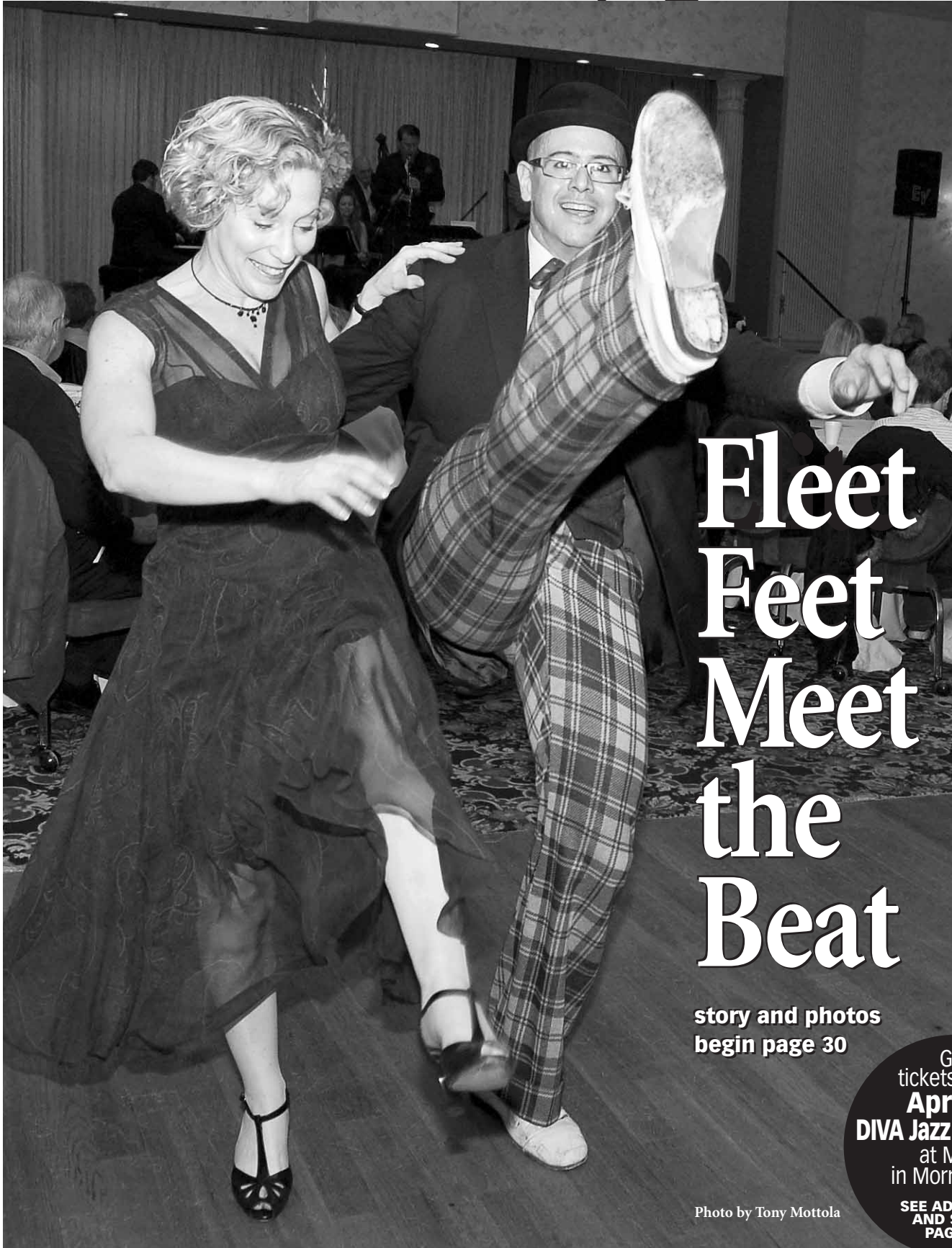


JerseyJazz

Journal of the New Jersey Jazz Society *Dedicated to the performance, promotion and preservation of jazz.*

JAM
Jazz Appreciation Month
Volume 41 • Issue 04
April 2013



Fleet Feet Meet the Beat

44th Pee Wee Russell Memorial Stomp once again satisfied listeners and hoofers, March 3, 2013.

story and photos begin page 30

Get tickets **now:**
April 14
DIVA Jazz Orchestra
at Mayo
in Morristown.

Photo by Tony Mottola

SEE AD PAGE 5
AND STORY
PAGE 38

in this issue:

NEW JERSEY JAZZ SOCIETY

Prez Sez 2
 Bulletin Board 2
 NJJS Calendar 3
 Jazz Trivia 4
 Jazz Journeys 4
 Mail Bag 4
 Editor's Pick/Deadlines/NJJS Info 6
 February Jazz Social: Scott Robinson... 50
 New/Renewed Members 53
 New Patron Level Benefits 53
 Crow's Nest 54
 Change of Address/Support
 NJJS/Volunteer/**Join NJJS** 55

STORIES

44th Pee Wee Russell
 Memorial Stomp..... **cover**
 Big Band in the Sky 8
 Talking Jazz: Joe Ascione 12
 Vinnie Burke 20
 Noteworthy 34
 Dan's Den 36
 DIVA at Mayo Center 38

REVIEWS

Barry Harris Trio at WPU 40
 Other Views 42
 Cyrille Aimee in Philly 47
 Caught in the Act: 40th Anniversary
 Highlights in Jazz/Lyrics & Lyricists... 49

EVENTS

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

ADVERTISERS

Mayo Performing Arts Center 5
 WBGO 7
 Shanghai Jazz 9
 Jazzdagen 11
 William Paterson University 13
 Jazzfest at Sea 19
 Arbors Records 35
 New Jersey City University 37
 Cadence Magazine 39
 Stan Kenton Alumni/J.P. Stevens H.S. ... 40
 JazzArts Project 41
 Sandy Sasso & Her Trio 42
 Full Count Big Band 42
 Wenonah Brooks 43
 Diane Perry 44
 Swingadelic 44
 RVCC Arts 45
 Marlene VerPlanck 46
 Shelly Productions/Glen Rock 46
 Martin Taylor in Lakewood 47
 Rosalind Grant 49
 PA Jazz Society 51
 John Nobile Summerswing Orchestra ... 52
 WBGO Photo Blog 52
 CTS Images 53
 Jim Eigo Jazz Promo 53
 Atlanta Jazz Party 54
 LauRio Jazz 55
 Princeton Record Exchange 60



Prez Sez

By Mike Katz President, NJJS

Sunday, March 3, marked the 44th New Jersey Jazz Society **Pee Wee Russell Memorial Stomp** at the beautiful Birchwood Manor in Whippany, NJ, our annual traditional jazz event which began even before the Jazz Society was formally organized in 1972. This year's Stomp, like the past several ones, was nearly sold out, with close to 400 attendees. The audience ranged from several of our most veteran members to the 90 dancers who were in attendance, many of whom are quite youthful, as young as their early 20s. Through the efforts of Linda Lobdell, the co-editor and art director of *Jersey Jazz*, the dancers have been a feature of the Stomp for the past several years, and their presence has greatly enlivened the event, characterized by their often spectacular dancing and the period outfits worn by many of them. Several longtime NJJS members have remarked to me about how much they enjoy watching the dancers as well as listening to the music!

For those who were unable to attend, the program began with the presentation of the four NJJS scholarships to jazz performance majors at New Jersey colleges: Paolo Cantarella, drums, New Jersey City University, the Don Robertson scholarship (very appropriate for a drummer); Isaac Dye, tenor sax, Rutgers University, the Pee Wee Russell scholarship; Matthew Hartmann, trumpet, Rowan University, the Bill Walters scholarship; and David Zaks, piano, William Paterson University, the Jack Stine scholarship.

The scholarship winners, who are selected by the faculties of their respective institutions without input from NJJS, then joined together to play the first set, augmented by Jacob Webb on bass, a previous scholarship winner from William Paterson University who graduated in 2011.

After that, the professional groups took over, beginning with Emily Asher's Garden Party, which has graced our stage for the past several Stomps, followed by The Hot Sardines, a new 9-member band on the NJJS scene. Both of these groups were made up primarily of musicians from my home borough of Brooklyn, which of late has become a hotbed for young jazz musicians, many of them playing traditional jazz. The vocalizations of Elizabeth Bougerol and the tap dancing of Eddy Francisco especially electrified the performance by the Sardines.

Following the Hot Sardines, the Pee Wee Russell Stomp Awards were announced by our host, Joe Lang. This year's honorees were saxophonist and flutist Frank Wess, one of the "two Franks" (the other being Frank Foster) in the reed section of the great Count Basie band of the '50s and '60s, for the Musician Award, and on-air personality Rhonda Hamilton of WBGO for the Jazz Advocate Award. Unfortunately, Frank was unable to attend, but Rhonda was present and among other things, it was noted that she has been with the Newark-based station since its founding in 1979.

Stay tuned to www.njjs.org

NJJS Bulletin Board

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

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

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

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

Tell them you saw it in Jersey Jazz!



Tearing up the floor at this year's Pee Wee Stomp. Photo by Tony Mottola.

The second half of the program featured the Kevin Dorn Trio with pianist Mark Shane, both very familiar to the NJJS audience, followed by Dan Levinson's New Millennium All-Stars, who wound up the event, and featured Randy Reinhart on cornet and Molly Ryan, aka Mrs. Dan Levinson, on vocals and guitar.

Everybody had a great time and we look forward to next year's Stomp, most likely at the same time, same station.

Special thanks go to: Past president and *Jersey Jazz* chief music critic Joe Lang, for emceeing the Stomp with his usual aplomb; Mitchell Seidel and the Music Committee for selecting and booking the musicians; James Pansulla for coordinating with the scholarship winners; John Becker, Bruce Gast and Al Parmet for handling the sound; Don Robertson for providing his drum set; Jack Sinkway and Frank Sole for manning the CD and other merchandise sales table; Sandy Josephson for publicity; Sheila Lenga for conducting the 50-50 raffle; Linda Lobdell for ordering and selling T-shirts;

and new treasurer Larissa Rozenfeld for managing ticket sales at the door. If I have left anyone out, I sincerely apologize.

■ Not long after our 40th anniversary jam in January, another 40th anniversary of jazz performance was celebrated in February, that of Jack Kleinsinger's **Highlights in Jazz** series in New York City. Your correspondent and others from NJJS were in attendance at the 40th anniversary concert which Jack presented at the Borough of Manhattan Community College auditorium located on Chambers Street near City Hall in downtown Manhattan. A nearly full house enjoyed the concert, which included NJJS favorites Jay Leonhart, Ken Peplowski and Bria Skonberg, along with cabaret singer/pianist Barbara Carroll and the Harlem Blues and Jazz Band. There will be two more concerts in this long-running series later this spring.

■ As was mentioned in one of my recent columns, the Board of Directors has decided to take a year off from Jazzfest and consider how to repackage the event in future years.

We are exploring a number of possibilities for one or more events to take the place of Jazzfest on the calendar, if not in its entirety. Stay tuned for announcements that may be forthcoming in the near future.

■ On **Sunday, April 14**, NJJS will present our annual **Mayo Theater** concert at that venue located in downtown Morristown. This year we will be featuring the all-female **DIVA Big Band**, led by drummer Sherrie Maricle. I first saw DIVA at Jazzfest more than 10 years ago, and they blew the roof off of the Fairleigh Dickinson concert hall. This will be an outstanding event, and the cost is a mere \$20 a ticket. Tickets for this concert can be purchased from the Mayo Theater by telephone or by going to its website — further details are in the ad on page 5 in this issue. I hope to see you all there. Mayo is a 1,200 seat theater and there is no reason why this should not be a sellout! **JJ**

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

New Jersey Jazz Society membership makes a great gift!

Plus, if you are already a member, a gift membership costs just \$20!
See page 55 for details!

for updates and details.

**Thursday
March 28**
FREE FILM
Ella Fitzgerald:
documentary
Library of the
Chatham
214 Main Street
Chatham
7PM

Sunday April 14
DIVA at Mayo
Drummer Sherrie Maricle leads this hard-charging orchestra.
Mayo Performing Arts Center,
Morristown 3 PM

see ad p 5
and story p 38

Thursday April 25
FREE FILM
In a Sentimental Mood — A
concert and interview with
Zoot Sims. Plus a surprise
bonus feature.
Library of the Chatham
214 Main Street
Chatham 7PM

Sunday April 21
JAZZ SOCIAL
Some Like It Hot Club —
music in the tradition of
legendary Gypsy Swing
guitarist Django Reinhardt.
Shanghai Jazz
24 Main St. Madison
3 -5:30PM

NJJS Calendar

Jazz Trivia

By O. Howie Ponder

(answers on page 55)



DOUBLE DUTY

Scott Robinson, the featured guest at NJJS's February Jazz Social, is famous for playing a wide variety of musical instruments. Guess the identities of these other versatile players who are skilled on more than one instrument.

1. This Belgian is an NEA Jazz Master of both harmonica and guitar, and his whistling on Old Spice commercials gave him worldwide exposure.
2. He was the first important jazz soloist to be featured on electric guitar (in 1938 with the Kansas City Five), predating Charlie Christian by a year. He also played trombone and was a renowned arranger for the Jimmie Lunceford, Count Basie, Artie Shaw and Glenn Miller bands. In later years he played with the Countmen and the Harlem Blues and Jazz Band. The January issue of *Jersey Jazz* included a laudatory profile.
3. He played clarinet and oboe with the Havana Philharmonic starting at age 9, switched to trumpet after moving to New York in 1930. He was music director for Chick Webb and played with Don Redman and Cab Calloway, bringing Dizzy Gillespie into Cab's band. Later he was musical director for his brother-in-law Machito's big band and helped launch Tito Puente's career.
4. This Texan played trombone and vibraphone in the Ellington band from 1947–51 (in the Tricky Sam Nanton tradition) and was in Louis Armstrong's All-Stars from 1965 until 1971. He wrote "Sultry Serenade," recorded by Duke Ellington and Erroll Garner.
5. The youngest of four musician brothers from America's foremost jazz family, this drummer and composer has taken up the vibes in recent years. Based in New Orleans, he often tours; he accompanied Marcus Roberts at two recent concerts at Jazz at Lincoln Center.
6. A major figure in jazz from the 1920s to the '90s, this alto saxophonist started out playing the trumpet. He also led big bands in a playing career that earned him the title "King." He spent 50 years writing film scores in Hollywood studios. In later years he won Grammys, a star on the Hollywood Walk of Fame, and a National Medal of Arts in a White House ceremony.
7. This drummer and vibraphonist joined the Charlie Byrd Trio in 1980 at the age of 21 while also playing with the Great Guitars (Barney Kessel, Charlie Byrd and Herb Ellis). He's been a sideman with a long list of jazz luminaries, including Mel Torme, Dizzy Gillespie, Monty Alexander, Bucky Pizzarelli, Ray Brown, Red Norvo and Billy Taylor, and is a fixture in the Washington D.C. jazz scene.

