanhope House, 3/4 & 3/28. **DeVos Organ Quartet** at Trumpets, Montclair, 3/29

The **CRAIG KASTELNIK QUINTET** with vocalist **PAT FLAHERTY-KASTELNIK** at The Rutherford Hall, Allamuchy, 3/24

3/29 Priory Jazz Club Newark: **CARRIE JACKSON** Tribute to Sarah Vaughan w **RADAM SCHWARTZ**, pn; **THADDEUS EXPOSE**, bs, **GORDON LANE**, drms

ROSALIND GRANT, **WINARD HARPER**, **ROY ASSAF**, others, 3/9 Salem Roadhouse Cafe, Union; 3/6 **ROSALIND GRANT** Crossroads in Garwood

Also visit Andy McDonough's njazzlist.com



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

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