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

Jazz Journeys

Annie and the Hedonists Bring Acoustic Blues, Vintage Jazz, Swing and Folk Roots America to Morristown

Annie and the Hedonists will perform at The Minstrel on Friday, April 19 at 8:00PM at the Morristown Unitarian Fellowship, 21 Normandy Heights Rd, Morristown. Admission is \$8.00 per person at the door. Children 12 and under are free. For further information, call 973-335-9489, or visit www.folkproject.org.

The group interprets the songs of the great female blues artists of the '20s, '30s, and '40s — artists like Bessie Smith, Memphis Minnie, Billie Holiday, and Ella Fitzgerald. Then they mix in some western swing, a big chunk of bluesy country, and a whole lot of American Roots music.

The opening act will be Tumbling Bones from Portland, Maine. Still in their 20s, this old-timey trio has been featured on *A Prairie Home Companion* and features fiddle, guitar, and banjo, with great traditional vocal harmony. They play old time dance music and country blues with authentic style and feel, while maintaining a contemporary enthusiasm.

Trad Jazz Like You've Never Heard Before: Jeff and Joel's House Party III

Here's another chance to experience traditional jazz like it used to be played in the '20s — at homes, close up to the music, with food and fun (BYOB, set ups provided). This April 20–21 Joel and Donna Schiavone are again opening their beautiful historic farmhouse in Guilford, CT to the 3rd Jeff and Joel's House Party featuring 15 top trad jazz musicians all mixing and matching their talents for our pleasure.

Musicians for House Party III include: Trumpet: Lew Green and Gordon Au; Reeds: Noel Kaletsky and Joe Midiri; Trombone: Craig Grant and Paul Midiri; Piano: Jeff Barnhart and Ian Frankel; Banjo/Guitar: Bob Price, John Gill and Joel Schiavone; Bass/Tuba: Brian Nalepka and Frank Tate; Drums: Tom Palinko, Kevin Dorn and John Gill; Vibes: Paul Midiri.

There are 3 sessions of music, food and fun: Saturday, April 20, 11-4, Saturday 5-10 and Sunday, and April 21, 11-4 including all meals and setups. Tickets are limited to 80 per session and are selling quickly — \$80 for one session and \$225 for all three sessions. Tickets and seat choices are available from the website www.jeffandjoelshouseparty.com or call Maureen at 203-208-1481.

To see what it's all about check out YouTube CineDevine http://youtu.be/U3Z39GHvH_U.



The Mail Bag

IN THE ANSWERS TO JAZZ TRIVIA as given on page 47 of the March 2013 edition of *Jersey Jazz* you properly corrected the answer about July 4, 1900 but you might also have corrected the answer given for Question 1. Bobby Hackett was hired to play guitar in the Glenn Miller Orchestra but that was because Glenn needed a guitar player. Bobby's dental work was long since completed and he was regularly playing cornet with an orchestra in Boston before joining Miller and, within a few days of joining Miller, he was playing solos on cornet on broadcasts. The full details of this situation will be in the book on Hackett that is written by me and Bert Whyatt and which is to be published by Rust Books towards the end of this year.

George Hulme, London

O. Howie Ponder responds: George Hulme's comments may be a little extra critical from several standpoints. First of all, this was a reprint of Don McKenzie's first trivia column from 1985 published in Don's memory and not your usual brain teaser by his successor (OHPII) — who incidentally made the marginal correction re Armstrong's birth date in the answer. That correction was based on published scholarship since 1985.

Re. the Hackett question, it seems Don's question and answer are completely consistent; what instrument was Hackett hired to play? Guitar. He replaced Bill Conway. There's no implication in Don's question that Hackett was hired for any other reason. George seems to take issue with the dental question. In George Simon's *Glenn Miller & His Orchestra* published in 1974, Hackett is quoted on page 267 saying, "But when Glenn hired me, I wasn't playing cornet. I'd just had some dental surgery and couldn't blow my horn." I don't know what Don McKenzie used as his source, but Simon is generally viewed as authoritative on Miller and his band and this was the accepted wisdom at the time. George may have later, as yet unpublished information to dispute that, but Don's answer seems to be as good as anyone knew at the time — or since.



MPAC MAYO PERFORMING ARTS CENTER

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



NEW JERSEY JAZZ SOCIETY PRESENTS:

DIVA

BIG BAND JAZZ ORCHESTRA

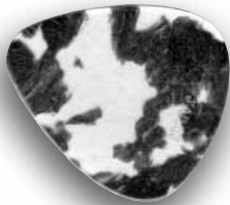
SUNDAY • APRIL 14TH • 3 PM

Big band fueled by girl power! This 15-member all female big band knows how to swing!

All seats \$20

MORRISTOWN'S COMMUNITY THEATRE FOR *75 Years!*





The Editor's Pick

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

Rarities

Two independent CDs of live recordings offer something different

The Michael Moore Trio Live at Shanghai Jazz

(2012 Mighty Quinn Productions MQP1119)

Michael Moore, renowned as a virtuoso jazz bassist, is also a fine pianist, as is readily apparent in this live recording of a December 2010 appearance at Shanghai Jazz in Madison, New Jersey. Moore's usual bass chair is occupied here by Rick Crane, a solid and melodic player. Joe Corsello, the musical and imaginative drummer well known for his work with Sonny Rollins, rounds out the trio.

In the CD's liner notes, pianist Bill Charlap describes Moore's playing as "imbued with the spirit of Duke Ellington and the sound of Jimmy Rowles" (with whom Moore frequently played). Apt enough, but the disk also conveys Moore's own distinct personal style, one that is alternately interior, even spiritual, on ballads and gently swinging on the up-tempo tunes.

As for his attraction to playing piano, Moore says: "It's nice to be the one calling the tunes." And he does so with impeccable taste on this set which includes some of the finest pieces in the jazz canon, among them Ellington's "Daydream," Eubie Blake's "Memories of You" and Ann Rommell's "Willow Weep for Me."

Might this effort tempt the bassist to record on piano in the studio? Let's hope so. In the meantime this new recording is well worth a listen. Available at www.mighty-quinn.net.



The Speakeasy Jazz Babies

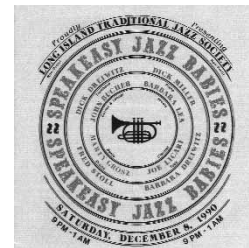
(Speakeasy Jazz Babies SJB/CD 104)

As Jazz Lives blogger Michael Steinman points out in his liner notes here, nobody is going to mistake Babylon, New York for the New Orleans French Quarter. But on a December night in 1990 eight really fine jazz musicians held forth at the Long Island suburb's Knights of Columbus Hall in show presented by the Long Island Traditional Jazz Society.

Twenty-three years later a recording of the event has been released and it's a purist's delight, presenting 12 tunes penned by the likes of King Oliver, Jelly Roll Morton, Hoagy Carmichael and Harry Ruby. A rhythm section comprised of Dick Miller (piano), Marty Grosz (banjo/guitar), Barbara Dreiwitz (tuba) and Fred Stoll (drums) chugs along solid and steady while a front line of John Bucher (cornet), Joe Licari (clarinet) and Dick Dreiwitz (trombone) solos and weaves together ensemble lines play happily with these immortal melodies.

The late, great Barbara Lea contributes vocals on four tunes: "Back Home Again in Indiana," "Easy Living," "After You've Gone" and "S'Wonderful." The eight musical numbers are: "Doctor Jazz," "Winin' Boy Blues," "Tishomingo Blues," "Riverboat Shuffle," "Everybody Loves My Baby," "A Kiss to Build a Dream On," "Willie the Weeper" and "Once in a While."

For one night at least Babylon sounded every bit like Bourbon Street, and the results, preserved on this disk, are unabashedly good fun. **JJ**



CORRECTION: In our Jazz Social story in the March issue (p. 44) we wrote that Monroe Quinn began study with guitarist Remo Palmier at age 13. In fact he began playing professionally at that age and later began working with Palmier at age 18.

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:

May: March 26 • June: April 26

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

JerseyJazz The Journal
of the New Jersey Jazz Society

Volume 41 • Issue 04
USPS® PE6668

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

All material in *Jersey Jazz*, except where another copyright holder is explicitly acknowledged, is copyright ©New Jersey Jazz Society 2012. All rights reserved. Use of this material is strictly prohibited without the written consent of the NJJS.

Tony Mottola Editor

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

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

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

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

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

Fran Kaufman, Tony Graves
Contributing Photographers

John Maimone Entertainment Contributor
908-753-6722 | e-mail: jim426@att.net

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

Don Robertson Contributing Editor

NEW JERSEY JAZZ SOCIETY
OFFICERS 2013

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

Stew Schiffer Executive Vice President
973-403-7936

Larissa Rozenfeld Treasurer
973-879-6330

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

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

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

Al Parmet Recording Secretary
908-522-1163

Jack Stine President Emeritus
908-658-3515

Frank Mulvaney Immediate Past President
908-233-4824

Joe Lang Past President
973-635-2761

DIRECTORS

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

ADVISORS

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

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

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

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



20th Anniversary

free ^{88.3fm} **WBGO**.org

K I D S

J A Z Z

Concert Series



Spring 2013

April 6

Bobby Sanabria & Ascension

Newark Symphony Hall, 1020 Broad St., Newark, NJ

April 13

Mimi Jones Quartet

Montclair Art Museum, 3 South Mountain Ave., Montclair, NJ

April 20

Lenny White Quartet

Newark Museum, 49 Washington Ave., Newark, NJ

April 27

Lauren Hooker

Luna Stage, 555 Valley Rd., West Orange, NJ

May 4

Michael Wolff

NJPAC Victoria Theater, 1 Center St., Newark, NJ

All Performances
at 12:30pm

More information can be
found at www.wbgo.org/kids

Big Band in the Sky

By Sanford Josephson

■ Donald Byrd, 80, trumpeter, composer, educator, December 9, 1932, Detroit — February 4, 2013, Dover, DE. In 1989, Darren Barrett was in the jazz studies program at Rutgers University when his professor William Fielder brought Donald Byrd in to hear him play trumpet. “We spent the whole day together,” Barrett recalled to *Jersey Jazz*, “and he invited me to come to Queens College to study with him. I switched to Queens College to get my master’s degree, and Donald and I spent a lot of time together from 1990 to 1995.”

Barrett is currently an associate professor at the Berklee College of Music and can be heard on Esperanza Spalding’s Grammy Award-winning album, *Radio Music Society* (Hears Up: 2012). He feels it was “so incredible to have the opportunity to play with this musician. To me, he was like a second father, giving everything to make me as good a musician as I could be. He really cared about my development. I couldn’t have asked for a better mentor or role model.”

Byrd, a National Endowment for the Arts Jazz Master, emerged as a rising hard bop trumpeter in the 1950s when he joined Art Blakey and the Jazz Messengers. During that period, he played with a long list of celebrated musicians including Sonny Rollins, John Coltrane and Thelonious Monk. He is also credited with discovering and mentoring Herbie Hancock. Alto saxophonist Lou Donaldson, in a February 11 interview with npr.org, remembered playing at Minton’s Playhouse in Harlem when Byrd “came by with his horn. To me, he sounded like Fats Navarro and Clifford Brown.” Trumpeter Nicholas Payton described Byrd to npr.org as “a very lyrical player, a very economical player. He was one of the real melody-makers at that time, a real thoughtful, introspective player with a very beautiful sound.”



Trumpeter Donald Byrd jams with fellow hornmen Dizzy Gillespie, left, and Red Rodney, right, at the 1980 JazzTimes Convention in Washington, D.C. Photo by Mitchell Seidel.

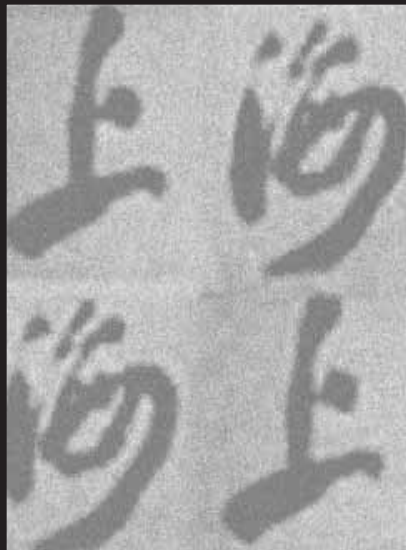
In the '70s, while teaching at Howard University, Byrd capitalized on the popularity of jazz-rock fusion, forming a group called The Blackbyrds, a jazz-funk band that included some of his students. In 1973, the group recorded *Blackbyrd* (Blue Note Records), an album that did well on the rhythm & blues and pop charts as well as the jazz charts. After that, the group recorded several other jazz-funk albums. Saxophonist Gary Bartz, who played on some of those recordings, acknowledged to npr.org that, “We got a lot of flak for all of that. You know, ‘they’re selling out.’ We were not selling out. First of all, when you make a record, you want to sell it.” By the late 1980s, Byrd had reverted to his original hard bop style.

For all of his success as a performer, however, his achievements as an educator may have been more important. After receiving his undergraduate degree at Wayne State University in Detroit and his master of fine arts degree at the Manhattan School of Music, Byrd went on to obtain his Ph.D at Columbia University’s Teachers College. He also has a law degree. In addition to Queens College and Howard, he taught at Brooklyn College, Rutgers, Hampton Institute (now Hampton University), North Carolina

Central University and Delaware State University. His greatest impact, however, was made at Howard. According to Michael J. West, writing in washingtoncitypaper.com (February 13, 2013), Howard University, in the early '60s, “was facing rebellion in its music department. The school’s curriculum was strictly classical, and jazz was forbidden; students were expelled for playing it in campus practice rooms and strongly discouraged from performing it off campus. Howard finally relented in the face of student protests, agreeing to create a jazz studies program and recruiting Byrd to be its first director.” Among his Howard alumni are pianists Geri Allen and Marc Cary and trumpeter Wallace Roney.

According to William Yardley, writing in *The New York Times* (February 11, 2013), Byrd gave a lecture at Cornell University in 1998 in which he said he had been inspired by musicians who changed music, such as Coltrane, whom Byrd met in Detroit while still in high school. “I skipped school one day,” he said, “to see Dizzy Gillespie, and that’s where I met Coltrane. Coltrane and Jimmy Heath had just joined the band, and I brought my trumpet; and he was sitting at the piano downstairs waiting to join Dizzy’s band. He had his saxophone across his lap,

continued on page 10



SHANGHAI JAZZ

Restaurant
and bar

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

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

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

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

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

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

Highlights, late March/April/May

- fri & sat**
3/15 & 16: STEVE TURRE
- tue 3/26: BUCKY PIZZARELLI**
- thur 3/28: VIRGINIA MAYHEW**
- fri 3/29: ROB PAPAROZZI**
- sat 3/30: NAT ADDERLEY, JR.**
- fri & sat**
4/12 & 13: BILLY DRUMMOND
- fri 4/26: JERRY VIVINO**
- sun 4/28: CYRIL AIMEE (by reservation only)**
- wed 5/1: BECKY KILGORE**

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

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

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

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

BIG BAND IN THE SKY *continued from page 8*

and he looked at me and he said, ‘You want to play?’ So he played piano, and I soloed. I never thought that six years later we would be recording together, and that we would be doing all this stuff. The point is that you never know what happens in life.”

Word of Byrd’s death was first announced by his nephew, jazz pianist Alex Bugnon, who released the following statement: “Let’s remember Donald as a one-of-a-kind pioneer of the trumpet, of the many styles of music he took on, of music education. In sum, Donald was an avid, eternal student of music, until his death.” No additional information was available regarding other survivors.

■ **Paul Tanner, 95, trombonist, October 15, 1917, Skunk Hollow, KY — February 5, 2013, Carlsbad, CA.** Tanner was the last surviving member of the Glenn Miller Orchestra, but his greatest impact on pop music was his contribution to the Beach Boys hit record “Good Vibrations.” In the late 1950s, Tanner and amateur inventor Bob Whitsell created the Electro-Theremin, a keyboard-style electronic instrument that Tanner performed on in the Beach Boys recording as well as on the soundtrack of such television shows as *My Favorite Martian* and *Lost in Space*. The Electro-Theremin was derived from an instrument created by Russian inventor Leon Theremin in 1928. The original instrument was played by waving hands in front of two antennas, but Tanner and Whitsell added hands-on mechanical controls to replace the antennas. Writing in *The Boston Globe* (February 17, 2013), Matthew Guerrieri pointed out that “Good Vibrations” sessions continued for six months as the Beach Boys’ Brian Wilson experimented — “somewhere between 70 and 90 hours of tape, according to various accounts, all for a 3-minute song.”

Tanner played with Glenn Miller from 1938-1942, and, after Miller’s death, returned to the band when it was led by Tex Beneke. He was briefly mentioned in George T. Simon’s *Inside the Big Bands* (MacMillan Publishing Co.: 1967) shortly after the vocalist Marion Hutton had joined the band. “In February 1939,” Simon wrote, “Miller took a trip down to North Carolina. Marion and Tex and a brand new trombone player, a lanky, slow-moving fellow named Paul Tanner, who’s now a professor at UCLA, and I rode down together. We had lots of laughs along the way.”

Tanner spent 23 years at UCLA as the director of jazz studies, retiring in 1981 when he moved to Carlsbad. He would often invite visiting musicians, such as Herbie Hancock and Stan Kenton, to his classrooms. Sixty-four-year-old Carlsbad resident Avram Kaplan took a jazz history class from Tanner at UCLA. He told the *San Diego Union-Tribune* (February 7, 2013) that the 400-student class “was mesmerizing and fun. He was probably one of the best professors I had.” In a 1976 interview with the jazz writer Leonard Feather, Tanner recalled a question he was asked by one of his students. “One kid said, ‘Professor Tanner, did they have groupies in the swing era?’ I said, ‘Yes, your mama.’”

David Miller, a Louisiana-based trumpeter and friend of Tanner’s, described him to the *Union-Tribune* as “a pioneer, although I don’t think he ever set out to be. His career began in the Swing Era and encompassed so many musical styles. Paul was a top-call trombonist who played in the ABC, NBC and CBS TV orchestras, but he became best known for playing the [Electro] Theremin. It’s ironic, but he took it in good humor.”

Tanner is survived by his wife Jeanette; two stepsons, Douglas and Dick Darnall; two brothers; and two stepgranddaughters.

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.



Ed (Hizhonor) Koch demonstrates his technique on the alto saxophone for fellow jazzers Gerry Mulligan, left, and Benny Goodman, right, during welcoming ceremonies for George Wein’s Newport-New York Jazz Festival at the mayor’s official residence, Gracie Mansion on June 22, 1979. Members of the McDonald’s Tri-State Jazz Band stand by in case of bloodshed. Photo by Mitchell Seidel.

It is with great sadness we note the passing of that multi-talented musician Edward I. (Zoot) Koch, former mayor of New York and one-time resident of Newark, NJ. During his time as mayor, Koch was known to play host to a myriad of jazz musicians at his official residence, Gracie Mansion, when he marked the annual return of George Wein’s Newport-New York and Kool Jazz festivals each June. While the guest list at Gracie always contained a Who’s Who of the jazz world, it was Koch’s habitual scene-stealing that always seemed to guarantee a place for jazz on the evening news. Whether getting “The Ray” from Benny Goodman while trying his hand at alto saxophone or playing four-handed piano with Dave Brubeck, Koch recognized the good publicity generated with the combination of politics and jazz.



New York Mayor Ed (Fingers) Koch obliges Dave Brubeck with a piano lesson after the struggling jazzman stopped by the picnic held at Gracie Mansion to launch the George Wein-produced Kool Jazz Festival on June 21, 1985. Photo by Mitchell Seidel.



Discover the world with

JAZZDAGEN TOURS

Since 1984

TULIPS and JAZZ

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

JAZZ ALIVE 2013

JAZZDAGEN & ARBORS RECORDS
PRESENT:

September 26 - October 3, 2013
Montreal roundtrip aboard the Crystal Symphony

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

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

Rates from \$ 3,990.00 p.p.

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

Rates from \$ 2,680.00 p.p.

Hotel Package in Montreal available Sept 23-26
Stay onboard & sail Montreal - New York, Oct 3-13

SEA OF CORTEZ

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

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

Rates from \$ 1,390.00 p.p.

JUST ANNOUNCED FOR 2014...

Mar 17 - 30, 2014 - South America around Cape Horn (Santiago to Buenos Aires) - with The High Sierra Jazz band and more to be announced.

Jun 1-13, 2014 New York to Reykjavik, Iceland on the Crystal Symphony
Featuring: Wally's Warehouse Waifs, The Pieter Meijers Quartet with Nicki Parrott and Danny Coots.

Nov 30 - Dec 11, 2014 (Jazz Alive) Panama Canal on the Crystal Serenity
Sail from Caldera to Miami, visiting Costa Rica, Puerto Limon, Honduras, Belize, Mexico & Florida. Musicians to be announced soon!

ALASKAN EXPLORER

June 30 - July 7, 2013

Roundtrip Seattle onboard the ms Oosterdam of Holland America

Line

with The Titan Hot Seven,
Wally's Warehouse Waifs,

Ivory & Gold and
The Pieter Meijers Quartet with
Ms Brady McKay!

Rates from \$ 1,095.00 p.p

Cruise will feature *Dancing with the Stars at Sea*
Events include dance lessons and an opportunity for some lucky guests to dance center stage in an exciting dance-off performance.

Combine with Jazzdagen package
Olympia Jazz Festival, June 27-30!
www.olyjazz.com

www.jazzdagen.com 800 433 0078 jazzdagen@aol.com

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

Talking Jazz

A Jersey Jazz Interview with Joe Ascione

By Schaen Fox

Joe Ascione's name seemed to pop up everywhere especially when our Society had a major function. A first-class drummer, he could fire a big band or provide tastefully soft accompaniment as needed. It was a sadly memorable moment when a very emotional Ken Peplowski told us at the 2007 Jazzfest that Joe was incapacitated with MS. Today Joe is unable to play but, luckily for us he is quite willing to talk about his career. We had a series of phone conversations in November and December, 2012.



Joe Ascione at his drum kit on The Jazz Cruise, 2009. Photo by Fran Kaufman.

JJ: I read that you are from a musical family.

JA: Well, culturally speaking; the Italian household was often filled with singing, dancing and a lot of music playing. Just the nature of the extended family — grandfathers that played instruments, cousins that played instruments, parents that sang and danced — that kind of setting. Not one particular person playing professionally although many of my male cousins did play drums ironically enough.

JJ: Obviously since you got your first set at age four, your parents encouraged you.

JA: Very much so. They used to say, "Well, he is really not making noise, just banging on a drum. He is keeping a steady beat."

JJ: And you turned pro at age 12.

JA: I did. [Chuckles] I figured you've got to wait until you are almost ready to start shaving so you can fool the club owners. I got my first "professional gig" when my mom, who used to manage a pharmacy, was speaking to one customer. This lady mentioned that her oldest son was going off to music college and that her husband's weekend wedding band was now in trouble because they had no drummer. My mom said, "Well, my son is a wonderful drummer." "Oh, where does he go to school?" "Well he goes to Selden Jr. High School." [Chuckles] The lady got a kick out of that, but because her younger son

played saxophone and was the ripe age of 15, that was enough for them to say, "Well let's hear what this kid can do."

I went to their house with my dad and we set up the drums, and I started just playing and I got the gig. [Chuckles] I was the only sixth grader with two \$20 bills in my pocket after playing a wedding and it got me into trouble at school. We used to give the lunch monitor lady 35 cents and we would get our hot lunch. I handed the lady a \$20 bill one day and they sent me to the principal's office. "Where did you get a \$20 bill?" I said, "I had a gig yesterday." They said, "What's a gig?" They called and my parents said, "Instead of a paper route, or selling lemonade, he is playing his drums. He is supervised. We take him, there is no alcohol, and he is home early enough to do his homework. They pay him and we make sure the money is accounted for."

JJ: Was that a steady gig?

JA: It was for probably three or four years. It was a long friendship relationship with the family. It was such an invaluable experience playing with different

continued on page 14

35th Anniversary

THE JAZZ ROOM

WILLIAM PATERSON
UNIVERSITY



Count Basie Orchestra

Saturday, April 6 • 8:00 p.m.
Count Basie Orchestra

Sunday, May 5 • 8:00 p.m.
Joe Lovano with the
William Paterson
University Jazz Orchestra
directed by **David Demsey**

SHEA CENTER FOR PERFORMING ARTS

973.720.2371

WP-PRESENTS.ORG • WAYNE, NJ

*Sittin' In is one hour
before performance*



Discover
JERSEY
ARTS

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

JOE ASCIONE

continued from page 12

musicians. The eclectic repertoire came into my life very young. In a wedding band you have to play songs from different genres and eras — everything from “The Beer Barrel Polka” to “Color My World” to “Proud Mary” to an Elvis tune to “Satin Doll.” Besides I had an older sister who was a pop music fiend. My parents were very big on big bands, classical and opera. I was hit with music every which way. That gig experience really was invaluable. I remember then having the summer or winter or spring concert in school and that would be no big deal. Kids would get nervous and choke, but I was used to gigging. To me it was show time.

JJ: How did it affect your peer relationships in school?

JA: It affected them positively because they would get a kick out of, “Oh, Joe, is our friend and he has this special job.” They would come over and hear me drum and sit around before we would go out and play football or whatever. It was a good vehicle for social bonding that way. I had a fun and very enriching childhood.

JJ: Didn’t walking around school with \$20 in your pocket make you a target?

JA: Well being a crazy wise-guy Italian drummer from Brooklyn, I had also studied Tai-zen jujitsu, so I was very capable of taking care of myself.

JJ: I saw that you met Gene Krupa before you went pro.

JA: That is correct. I met Gene in 1971. There was The Big Band Bash held at the Commack Long Island Arena, the hot spot in Suffolk County at the time. Gene Krupa was there with a trio and the Woody Herman Thundering Herd, the Stan Kenton Big Band and Bob or Ray Eberle the singer and probably others I don’t recall. When I heard Gene Krupa, my idol, I was in shock. I got a picture with him. My dad took me where the drums were set up and asked Gene if he could take a picture with me. Gene Krupa was always the nice gentleman and said, “Of course.” He put his arm around me, and so this 10-year-old star-struck drummer had his picture with his idol.

The funny thing about the photograph is that a flop of hair fell down the forehead in between my eyes and near the nose. I panicked. I said, “Well I’m going to have a picture with my idol and my hair will be in my face, but if I push it back, dad might click the picture with my hand in front of my face and



A young Joe Ascione poses with Gene Krupa.
Photo by Vincent Ascione.

nobody is going to believe it is me with Gene Krupa.” So I left well enough alone. The picture developed with this big chunk of hair flopped over my face. It is hysterical. What a 10-year-old could be thinking in a situation like that which was pivotal for me — earth shattering.

JJ: Did Gene say anything that influenced you?

JA: No, just his presence and knowing him on recordings and then him being the nicest person when my dad asked, “Gene will you take a picture with my son?” And just him saying, “Sure.” And he willingly came over and grabbed me by the shoulder and pulled me over and smiled as my dad took the picture. It was a whirlwind experience for me. I was shocked and floating on a cloud. That experience further cemented me in my determination to continue that which I love; which was drumming.

JJ: Okay then tell us how, some years later, you became a roadie for Buddy Rich.

JA: I graduated high school in ‘79. During that senior year I made the New York State Concert Band as the principal snare drummer. We went to the Catskills to rehearse for the first concert. It turned out it would be the New York State Chorus, the New York State All State Concert Band and the New York State Jazz Band. So feeling good about making it to be the snare drummer you can imagine my shock and horror learning there was a jazz band that I didn’t know about. I saw a drummer playing the heck out of a set of drums in the jazz band. I got to know that person, and we are dear friends to this day. When we graduated high school we used to go hear Buddy Rich play anywhere in the tri-state

area. The average fan would hear the band and go home. We wanted to experience everything about it. We would show up and hear the band and gravitate towards the backstage and the musicians and Buddy Rich.

One day, after the band finished

playing, we got the nerve to say, “Do you guys need help loading the bus?” They said, “Sure kid, grab that speaker and that big case and put it over there.” Now an 18-year-old is a strong kid, so both my friend and I started lugging the gear. The next night we showed up in another city and they said, “Hey how are you guys doing? Sure, go get that case and blah, blah, blah.” Eventually I gravitated towards grabbing the drums and bringing them to the bus. The next night getting there early and taking the drums out of the bus and bringing them on the stage, and then eventually setting them up because all I did in life was eat, sleep and drink drums.

This reminds me of the Greek days when the student sat at the foot of the master and, through osmosis, learned and absorbed the discipline. I went to hear Buddy and absorbed that incredible experience night after night in the presence of incredible musicianship. Then I helped set up and break down the equipment. I took pictures of the drum set. I would sit at the set, take pictures of every angle and height and adjustment, kneel on the seat to get aerial views, and lay on the floor and get side views and back views and underneath views. I set up my drums to those exact specifications.

I was about the same height as Buddy Rich, so the distances for legs and arms were similar; plus he had pieces of equipment that were stock standard permanent sizes. For example he didn’t sit on a regular drum throne which has a hydraulic lift or wing nuts to make it higher or lower. He had a cylindrical piece of wood with a padded seat and it was fixed at 24 inches, the same size as a 24-inch bass drum. I went out and quickly got one of those

cylindrical seats and had that bass drum height. From there everything flowed, the direct angles and heights.

That was an incredible, incredible experience to watch, listen, learn and experience that intensity. I always wanted to try to absorb that intensity and incredible ability. I wasn't one to just want to copy even though as every young person does, they have their hero, and they try to model themselves after the hero. I knew it would be more important to play music and have my own "voice," so to speak, but what better person to springboard from than an incredible musician such as him?

JA: Did Buddy ever say anything when he saw you taking the photos?

JA: No because he was backstage probably yelling at the guys. [Chuckles] The only interactions we would have, for example, I'd hear him say he wanted a Creamsicle ice cream. Before he could finish the sentence, I would find a deli and buy a box of Creamsicles and come back. He had these big capped teeth and he would take like a third of the Creamsicle in one bite. And I remember the teeth imprints on the Creamsicle. There wasn't direct repartee and rapport sitting there discussing music at all. It was me on the periphery and wanting to keep it like that so as to not get in the way. I was really excited about setting up the drums, staying on the periphery, doing the ice cream thing.

Every now and then he would say, "You in school?" I'd say, "Yeah." and he would say, "Good. Stay in school." I remember reading that he had a third grade formal education. He probably stayed in school about a half hour in his life. I know he was a stickler for seeing young people and advocating that they stay in school. Only one time when I set the drums up did I do a little left handed roll on the drums and it caught his attention. He just looked and didn't say anything and that was it. That is the tenor of that experience.

JJ: Tony DeNicola once said that Buddy's roadie told him that he had to work about half an hour to get the foot pedal set just the way Buddy wanted it.

JA: Yeah, good old Tony. Well I don't know about that. What I do know is we could not touch anything or retune the things. They were out of the case and assembled and if there was a flimsy drum head — leave it. If the bass drum pedal is attached, it's attached. I never had the experience where something broke and needed to be replaced.

JJ: Do you recall any favorite concert; one that was incredibly spectacular?

JA: Every one of them and I don't say that lightly. His abilities and natural gifts were so incredible that every time experiencing that talent was amazing. Now within that realm one can say, "Well he played better last night than tonight." Does that constitute an off night or a bad night? From my experience, living, breathing the instrument and experiencing night after night, in very close proximity, his gift, every experience of him sitting behind the drum set was unbelievable. I'm only sorry that drummers today do not get the experience of sitting very close to that genius and witnessing first hand his gift because it is very, very different than hearing a recording, very, very different than seeing it on video, or TV or YouTube. It is incredible, but it is not like being the presence of the real live experience.

Just recently, I dug up a TV show he did and he was being his sarcastic self, saying how he was just awarded another award. He said, "Well, now I can die happy because I work 50 weeks out of the year playing high school gymnasiums and outside park gigs." And saying that is this — not every gig was the Beacon Theater or Madison Square Garden or a major venue. Ninety percent of those gigs were a local high school gymnasium or auditorium where my winter concert junior high school band might have played the night before. I used to get a kick out of, "Yeah these guys are on the road doing it, just playing local gigs." But I was hearing the best play whether it was at a huge arena, and many famous drummers were there, and he kicked it up a notch or a local gig. As you know, musicians really create in that style of music. That spontaneity is really the art form where they are creating in the moment. Something might put them over the top and motivate them whether it's another drummer being in the audience or just the band is jelling and swinging and they are playing great. I don't have any specific time when I can say, "Oh so-and-so was there, so he played better. He was a real self-starter." It was always the music that was elevated. That was the magic, out of the ordinary came the extraordinary.



Drummer Buddy Rich with Joe Ascione at an outdoor concert.

JJ: Okay, I'll ask, what do you think of the bus tapes?

JA: Every human being has good and bad days. The tapes are where you had somebody who had a bug up their ass and expressed how they were feeling. Was he a pain in the neck and caustic? Sure was! Are other people more bland? Yep! It is a snapshot

of a day in the life of someone. I'm always going to give him and it the benefit of the doubt because I put the emphasis on the artistic talent. Would I behave like that? Maybe if I was really pissed off and something got to me. It doesn't mean that's the kind of person I always am. I kind of push all those silly things aside. For me it was all about the music and the talent. Plus, some artists are really nuts, so they are going to have quirkiness about them. Artistry comes in all shapes and sizes. Buddy Rich had a high standard and a short fuse and, like anybody that is opinionated and strong minded, could be volatile at times.

JJ: Okay, you went off to college and studied engineering?

JA: I did but I didn't study engineering right off the cuff. I had an intellectual curiosity like anyone would. I remember one time, speaking of jazz cruises, I had taken courses to get my real estate license, and I was studying on the cruise. I got the license and realized I didn't get it because I wanted to be a real estate broker. I did it because when one buys a house one should be equipped with learning about real estate. So in learning about real estate, I got the license to boot but I never worked as a real estate agent.

I say that because I learned I appreciate learning, as anyone does. When I got a music scholarship at Hofstra University, I studied some music and was off and playing professionally. Then for my own edification I said, "Let me finish something." I got an associate's degree and after that I was doing a lot of contemporary recording with a lot of interesting

continued on page 16

JOE ASCIONE

continued from page 15

equipment. Being curious about that was the impetus for me to go to the New York Institute of Technology and graduate cum laude in 1986. I moved to California and did put my CV into McDonnell Douglas and I worked in the aerospace field.

I learned that I wasn't per se an engineer choosing to make that my life's vocation. I had a curiosity to learn how a lot of studio equipment ticks. I didn't waste time, but I got a degree. I like learning and experiencing things. It doesn't mean I'm going to be a real estate agent or an engineer. I was also in a seminary because I learned I like philosophy and psychology, and I studied that. I learned I am a drummer and that would be my vocation.

JJ: Please tell us about your musical studies.

JA: I have musical studies from Hofstra and The New School for Jazz where I was fortunate to become a part-time faculty. Both of them served as springboards to make connections and rub elbows with people like Jackie Byard, Reggie Workman, Arnie Lawrence, Jim Hall and all these genius musicians associated with institutions of learning. I also learned that you can get a degree about music, but it was really about networking and hanging out at the clubs and sitting in. You don't learn that in the classroom. You learn that on the streets. Now it has been formalized.

I don't think Gene Krupa went to college to learn how to be a drummer. [Chuckles] Today you can. I thought of college more if you want to become a doctor or lawyer; you study those disciplines at school and you get the degree; but, for music? When I taught, I used to tell musicians, "You don't need another fancy stick bag, the latest fancy video; you need to hang out at the clubs and play with the bass player and get a gig." The music business sort of chooses you. Yes we have the free will of choice, but if it is such a strong pull in your guts you don't choose it. It keeps pulling you towards it.

JJ: And then you worked for McDonnell Douglas for a few years.

JA: I did, as a software quality assurance engineer.



Drum Summit (l-r): Jake Hanna, Jackie Williams and Joe Ascione at the Odessa, Texas Jazz Party, 1992. To celebrate his first visit to Texas, Joe put on a cowboy hat and hung a jalapeño pepper around his neck. Photo by Al White.

JJ: What made you decide to do that and move to the West Coast?

JA: Well, the excitement of the unknown, the excitement of challenge and being a little risky. I said, "How bad can it be? I have a college degree now, let me go do it." When I went out there, it was a whole new world, an East Coast guy living on the beach in a little duplex, swimming and surfing, jogging and going to different clubs on the weekends, experiencing the West Coast. I did that for a while and realized, "Okay I'm not an engineer. For the rest of my life I really want to be a drummer." So, I took a \$60,000 pay cut in the '80s and I came back to New York. The first night back I sat in at a jazz club and said, "Ah, I am home. I belong in the jazz clubs with my drum sticks."

JJ: Wow. I'm floored thinking about that pay cut.

JA: [Laughs] Yeah it was pretty nuts. I remember one time there were literally three or four pay checks just sitting on my desk in the apartment. They weren't even deposited or cashed. I remember saying, "Look at that. It is just a piece of paper with numbers on it." Of course you need it to survive, but it doesn't have much meaning if your heart isn't in something. I knew my heart wasn't in engineering. As quickly as I went out there and experienced it, that is how quickly I made a U-turn and gave my month's notice, which was a pretty neat experience. When I moved back to New York the company said, "We need an East Coast

representative," and moved me. I stayed another year on the job as a sub-contractor. I would go from Canada down to Florida to different sub-contractors and do the reports, design reviews and things for Douglas. I felt that would be a good way to gradually graft myself back into music and pay for things rather than just take a \$30 gig and start scrounging around.

JJ: How was the music scene on the West Coast?

JA: The music on the West Coast was great. It was a good experience in that there were two or three clubs that would have some great players and I remember going and hearing music and getting to sit in and meeting people. The same thing happened when I moved to the seminary in Philadelphia. I would go on a Friday or Saturday night to Morgan's or Ortlibe's or The Blue

Note, obviously not the one in New York, and sit in. I got a kick out of it. It always pulled me back. When I came back to New York I said, "It is time to move right into Manhattan, pound the pavement and just go crazy with this now."

JJ: Okay, when you were 29 you went into the seminary for a year. Were you intending to just study for a year or were you thinking of becoming a priest?

JA: The latter. That kind of thought always mattered to me. I went in with an open mind and it was an unbelievable experience. Midway through the year, I realized it wasn't about being a priest; it was about exploring that life experience and then continuing on. It was a great experience, but I realized that was not the call, and I took that experience and continued on with life.

JJ: You are so interested in so much. What do you watch on television?

JA: Now I watch sports if I watch TV. It has to do with my multiple sclerosis. The sports serve as a distraction. I enjoy the Knicks, the Giants and the Yankees. I studied Tai-Zen jujitsu as a young person. I gravitate towards the very violent mixed martial arts. I try to look past all the blood and guts of it because it can get pretty violent. When the marshal artists execute certain techniques — that is intriguing. The sports, as I said, serve really as a distraction. Often times, I don't have the calmness to let myself dig into a book or a movie. I can only speak for myself, but when a person has a chronic

disease that there is no known cause of it and no cure, one has to keep one's head centered as best as possible. I need things that keep me focused and relaxed and centered. The distraction to remove myself from this insidious disease is served well by the distraction sports offer. It is crazy, but it works.

JJ: Do you have any memories of the impact of 9/11 you would care to share?

JA: I played the 105th floor Windows of the World on Saturday Sept 8th. I remember prior to the gig I leaned my forehead in the corner of the building and there was this two- or three-inch space in the flooring and you could see all the way down. It was dizzying, crazy. I remember saying, "This is unbelievable." We did the gig; we left. I had a gig that Monday, the 10th, and [the next morning] I woke up a little later than usual to non-stop sirens and noise. I was living at 62nd Street and 3rd Ave. at the time. My sister called from D.C. She worked a half mile from the Pentagon. She said, "Oh my God I'm glad I finally got through to you. I'm glad you are safe. We were hit too." I said, "What are you talking about?" She said, "Put on CNN." She hung up and I put it on and, like everybody, I thought I was watching the Bruce Willis movie. Then I saw the second plane hit live on TV, so I got dressed and went out to the center of 3rd Ave. and looked downtown and saw black clouds and realized what was happening.

About a month later, I went to Europe on a big tour. At the beginning, we were treated like ambassadors. In the fear of flying, we took flight to bring music and wouldn't be dissuaded by any evil. So we were seen as having courage and treated with high esteem. That was wonderful. By the time the tour ended a month later, we were in a lot of areas where things turned on Americans. We had to keep on the low-down when we were known to be "American" where people were protesting aggression and retaliation. So the tour went from, "Good for you. You are the best" to, "Watch yourselves because there could be some problems here." We flew back, a month or two later, right over the site and the site was still smoldering. I couldn't believe it.

JJ: Let's move to a happier topic. Do you have any road stories you would like to tell?

JA: No. [Chuckles] There are a trillion of them. Prior to catching my flight home from overseas one time, I gave a hotel proprietor all my clothes to be washed. I didn't know it, but they had separate laundries for different parts of your outfit. For example underpants might go to the east part of the city, and the shorts might go to the west while

the shirts might go up north. The next morning I kept telling the owner, "I need my clothing. I've got to catch my flight." He said, "Mr. Ascione the pants are over here. The shirts are over there. The shorts are over there." My clothes were all over town. I never got them back. I opted to catch the flight.

Another time, I gave my cymbals to somebody to take care of. They packed and unpacked the vehicle, and they took everything except my cymbal bag. It was left next to the car near the tires. A drummer's cymbals are the priority and the charming part of the instrument. I was heartbroken that my fantastic cymbals were just gone.

JJ: Was there a history to them?

JA: No. Fortunately they were just cymbals that I loved.

JJ: I have both CDs of the *Frank & Joe Show* and I love Joel Dorn's loony liner notes. How did you connect with that late, legendary producer?

JA: A gentleman named Bill Dern had gotten wind of Frank's playing and mentioned that producer Joel Dorn was looking to work on some new projects. I think a get-together based on that scenario was set up. We met at Michiko's rehearsal studio in midtown. Joel came with Gene Paul, Les Paul's son. Gene was, pardon my pun, instrumental, in being Joel's engineer to record projects. We met Joel and Gene and started playing; and literally about 20 seconds later [Chuckles] Joel stopped us. We all looked at each other and I remember saying to myself, "Wow. He thinks we are that bad?" Basically he said, "Okay baby, let's do it." That was it. Joel was the kind of guy that if he liked it, he liked it. If he didn't, he didn't. There was no reason to belabor the point. [Chuckles]

We probably rehearsed and planned intricate arrangements for four to six tunes, an hour's worth of music so after 20 seconds we stopped. We packed up the gear which was kind of funny. It was a handful of guys squeezed into a small studio

space in midtown Manhattan with cars and gear, logistics and parking and tickets and policemen and



Harry Allen and Joe Ascione at the Odessa, Texas Jazz Party, 1995.
Photo by Al White.

all that. And what happens is you go through all this effort and work and then, 20 seconds later, you have to reverse the whole process and pack everything down and break it apart and negotiate and deal with equipment. We kind of laughed at that. We went to a local eatery and sat with Joel and talked. That's how we met Joel and started working together doing a couple of disks. Joel was a great guy. He was a lot of fun. The longer I knew him the more I liked him. He was intelligent, witty and had a good musical knack. He had a good track record of the people he worked with and the work he did. It was exciting.

I was out of town when he passed. I read the record company's posting of it, and I was shocked. Every time the band would go with him to get a bite to eat, he would never have dessert. He was health conscious. "Joe, do you want to split a piece of cheesecake?" "No, no, no." He would never have any. I remember when I read that Joel Dorn had a heart attack on the street and died what I blurted out was, "Oh my God Joel you should have had the cheesecake." What I meant was all the times he was in the gym trying to be healthy, never enjoyed even a bite, just a little moderation, "Joel, just have the cheesecake for God's sake." The more time goes on, the more I miss Joel Dorn and his wittiness.

JJ: Is there any movie, play or book you would recommend that would give us non-musicians a real idea of what a musician's life is like?

JA: Wow...How about *War and Peace*? That is the first thing that comes to mind, and usually your first
continued on page 18

JOE ASCIONE

continued from page 17

answer is the best. I mentioned *War and Peace* to allude to the fact that a musician's life is a struggle. It's got the high of highs — where else can you live your passion and fulfill it? Then they lose your luggage, your instrument breaks, you're out of work, you missed the flight, and you're tired, hungry and sick, so it is *War and Peace*. People will get it. I don't think I should say *Flowers for Algernon* or *Arsenic and Old Lace*.

JJ: Did anything of great importance in your career happen in New Jersey?

JA: Red Squires used to run the Waterloo Festival. It was part of the JVC. Gus Johnson fell ill and I got the call to play with Jay McShann, Milt Hinton and Ralph Sutton in one capacity and, on the flipside, with Flip Phillips and a host of my contemporaries, kicking a larger ensemble. Red was in my corner. Flip Phillips had asked Red, "Who is on drums?" Red said, "Joe Ascione." Flip said, "Who?" [Chuckles] Red said, "Don't worry. He can play." I guess Flip was a little concerned because in the back room he said, "We are going to do that tune. You know that tune?" He didn't even say the name of the tune. I wasn't going to tell Flip Phillips I didn't know that tune. I said, "Yeah, sure I know that tune." He just said, "All right. Kick them in the ass."

It is amazing. There were promoters from Australia, Europe and a few in the states and they introduced themselves and from there gigs and tours started happening. Then the musicians that I was on stage with for the first time appreciated what I did enough to warrant a phone call every now and then. It served as a really good vehicle to get much more in the mix at the level with major artists. That was quite incredible. As a young person, I'd look at records and read these names and now I was starting to play with these people. It kept blossoming from there, doing different jazz parties and festivals and getting calls when so-and-so couldn't make it. That's where the lifelong friendships and musical experiences kicked in.

I loved it because there was enthusiasm there. I saw that these people knew all the musicians and had a relatability with them. I'd hear a person in the audience strike up a fun conversation with Kenny Davern, let's say, and give him a hug and a kiss, and they would talk about this jazz party five years ago. So I was seeing this world of the musicians and the



Getting together for an after-hours session at the 1993 Odessa, Texas Party were (l-r): Bucky Pizzarelli, Jack Lesberg, George Masso, Joe Ascione and Milt Hinton. Photo by Al White.

people being in the mix with one another. I remember saying to myself, "Yeah, that's what I want to be doing. That is where I want to be. How do we keep this going?" It reminded me of when I would do a jazz cruise, and everybody is there because they want to hear the music. And then you leave the cruise and you get to the airport and all of a sudden it's "Okay, what bags are you checking?" Oh yeah, I'm back to reality, and people who could care less that you just played with Flip Phillips and Norris Turney or whomever.

That was my first experience where I got to plug in to this land of enchantment where it was all about the music, the musicians and the people who enjoyed the music and musicians. I remember saying, "Yeah. This is my world." It was a great experience. I remember one year getting there and the excitement started with my setting up the drums. I literally stopped and did a quick check of myself. I said, "Yeah, playing my drums, being compensated for it, a lot of enthusiastic people who love this music. We are going to have a great time playing wonderful music with great musicians. This is where I want to be. This is great." So the first time I learned how to stop and smell the roses was at Waterloo.

JJ: Were you there the year of that massive thunderstorm?

JA: I surely was. We were on stage and I remember the music being drowned out by the torrent of sheets of water coming down upon us.

That was absolutely incredible. [Chuckles] The sound was amazing, it drowned out the music. You couldn't compete with Mother Nature.

JJ: You were supposed to play a Jazzfest one year with Ken Peplowski but could not, and Ken ended up taking up a collection for you. When was that?

JA: Right, I'm going to guess 2007. I was supposed to do it, but the MS was rearing its ugly head. I physically couldn't do it.

JJ: I remember how emotional Ken was as he told us about your situation.

JA: It was very touching. He knocked on the door where my wife and I were living and we all had a moment. Kenny is a good guy. He is there when it matters.

JJ: Okay, that is where we stop. Thank you for an enjoyable interview.

JA: You're very welcome. Thank you and take care. □

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.

Photos by Al White reprinted with permission from his book Jazz Party. (August House Publications, 2000)



JazzFest at Sea

Come join your favorite jazz artists for the Ultimate Jazz Cruise filled with music and fun!

Starting from only \$1049 per person inclusive of taxes and fees.



10th Anniversary

November 30 – December 7, 2013

MSC Divina

1-800-654-8090

Featuring...

The Vaché Brothers Sextet

WITH

- Allan Vaché – clarinet
- Warren Vaché – cornet
- Charlie Silva – bass
- Bucky Pizzarelli – guitar
- Danny Coots – drums
- John Sheridan – piano



The Jim Cullum Jazz Band

Bill Allred's Classic Jazz Band

With Special Guests...

- Bucky Pizzarelli
- Yve Evans



If you're a fan of Swing, Classic Jazz, Chicago Jazz, Traditional Jazz, in fact just about any style which emerged during the first half of the 20th century, plan to attend the Ultimate Jazz Cruise — one of the premier jazz cruises of the year. We will be cruising roundtrip from Miami, Florida to the Western Caribbean on the MSC Divina for 7 nights of jazz and fun. Not only will you have your choice of amazing performances each evening of our jazz cruise, but you are also invited to the afternoon sessions on our day at sea. Take a look at the fantastic schedule! But remember, only those who book with Cruise & Vacation Depot will be allowed to participate!

Our JazzFest at Sea promises to be one of the Ultimate Jazz Cruises of the year for all Classic and Dixieland Jazz fans. Don't miss the boat! Our staterooms are in limited supply. Simply call 1-800-654-8090 or email JazzFest at Sea for more information.

www.jazzfestatsea.com



MSC Yacht Club *Exclusivity and Privacy* *in a World of Choice*

The MSC Yacht Club onboard the MSC Divina, an exclusive ship within a ship, offers a whole new dimension in sheer pampering and luxury. A quiet haven of privacy and personalized service with all the entertainment and fun of a cruise ship on your doorstep. Enjoy the comfort and convenience of your own personal butler, trained to the rigorous standard of the International Butler academy, dedicated exclusively to MSC Yacht Club guests 24 hours a day.

The suites are on the prestigious foredeck, with breathtaking views, arrayed around their own Concierge Reception, Top Sail Lounge, swimming pool and other elegant amenities. MSC Yacht Club suites are decorated to the highest possible standard with top designer touches in true Italian style.

You'll have access to the exclusive panoramic Top Sail Lounge with spectacular views and plasma screens where guests can gather information about the cruise and its route, weather forecasts and the constellations that can be seen at night. English High Tea, complimentary drinks and appetizers are served all day long by the butlers.

Enjoy direct private elevator access to the opulent MSC Aurea SPA wellness center. You are entitled to a complimentary thermal suite in the MSC Aurea SPA, consisting of a superb Sauna & Turkish bath for two.

MSC Yacht Club guests take their pick of a complimentary selection of superior Italian wines, draught and bottled beers and soft drinks, available at any time of the day in the Top Sail lounge and The One Pool, as well in the ship's premier specialty restaurants.

Vinnie Burke's Last Coda

A Profile by Tom Spain

“I had a hard struggle trying to hang in there. Because almost everybody I touched — they'd say, ‘You're too serious. Have a couple of Scotches. Let me tell you a joke.’ I wasn't interested in jokes or Scotches. And I wasn't interested in having a party. I was interested in creating some music that you never heard before.”

He sits back in a big white chair in Springfield, New Jersey, feet up, pondering the death sentence cancer has just handed down to him. White sweat suit, white running shoes, and a magnificent mane of white hair, whiter than white, sticking up with a curl like the plumage on an exotic jungle bird. He has the look of a man accustomed to looking very sharp; intense blue eyes, a fierce gaze of defiance. Cocksure, chin up, Italian proud and a little scary. Then he smiles. The room lights up with a warmth he seems willing to share. His beloved bass fiddle, his partner in life for more than sixty years, leans on the wall behind him, waiting patiently for the next gig.

The Encyclopedia of Jazz says that Vinnie Burke was born Vincenzo Bucci in Newark, New Jersey in 1920. Other sources declare him a jazz legend, as much for his hard headedness and demanding nature as for the explosive power and drive of his rhythm and sound. He worked with all the greats of the golden age: Charlie Parker, Lester Young, Billie Holiday, Marian McPartland, Ben Webster, Tal Farlow, Bill Evans; played in the Benny Goodman Band, Sauter–Finnegan Band, the bands of Buddy Rich and Woody Herman. But never for very long. Vinnie would get bored or angry or both. And quit. People loved Vinnie but began to avoid him. He would become another proud soldier in that vast army of sublimely talented jazz musicians who gig in the shadows and remain unknown to just about everybody.

“My whole life has been rough because a lot of people don't wanna be associated with me because I'm too strict, too serious. I used to blow my top at musicians. I'm working in Birdland and I'm with some heavyweights and there's a drummer who wants to make time with a broad. I says, ‘Hey! Let's go.’ Drummers feared me because I used to get on their case. I'm digging in and these guys are bidding their time, out to have a party. I used to tell them off. I hardly got any jobs from anybody anymore because everybody feared me. Word got to my family, my relatives — from the union. ‘Oh, your



Vinnie Burke, second from left, with fellow musicians c. 1940. Photo courtesy of Vinnie Burke estate.

brother's the best bass player in the world but he's the hardest guy in the world to get along with. Nobody likes him.”

Vinnie studies his hands for a little while. Then looks up. “I wasn't doing it because I thought I was being mean. I was doing it for music's sake, to try to get good music.”

The look on Vinnie's face and his reputation as a tough guy make me nervous. I have come to interview him and record his stories for an oral history. I approach him with caution. Looking for some common ground, I humbly mention that I, too, am a bass player, ersatz and amateur. That I love playing tuba in a Dixieland band. That I never look at the broads. (A lie) I'm hoping for another smile, but Vinnie's nose twitches and twists, forming an expression all by itself, as if it suddenly smells something burning.

“I hate to get on that subject, but I'm not gonna hold back. Dixieland is music for drunks. Dixieland is music with a recipe. It's really hard to get that real, true jazz feeling. Every Dixieland band sounds almost the same except that some sound better than others. It's all the same formula. The trumpet, the clarinet, the trombone. And they all have a certain part to play. Rules and regulations. And to me jazz has no rules and regulations. The minute you put rules and regulations into jazz you completely destroy it. It's like taking a free spirit and tying his hands and saying let me see you play the piano. Can't do it. Doesn't happen.”

This verdict reinforces a gloomy insecurity that haunts me about my inept and amateur playing of the music I love. I think back to all those hours I spent in the basement with my tuba, eyes closed, pretending I'm in Bobby Hackett's Dixieland band via his 1954 album *Coast Concert*. I love this album; it is a classic. I've all but worn it out. It's on my iPod. Recipe music? I venture a question: "What about bands like Bobby Hackett?"

Vinnie acknowledges the quality of the Hackett band. But the Dixieland verdict stands.

"The only thing I liked about Dixieland were the solos. Some soloists were great. Bobby Hackett was really great."

"You listened to Bobby Hackett?"

"I played with Bobby Hackett."

Pleased and impressed with this information I look into it later and from Vinnie's kids I hear a story about Vinnie and Bobby Hackett.

Hackett lived in Chatham on Cape Cod and in the summer his band performed in the Hyannisport area, Vinnie Burke on bass. One night the Kennedys and their guests were having a party and enjoying themselves. Hackett was a favorite of the Kennedys. But the Kennedys are a people given to talking.

"My father was playing a solo and he felt they should be listening to him, not talking," reports Brenda Bucci, Vinnie's youngest daughter. My father stepped off the bandstand and took his bass over to where the Kennedys were sitting and tapped the table with his bow to bring them to attention. Then he played them a solo."

The Kennedys listened. At least for a little while. The next morning the call was out for a new bass player and Vinnie was on a bus back to Newark.

This pattern might be traced back to the 1920s when Vinnie's father bought him a violin and signed the five-year-old up for lessons with the director of the Newark Symphony.

"I looked at the notes on the music stand," remembers Vinnie, "And I told him never mind that. I'll play my own notes."

"I hate to get on that subject, but I'm not gonna hold back. Dixieland is music for drunks. Dixieland is music with a recipe.

There would be only two lessons. Later, when asked to perform for relatives, Vinnie, in frustration, threw the instrument to the floor and jumped on it till it was matchsticks. Vinnie's father held his temper but vowed never to buy him another instrument.

Vinnie waits a moment after telling me this. The room is quiet. And then, in a voice on the edge of a whisper, tells me he owes his life to his father.

"I was delivered by a midwife. She took me from the second floor of 220 South Sixth Street Newark, NJ and brought me down to the kitchen table, opened up some newspaper and started wrapping me up. My father says, 'What are you doing?' She says, 'The baby has no breath. He's a blue baby. He's not alive.'"

Wrapped like a fish in pages of the *Newark Evening News*, Vinnie was headed for the trash can. His father took the package from the woman's hands.

"He remembered an old remedy from Italy. You get two pots of water, one hot and one cold. He dipped me back and forth for about seven, eight minutes and tears started coming to his eyes. 'He's turning pink, he's turning pink,' he said. And finally I gave a breath."

I asked Vinnie about his first gig.

"They heard about me through the grapevine. 'There's a kid in New Jersey in Newark, goes to high school. He plays all the right notes and he plays them in tune, too.'"

Two guys from Brooklyn, their car full of instruments, began showing up at the Bucci home and thirteen year old Vinnie went off with them to learn the musician's craft in

the seedy underside of New Jersey Depression era nightlife. The pay was a dollar a night. And sometimes a sandwich and some beer. Soon Vinnie was out three or four nights a week playing guitar and bass, coming home at 4 in the morning.

"My sisters and my mother would say, 'You're gonna be a bum! You can't do that for a living. You're gonna be a bum.' My father would say,

'You wanna play?' 'Of course, Dad,' He says, 'Don't listen to them. You play.'"

Vinnie chose Slam Stewart as his mentor. Stewart, also a New Jersey guy from nearby Englewood, was classically trained and had a style that proved too difficult for most bass players to emulate.

"I used to go see Slam when I was 14 years old. I was wearin' knickers — on 52nd Street. It cost you 99 cents to get in to see him. He looked at me and said, 'Are you a musician?' I said, 'Yeah. I play the bass. I come here just to hear you. I really like what you're doing.' He says, 'Well, you keep playing. If you love it, you'll be all right.' He was playing with a trio — he'd go zuu, zou, zouzzzo. Singing into the bass. Ha! And I was so impressed with it I went home I started singing with the bass. I used to imitate him. I went through the monkey stage and I finally came into my own."

"Monkey stage?" I asked.

"The monkey stage is when you listen to other musicians and you take from them, copy them. But you're not doing your own thing. I copied licks and solos that Slam and Oscar Pettiford did, different musicians, Ray Brown. It's not easy. Takes a long time. I used to practice 8-10 hours a day. I loved it. Then finally I came into my own style. After a while people started recognizing who was playing the bass. They'd hear it on the radio and they'd say, 'That's Vinnie.'"

Remembering my own jazz favorites, I pull names out of the air to see if Vinnie has a story. "Davey Tough?"

"He was a stoned alcoholic and he lived in Newark. I used to see him in the gutter some mornings. His wife would go out and

continued on page 22

LAST CODA

continued from page 21

pick him up and get him home. He was a fantastic drummer. He says, 'You know, Vinnie, all those jazz lessons and jazz books? It's all a lot of baloney. There are no rules to jazz. Jazz comes out of the person. You learn how to play your notes and the rest will come. After that, you're free.' He says, 'Time first. Time is the essence of music and the better you get the time together, the stronger the music gets. If you separate the time it starts getting weak. There's a collision of the sounds. It don't sound good and don't feel good, and it becomes neurotic. But when time's together it's like the spirits are all working together. The minds are together. The hearts are together.' That's what music's about."

Vinnie ponders this for a moment.

"Lester Young always had rhythm. Never out of time. Always there. He'd come into the session at night..." (Vinnie starts clicking his fingers in a steady tempo.) Lester says, 'The tempo's here. It's been here all day.' "

Vinnie smiles deeper into his memories.

"We all smoked pot. And we went to the men's room to get high. Georgie Auld says to Prez (Lester Young), 'Hey Prez. If you were really the President, what would you do for the country?' He says, 'The first thing I would do is get all the cops together and set them down at the drums. Teach 'em to play drums. If they can't play the drums, they can't be cops. That's it. If they can't keep time, they're out.' And he was serious."

I remembered stories about Young's sophistication, how his poetic use of musical language brought a new voice to the tenor saxophone and every tenor player since the 1930s is in his debt. Sentences written about him usually include the words genius, pinnacle, milestone, legend, the original hipster, a principal inventor of the language of jazz. I mention that jazz writers have had a field day with this mystical character and speculated for years about Lester Young's complexity.

Vinnie listened patiently to my informed opinion.

"A very simple man. Wasn't complex at all. He got up in the morning, had his breakfast, picked up his horn and he'd play. That was his life. He always had that hat on."

"I remember some pathetic days in the Albion Hotel, which was across the street from Birdland. Tony Scott says to me, 'You know Lester Young's living at the Albion. He's depressed.' We went up to see him. Lester's leaning out the window looking at Birdland. Really down. He says, 'Why can't I be over there playing?' Like a little kid. Very sad. Very sad to see jazz musicians screaming out for help just to get a gig so they can go out and play and make a few dollars. So disheartening."

I ask Vinnie to tell me about working with these legends, these guys he calls "Heavyweights." He looks away for a moment and then begins to describe them in terms of lessons learned.

"Charlie Parker? A wonderful man. All he had on his mind was his saxophone. There was nothin' else in the world but his horn. It was part of his body. But every time he played he'd be disgusted with the way he played. All of a sudden he'd start putting his horn in his case. I said, 'Charlie, what are you doin?'" 'Ah, man I can't play. I gotta go home.' I said, 'Come on back. You sound terrific. Don't go home.' And I'd coax him back. Every week was like that. He was always down on himself."

"Tony Scott had an apartment on the second floor over the Café Society. Charlie used to hang out there. He had a recording date with the strings — the one with all the beautiful stuff that he did. And he came in that night and he started to cry. He was crying like a baby. I mean sobbing. 'Charlie, what happened?' He says, 'Ohhh, those strings, they were dragging me down. I played so bad. I never played so bad in my life.' He could never play bad, really. My heart was broken to watch this man sit on the bed and sob over how he played."

"He was heavy on junk and he used to drink a gallon of wine a day and Scotch with milk because he had an ulcer. I used to ask him questions, things that would bother me about rhythm sections. He'd say, 'Don't worry about it. They don't play for me. Why should they play for you?'"

"Another thing he laid on me: Every musician who loves his music should remember this: 'When you play, play like it's gonna be your last time. Your last time on earth, maybe your last note. With your heart. No excuses. Play like it's your last time.' He wrote the tune "Now's The Time." And that's what he meant. Now is the time. Play NOW! There's no tomorrow. There's no yesterday. It's gone. Tomorrow isn't here. He really put the capper on it for me.

Vinnie fixes his eyes on me, with a long pause for emphasis. Then he tells me: "Every time I play I put my heart into it more and more. I say, 'Man, this might be the last time. I play the best I can play.'"

While most New York jazz musicians were scuffling to make a living, Vinnie was discarding well-paying dream jobs as if they were old socks: jobs at NBC, Decca Records, studio gigs, steady club dates with fine players; a long stint with jazz pianist and radio host Marion McPartland at the Hickory House.

"I was playing with Marian McPartland and Joe Morello at the Hickory House. And Duke Ellington used to come in and have dinner. One night he says 'I'm gonna come up and play with you.' It was a ballad — "I Can't Get Started" — and he put down such pure chords. He telegraphed the music. Everything he played drove me into some new ideas. I spoke to a lot of musicians and said, 'You know, what a pleasure it was playing with Duke.' They'd say, 'Duke? He can't play the piano.' I said, 'Well, maybe he can't play the piano but he's got feeling that nobody else has. Because he drove me into choruses that I never dreamed existed.'"

Marion McPartland wrote in her memoir, *All In Good Time*: "One of the swingiest pieces we played was "Love You Madly," a tune Duke Ellington had developed from his famous catchphrase. We made an arrangement of it in which Vinnie Burke had a solo and Joe Morello (drums) had a couple of frisky four-bar breaks. Vinnie was a very musical player. His solos were simple, melodic and tuneful. And he had good intonation. Joe was already developing the complicated rhythmic figures he later featured with the Dave Brubeck group. His technique was breathtaking. Once in a while, on the fours, he would do something



Jersey Boys: The Johnny Dee Trio (l-r) Vinnie Burke (Vincenzo Bucci), Johnny Dee (John De Vita) and Johnny Fiumara, c. 1946, photo courtesy of the Vinnie Burke estate.



At The Hickory House: Performing with drummer Joe Morello and pianist Marian McPartland in the 1950s. Photo courtesy of Vinnie Burke estate.

totally off the wall, which would make me lose my place in the tune. Things like this would make Vinnie angry. He would look at Joe and mutter under his breath, ‘The Fred Astaire of the Drums.’ Occasionally in the middle of a bass solo, Vinnie would stop playing and glare at somebody in the audience who wasn’t paying attention, and shout, ‘What’s the matter? Don’t you like the music?’”

Vinnie hated club dates with a bitter fury; hated the indignity of playing his heart out to people who didn’t listen or care.

“I used to come home from club dates and I’d walk to the floor and curse for hours. My beautiful wife Josephine, a wonderful lady — we were together 58 years, she says to me one morning, ‘You’re gonna have to give up the club dates. I’m gonna go out and get a job. I want you just to play the music you want to play.’ My wife was great. She went to work so that I could play jazz.”

Josephine Bucci’s job didn’t pay enough to support a family with four children so Vinnie found day work that wouldn’t interfere with his jazz dream.

“I went pick and shovel for fourteen years. And I loved it. I’d unload bags of cement from a truck. I put a hundred pounds on one shoulder and a hundred pounds on the other. I’d walk over and heave it and they’d mix it and I’d go back to the truck, they’d put two more on my shoulder. I worked for a guy and if I had gigs at night, he’d say, ‘Take Vinnie home. It’s 3 o’clock. He’s gotta get some sleep. He’s gotta work tonight.’ I had a good boss. I was strong as a bull and when I played the bass, I would pull the strings right off the

bridge. That’s how strong I was. Like the Rock of Gibraltar. That’s one of the names one of the critics gave me. He says, ‘Vinnie Burke is the Rock of Gibraltar.’”

I found the name of Vinnie’s eldest daughter Johanna on the internet and called her. She invited me to come to her home in Elizabeth. We sat at the kitchen table with her sister Brenda and brother Vincent who looks astonishingly like Vinnie Burke; so much so that it’s almost scary. I asked the kids what life was like, living with “The Rock of Gibraltar.”

“My mother, she backed my father all the way,” said Johanna, “And she raised us virtually by herself because my father was on the road a lot, especially when we were little. And it was really rough for her. Really rough. He would come home at night and he would walk in the door. And all these musicians would follow him— everybody in the band. And then she would start to cook breakfast for them. Eggs, bacon...”

“Sometimes it would be pasta at four in the morning. Or steak,” adds Vincent. Johanna continues, “I remember the phone ringing in the middle of the night.” ‘OK, what time will you be home? How many guys? What you want?’ “And here they’d come. I’d say, ‘This is crazy.’”

Vincent: “And after that we’d have breakfast and go off to school. And she’d go to work”

“My mother...” Johanna paused, sorting through her memories, “When we were sitting down to dinner, he didn’t have to say much.

continued on page 24

LAST CODA

continued from page 23

He'd lift up his plate. She would know exactly what he wanted. She knew! He'd lift his plate and she'd read his face. Put what he wanted on the plate."

Vincent: "She doted on him. On all of us. What amazed my wife the first time she saw this was my mother peeling grapes for my father. He didn't like grape skins. My mother would take grapes, peel the grapes, take the pits out and give him a cup of grapes to eat. With a spoon! And my future wife was like... 'Your mother peels grapes?' I said, 'Yeah, it happens every night.'"

Brenda continued, "He didn't work during the day; normal nine to five hours like my friends' fathers were working. When my teenage friends came over he would use the word, 'groovy' I was upset with him. 'Dad! Could you stop using the word groovy?'"

Vincent: "My friends thought he was the coolest guy."

Brenda: "My friends thought he was cool but I didn't."

Johanna: "You didn't? You were embarrassed?"

Brenda: "I was... 'Why can't he be like other fathers? They never say the word groovy.'"

It's hard to imagine now that "groovy" was a jazz word born probably in a jam session sometime early in the last century when musicians enjoyed the memory of the groove they had found — that special moment when everything clicks, when the music sings and the group is one. When Vinnie Burke said, "groovy," he was speaking in terms that, for him, were fundamentally religious. A "groove" was that elusive goal that he worked and yearned for all of his musical life. In the religion of jazz, heaven is the groove.

Vinnie had told me in our interview:

"When you get that groove it feels like you're up in the air. You're flying, you're sailing. Ohhhahhhh, what a feeling! And you play so easy. It sounds like it's so hard to people that are listening. They say, 'Wow, look at that difficult stuff he's doing.' And it's so easy to do when you got it

synchronized. When it's not synchronized you're befuddled."

"He used to impart that to us," said Vincent. "He used to tell us what jazz was all about. You listen to your fellow musicians so you can hear what they're saying. So you can answer them. It's a conversation."

Vinnie had said, "You get one partner to converse with you and it's a whole new ball game. He can inspire you and pull you over to a groove that you don't have. And you can inspire him back. You play back and forth. You feed off each other. That's the beauty of it. I think the bottom line to the whole works is love. If you love what you're doing, put love into it, then it works out. You got five other musicians doing the same thing. They're there for one purpose. To get the time rolling. Once you get that then you got it."

There's a movie of Vinnie playing bass on You Tube. It's a black and white kinescope of a TV show from 1958. In close-up is Lester Young, romancing the old ballad "Polka Dots and Moonbeams." He looks aged, weary and weak. He would die soon. Behind him, rocking gently with his bass, is a clearly happy, young and very much alive Vinnie Burke. He is smiling, eyes locked on Lester Young.

Prez and Vinnie are playing on a weekly TV show that God must have designed to answer Vinnie's prayers; a simple formula conceived by disk jockey Art Ford: Put a bunch of musicians on a stage and turn them loose to play whatever they want the way they want. No script. No theme. No cover charge. No noisy customers. The musicians are dressed in street clothes, smoking cigarettes and wander in and out as if they were at a party. Young wears his porkpie hat. Present each week are the nobles of jazz royalty and Vinnie is right in the thick of it. The program was being broadcast from Newark! Channel Thirteen was, and still is, a Newark station. (In the 1960s, New Yorkers seized it for their own.) A bizarre twist of fate blessed Vinnie when the Newark Musician's Union ruled that there had to be five players from Newark on the job. Because he knew the New York jazzmen and had worked with them, Vinnie was the obvious choice.

"We always had a good rhythm section. We had Sonny Greer, Cliff Lehman, drummers like that. Georgie Auld, Coleman Hawkins. Lester Young, Ben Webster, Cannonball Adderley, Jimmy McPartland, Willie 'The Lion' Smith, Cootie Williams, Red Allen, the list goes on and on. We had 42 weeks. In those 42 weeks they made 42 films. An hour and a half of jazz with all different players every week except for two weeks. Twice I had Lester Young and Billie Holiday back. They were the only ones that did a repeat."

For forty-two weeks Vinnie Burke was in heaven and he didn't have to tell anyone off or quit. He was happy. The evidence is on the film.

Vinnie Burke lived almost all his life in Newark. Loved the city with a loner's defiance. The basement of the tiny house on Brookdale Avenue became a studio — a salon that attracted eager young musicians. One night, in the middle of a session, Vinnie quit playing and yelled, "PETER!!! STOP!!! If you don't know what you want to say, stop playing. Practice at home! Quit fooling around and using up my time. Figure out what you want to say and then play it."

Peter Prisco, a young musician from Staten Island, was startled, humbled and terrified by Vinnie's outburst. But he got the point... "It was the most important lesson of my life. I'll never forget it."

Peter Prisco is a jazz guitarist and teacher who played with Vinnie Burke in the '70s. I wanted to know about Vinnie's musical life in the years following the big time in New York.

"We played in a nightclub in a little strip in an underground bowling alley that was closed. Owned by Vinnie Rugierri's cousin, a guy with polio. On Clove Road right next to the Staten Island Railroad. Downstairs."

I find Peter Prisco at home in Wayne, N.J. on a quiet street just off the Hamburg Pike. He's standing outside. He has the look of a mature Italian film star with a full and perfect arrangement of graying hair. Intense blue eyes with a steely sparkle. They squint a bit, taking their time to check me out. Then he smiles, and invites me into his living room. It's a crowded and comfortable studio, a dense thicket of paintings and musical stuff. In the next room, which is



VINNIE BURKE and his
"STRING - JAZZ - QUARTET"

Exclusive Management
WILLARD ALEXANDER, INC.
425 Park Ave., New York 17, N. Y.
Plaza 1-7070

Publicity photo for the Vinnie Burke String Jazz Quartet c. 1957.
Courtesy of Vinnie Burke estate.

vast and airy and sunlit, is Betsy Brown, Peter's wife. She smiles hello. She's seated at a broad table, brush in hand, intent on her work. She is a painter — her landscapes attract buyers the world over. A huge mastiff named Max is at her feet. He raises his head slowly and looks me over. Then he, too, decides I might be OK. Max yawns, smiles and eases his huge head back to the floor with a thump, resuming his morning snooze.

I ask Peter about working with Vinnie Burke.

"Vinnie was not just a bass player. He was as good a soloist as any musician that ever lived. Lennie Tristano said, 'It's all right if a bass player solos. If he can. Like Oscar Pettiford. The rest of these idiots just play bass oriented lines.' Not Burke! He played music! And when he pulled that bow out, My God, it was unbelievable!"

Peter is 62 and has the high voltage energy of a 17-year-old just let out of school. He has a tough time staying still. In talking about Vinnie he keeps exploding, cannot stay in his chair. Up he gets, waving his arms, scoots to the center of the room and begins playing air bass a la Vinnie. He does the Vinnie voice, he pulls the Vinnie faces. Superlatives for Vinnie Burke pour from him.

"He hurt his finger working in a defense plant during the war. So he played the bass with three fingers. From stretching it he ultimately destroyed another finger and he was down to two. And he could still

play your ass into the floor. He gave a concert with just two fingers. You'd think he had nine! The guy was fearless."

I hear some New York in Peter's voice — one of the boroughs. It comes and goes according to how wide his eyes grow in what's becoming an exciting performance.

"I was a high school English teacher. I have a Bronx accent but I drop it when I want."

Peter pauses a moment to resume the train of thought, then lunges to his computer and types up a tune. Music pours from the speakers. It's a private recording of The Vinnie Burke Trio: Don



Singer Tony Bennett and Vinnie Burke in an undated photo.
Courtesy of Vinnie Burke estate.

Hahn, trumpet, Peter Prisco, guitar. The group is swinging hard. Vinnie takes a solo and once again Peter is on his feet.

Suddenly I feel myself reaching around for my movie camera; all the old juices starting to flow. I am a retired film maker. Happily so. But the first time in years I wish I were once again making a film. This guy is just the kind of character we would work so hard to find; a person who could transform a routine documentary into a real film. They are as rare and hard to come by as the grooves that Dizzy and Vinnie lived for. They instinctively know how to romance a camera and always manage to be in the good light. The camera likes energy and Peter Prisco is a motherlode of energy. The camera also has a built-in shit detector. It can spot a bullshitter quicker than we can. This guy says bullshit a lot but there's no bullshit in what he's saying. This is one of the times when descriptive writing cannot come near what a camera can do. Alas, without my camera, I sit back and scribble in my notebook.

"This is some of the best Vinnie Burke you'll ever hear."

We listen.

Peter is settled in his chair, intent on the music. Slowly, so as not to break the mood and probably out of respect for the music, he leans forward and whispers, "See how he's quieted down? It's because he wants everybody to shut up."

continued on page 26

LAST CODA

continued from page 25

The solo is very quiet. And beautiful; melodic and clever with an occasional cheeky moment of fun.

We listen.

Peter rolls his eyes, whispers, “He’s gonna start gettin’ louder. He did shit nobody did. He had a sense of humor. He had a good time when he played.”

We listen.

Vinnie’s solo gradually picks up intensity, punch and amplitude, growing into a complex musical bouquet. His playing is full of color and surprises. Peter is on his feet again.

“He’s out-soloing both of us. I played good. Hahn played very, very good, Vinnie played great. Listen to those even eighth notes toe-toe-toe-toe. Perfect, even eighth notes! Like a German! In order for jazz to swing it has to be even. People think that there’s a jazz eighth note. That’s a lie! It’s gotta be dead even! If it’s not as even as Bach, it don’t count.”

Peter is not done. He falls back into his chair and looks off at something in the distance. I wait for the insight. But then I notice his gaze is fixed on a garbage truck navigating the narrow street around his car. He watches for a while to make sure they don’t back the truck into his car.

Then he sighs: “Vinnie had perfect, beautiful tone. Incredible pitch. His solos were constructed out of simple triads. The material wasn’t complex. It’s the way he would handle it. Dee dee ba boo, ba ba ba bee bee. Vinnie endlessly created things out of small pieces of material. He would screw with three pieces to the mathematical end of it.”

Peter the teacher pauses to see if I’m paying close attention. I am. He explains: “You can play four notes without repeating 26



Community Activist: Vailsburg Block Captain Vinnie Burke, second from right, confers with Newark Fire Commissioner/NJ State Senator John Caufield, second from left, at the scene of a building demolition c. 1980. Photo courtesy of Vinnie Burke estate.

different ways. There was a club in Italy where they got together to study Vinnie Burke’s solos.

We listen for a while longer. The tune seems to go on for a long time.

“Vinnie would never end a song. He would always go into the tag and it would go on forever. We were always sending the signal, ‘Vinnie! Stop!’ He’d give us a look that said, ‘No, I’m not done yet.’ Another chorus and then we’d go dad-a-bop-bop-bop to end it and he’d go doot de doot dee doot and off we go again. A tune could last an hour.”

I mention to Peter that I had talked to a drummer who was terrified of Vinnie. Never said a word in his presence. Other musicians were afraid to go near him.

“As long as you agreed with him and did what he said, things went smoothly. You heard nothin’ from him if it was right. If it was wrong you heard plenty. He was never mean to me. Possibly because he knew I was from the Bronx and could only take so much. I’d been around a lot of rough guys; worked in Cop bars — that’s the worst, really dangerous! We were tough kids growing up. My brother has a Ph.D. in Asian studies but was a rodeo rider and a gang leader. We’re not talkin’ about pussy here.”

I think it a good idea to suggest at this point, that I really admire Peter’s playing. I had listened to his CDs. He is a superb musician. When I tell him this he waves me off.

“One gift I always had. I was very athletic. That was the luck. And I was a nut about practicing. Because I wanted it so bad. My teacher Sal Mosca used to tell me, ‘Your trouble is you want it too bad.’ ‘What do you mean I want it too bad?’ He said, ‘You’re supposed to care for it more than anything in the world. And not give a shit at the same time.’”

I wonder about this passion music generates. I stumble, trying to come up with an intelligent question, grope around in my confusion. Finally I ask Peter, “What is music?”

“What is music?”

There is a long silence. Peter contemplates the ceiling and then studies his folded hands. Finally he speaks: “What is music? It’s the easiest way to express the most emotion in the shortest amount of time. Way better than language. I read all the books, I read Chaucer, I read Shakespeare. My major was James Joyce. Two thousand books. Art? Art takes too long. You gotta wait till you’re done. Music? It’s right there. It’s spontaneous. Except for three minutes of really great sex when you’re twenty, there’s only music.”

Peter isn’t done. He’s got a coda: “Or, as Chuck Wayne, my teacher, would say: ‘Life is

nothin' but bullshit. There's music and there's bullshit. At least we know the difference. Let's play."

When I interviewed Vinnie I asked him if aging and cancer had taken their toll on his playing.

"I'm seventy-nine — in spite of the arthritis I still manage to play. I look forward to getting older because as I get older I know I will play better. I improve. The only way to look into the years of getting older is that if you have enough love you can do that. Every year passes and you feel yourself improving. It's such a joy. You feel like you've accomplished something in your life."

This seems like a good moment to conclude this portion of the interview. We've been talking for almost three hours and Vinnie looks tired. I unplug the microphone and start to pack up. Vinnie raises his hand like an emperor, ordering me to stop.

"Aren't you gonna ask me about the sex?" (He looks disappointed.)

Sex? I had been thinking that this was about music and musicians.

"Sex?" I ask. Obedient, I plug the mike in and sit back to listen.

"Sex was always with me. Even when I was five, six years old. I'd walk around with a jock on all the time. Get on a bus, get on a train, go up to the studio. It never stopped. I couldn't control it. I was just addicted to it. I was married, had four children — and I'm living with five different women in New York at one time. I was in a whirlpool. I couldn't get out. Then I get on a train one day. There was a priest on the train. I sat next to him. He said, 'You look a little disturbed. Do you want to talk about it?' I said, 'Yeah.' I told him about the women. So he says, 'My son, the more you do it the more you get calloused. The more you get calloused, the less you think it's bad. You think it's all right. But it's not. You're married. To begin with, that's wrong. That's Number One.' And believe it or not, had I ever known how wrong it was from the beginning or I would never have done it.

Because I was being unfaithful to my wife. I was committing adultery, which is something you're not supposed to do."

I raise an eyebrow, searching for a way to question the logic of this. Vinnie catches the cue.

"I don't think I was addicted because I wanted to be. It was the environment I was in. My uncles, my nephews, my brother-in-



Planning for a jazz event at the Newark Cherry Blossom Festival in the early 1980s, Vinnie Burke, 2nd from left, poses with, far left, then Essex County Parks Director Bill Scalzo, community activist Elizabeth Del Tufo, center, an unidentified official, and then Essex County Freeholder Joseph Parlavecchio, far right. Photo courtesy of Vinnie Burke estate.

law — all they did was talk about women. From when I was five. They'd say, 'Clara Bowe,' and my thing would come up. I knew right away they were talking about women. There was something about it. Some kind of mystical thing. And they used to make fun of you. If you were married and you didn't have a girlfriend, 'Oh, what kind of man are you?'"

"I don't want to put the excuse on them for the things that I did because I still had to pay for what I did. But I'll tell you. I was glad when it ended. Phhewww! It was such a relief to be able to just get up in the morning and pick up your bass and play. And not worry about callin' this broad uptown and the one downtown and the one in midtown. The reason I'm tellin' this story is because I feel it's very important for other people to hear what I went through because it might help them. I think back and I say, 'Wow! If I had put all that energy into my music, the things that could have come out

that bass would be phenomenal. Sounds you never heard in your life!' You know that's a lot of energy wasted. Running uptown, running downtown. The only time I played is when I went to the studio. And I played there for an hour, hour and a half for the show. Then I'd pick up the 250-dollar check and I'd sit in the hotel and wait for the next girl to call. It was stupid. Really a waste."

"The point is I just hope that musicians who put too much stress on sex and not their music, if they back off a little and put more energy into their music, it will be a blessing to them. And everybody else around them would benefit because they would be better players. That's my message about sex and being addicted."

Once again I start to pack up. Vinnie holds up a finger; a wry smile signaling one more story.

"When I was block president in Newark, all the black studs used to say to me, 'Vinnie, don't you have a girlfriend?' I said, 'No, man.' They said, 'What? We all have girlfriends.' I said, 'But you're married.' They said, 'Yeah, well,

that's why we have girlfriends!'"

One or two times a month an old Ford van driven by tenor saxophonist Knud Jensen appears in Vinnie's driveway. Knud loads Vinnie's bass in the van and they set off for Knud's house in Plainfield. Knud Jensen is from Copenhagen where as a boy he attended concerts by Louis Armstrong, Coleman Hawkins and other jazz greats and Jazz instantly became his life. He is a superb player, one of those guys in the shadows. With his blond beard going gray he has the fierce look of a Viking warrior but he is a kind and gentle man. He makes it his business to see that Vinnie keeps playing despite the cancer that lurks in Vinnie's gut. Vinnie sits regally in the passenger seat, accustomed to being chauffeured. He has never owned a driver's license and for 60 years his family and friends have somehow come to understand that it is their duty to drive him places.

continued on page 28

LAST CODA

continued from page 27

Knud smiles, “His whole life he never drove. He was above that.”

Peter Prisco had also been a driver for Vinnie. “You went to Vinnie. Vinnie didn’t come to you. He was the King. He should have had a fuckin’ crown.”

Knud’s house is an old shambles of a place, friendly and inviting. Three nights a week jazz classics pour through the windows, and drift across across Knud’s porch out onto Sixth Street, tree-lined with the homes of working people. In many of the driveways are vans with ladders on top. Tonight, if their windows are windows open, the neighbors are hearing “Green Dolphin Street.”

Inside, Vinnie is at one with his bass; it’s his dancing partner. Eyes closed, head down in absolute concentration. His arthritic fingers display uncommon strength and agility. Knud’s cluttered living room is dimly lit and scented with the sweet smell of cannabis. Crowded into this small space are pianist Cotton Kent, drummer Tom Turek. Seated across from him, bent way forward, playing his trumpet into the carpet is Frank Grasso. Knud stands in the corner, tenor ready, listening, waiting for his solo. Vinnie had told me, “Nobody gets paid. They just come there to play. I’d rather play here than go out on a gig and make money. Here I’m free as a bird. Nobody tells me when to stop playing. I can play as many solos as I want. You have no boss breathin’ down your neck telling you you’re playing too loud, you’re playing to soft. It’s beautiful.”

Knud launches into a soaring solo. His eyes are now closed and Vinnie’s are open. A smile begins working its way across Vinnie’s face.

“Sometimes I turn around to Knud and boy he’s playing some things that really lift me off the ground and I go, ‘Yeah, Knud, ahhhhh.’ I’m in another world. Or Frank Grasso comes up with a few phrases. It’s such a joy — just those few phrases. Cause you figure there’s more. If they could get ten bars maybe they could get twenty or thirty. Maybe we’ll get five choruses in a row. The

minute you think that you’ve reached the peak, then you go down. So you gotta always reach for higher. That’s the secret.”

At a break they sit back and light up, their mood quiet and somber. Their words begin to drift through the smoke gradually forming a lament about the tiny and lonely place the world has for jazz musicians. Huddled here like exiles, their faces echo the sadness of their life’s dilemma.

I ask them, “Why is the art you love so much ignored and unappreciated? Rejected?”

Knud comes alive at the wrongness of this.

“Jazz is the most important musical art form of the 20th Century. Totally American. Contains the whole constitution in it. Contains all the principles. All the aspirations of America are right in the music. This is probably the most important product ever to come out of America. At least it’s the nicest product. It never killed anybody.

It’s played all over the world because people get it. It’s about freedom. Freedom of expression. That’s what is at stake in this world and it’s all there in the music. And it always was.”

“Jazz is freedom?” I ask.

“Jazz is about truth. No bullshit. It can’t be controlled easily. That’s Vinnie. That’s all of us. My truth and honesty are what’s at stake when I’m playing my music. Because it’s built on nothing else. There’re no words involved. And no words to describe it. It’s magic. Complete magic. The audiences are

not big. A small percentage. But that goes for any art form. Modern jazz is demanding for the listener to get it. There’s no sugar on it. No honey like with corporate music. It’s

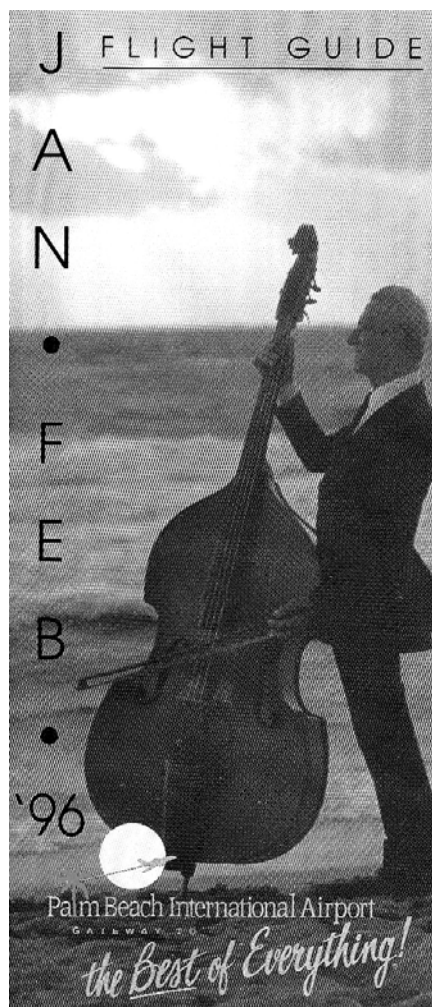
not built to suit everybody.”

I say to them, “I wonder about the process of jazz. I know it’s based on improvisation and communication but it seems like I’m hearing the same tunes over again, and many of the solos sound the similar to ones I’d heard before. Where’s the improvisation?”

Knud: “I can play swing or New Orleans jazz and it’s still new every time. Because you play something different. The next chorus is different. The same tune. I’ve been playing “Green Dolphin Street” since I was 18. It’s still beautiful. The more you play the same tune, the better it gets. Your relationship to that tune gets deeper and deeper and deeper. The stuff

you play might be like last time, like many times ago, might be completely new, inspired by somebody else’s playing. I’m playing with a fantastic trumpet player and it’s incredible. He breaks it open and when you play after him you have to go somewhere else.”

Vinnie: “It’s always brand new. Even if you’re playing clichés, the clichés are different. They will never be the same. You take a tempo and you play the tune. An hour later you play the same tune, it will never be the same. A lot of jazz musicians try



This fanciful promotional photo of bassist Vinnie Burke was used on the cover of the Palm Beach International Airport Flight Guide in 1996. Courtesy of Vinnie Burke estate.

to duplicate solos they had. And it's impossible! IMPOSSIBLE! It's like saying out of all the zillions of trees in the world and the zillions of zillions of leaves on the trees, there are no two leaves alike. And that's the way it is with your solos."

Knud: "We play for the music. It's not for the other guys. It's not for me. It's for the music. The audience is part of the creative process. If they want to. If they get it. If they don't, it takes away from the music. But if they get it it adds to the music. It's about consciousness. A critical mass of consciousness. Whether I'm playing or whether I'm laying out, the music is still playing itself. We all know the tune. The music takes its own course through the tune and everybody gets a chance to say their piece about this tune. Somebody is playing solo right now and we will try to add to it and back it up and enhance it. That's freedom. It's democracy in action. Everybody gets their say. And more than that, everybody can play at the same time! Which you can't do when you're talking! Amazing!"

And then he adds: "If the lessons from jazz could be learned in the greater society that could solve a hell of a lot of problems."

Vinnie's gaze takes in his musical mates. A twinkle is in his eye as he muses: "Course I don't always agree with the way they play. They get flack from me. But they excuse me because I'm an old man. If we're all in there fighting to get it, it's gonna come eventually, we're gonna get it to march. And once you get it to march, that's the beauty of the music. It's spiritual. A religion. Like you're playing to the Lord."

Vinnie mentions "the Lord" more and more as he grows older and more aware of the growing number of cancer cells colonizing his prostate.

"As I got older in the last 12-15 years I've become a church person. And I try to keep the Lord on my shoulder. I try to honor him when I'm playing. I think that's what you're supposed to do."

"He was a Roman Catholic all his life," said Brenda. "He listened to television preachers and he found a relationship with Christ and then he decided that he wanted to get baptized before...well, while he was sick."

Vinnie had a minister come to the house and baptize him. In the bathtub.

Brenda: "After he was baptized he came downstairs and he picked up his bass and he started playing. It was a new song. It was different. It wasn't even jazz. I don't know what it was but it was beautiful."

She thinks for a moment and then, "People say my father was an intimidating guy, right? I don't think he was trying to intimidate as much as he was trying to get perfection. From himself and from people. I remember when he had chemotherapy, he'd come home after playing a job and he would stay up all night listening to the music. And I'd go into his bedroom and say, 'Dad, what are you doing?' He said, 'I'm listening to the gig tonight.' I said, 'What are you doing it now for? You need to go to sleep.' Because he was on chemotherapy. Your body needs to rest. 'No-no-no-no.' OK. Next morning he would call the musician he was playing with — 'We gotta get together. We gotta listen to this.' He was always constantly trying to perfect his own music."

Vinnie managed to keep his prostate cancer at bay for ten years. His way. "He didn't follow the doctor's directions," remembers Vincent. "He tried to self-diagnose. He would go for six months without the Lupron, which was there to keep his testosterone level down so the cancer wouldn't spread as quickly. That was his undoing. The cancer metastasized into his bladder and his stomach."

Brenda: "When he got out of the hospital his hearing was distorted. My brother brought him tapes and cassettes. He was going, 'I don't understand this music. Can't hear it. It's terrible. What's wrong with these tapes?'"

Vincent remembers, "He asked me, 'What's wrong with the headphones? What's wrong with the unit? What's wrong?' And he said, 'Listen to this.' Because he would always trust me and my hearing. 'Tell me what's wrong with this.' And nothing was wrong."

Brenda: "He said to me, 'This is a talent that God gave me. I can't play my bass. And now I can't even listen to my music.' The only answer I had for him was God wants more of your attention. And he seemed to be ok with that."

Vinnie Burke died February 1, 2002.

After I finished writing all this down, I found a publicity photo of Vinnie in a box of stuff his daughter Brenda had given me. He is handsome, smiling and dressed very sharp. He appears to be about sixty. Beneath the photo it says:

VINCENZO BUCCI (Vinnie Burke) BASS

On the back are these words written by Ronald Tamburro: "Vinnie Burke is the bass. There is always more. Every tune has to burn."

It must be exciting and fresh. The ingredients of Vinnie's music are time and love. The catalyst is freedom and the result is heaven. J

Born in Morristown, Tom Spain is a writer and producer of documentary films for television, with a forty-year career doing prime time specials for NBC, CBS and PBS. His first job in TV was in 1964 at CBS editing a Duke Ellington special. Over the years he has photographed or edited documentaries about Tommy Flanagan, Mary Lou Williams, Paul Simon, Isaac Stern, Fleetwood Mac and John Philip Sousa.

One night in 1999 jazz trumpeter/pianist Michael Green told Tom Spain about an interesting guy who had played with all the greats and had fascinating stories to tell. And that he had cancer and wasn't going to live too long and it would be a shame not have him and his stories on record. Maybe a documentary about could be done. Green took Spain to saxophonist Knud Jensen's house in Plainfield where Vinnie Burke was jamming with a bunch of guys. They talked and Spain told them it was doubtful he could raise money for a documentary, but he would be happy to videotape Burke for the record and for his family. He visited Vinnie's house in Springfield shortly thereafter with Knud and interviewed the bassist for 2 hours or more on broadcast quality videotape. They returned a month later and did another two hours, plus some scenes of Vinnie practicing his bass. Later they went to Knud's house and filmed Vinnie jamming with his friends. This material, along with a transcript, is archived at the Institute of Jazz Studies at Rutgers University in Newark, NJ.

Music for All Ages

44th Stomp

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

Youth will be served, goes the old saw. And if not they might just steal the show, as it was widely agreed the 30-ish Brooklyn-based Hot Sardines did at the 44th Annual Pee Wee Russell Memorial Stomp.

Consider this factoid: the oldest bandleader at this year's event — 47-year-old Dan Levinson — was three years old when the first Stomp was held at the Martinsville Inn in 1969.

None of which is to say that the Stomp is not enjoyed by folks of all ages. True, the majority of the several hundred who were there to listen were in their middle or senior years. But the dancers ranged from the self-proclaimed “oldest dancer here,” who at 92 led his 89-year-old partner, to a young mother who spun her five-year-old daughter around the hardwood. And that supersized dance floor was filled throughout the afternoon, swelled by nearly one hundred (heavily Gen-X) swing dancers on hand, many gaily attired in colorful period garb. The Stomp, it seems, has something for everyone.

After the traditional presentation of the four NJJS 2013 scholarship winners, who received their awards and played a four-tune set (see sidebar), Emily Asher's Garden Party opened the main event. This was a return trip to the Stomp for Emily, who's become an NJJS favorite. But it was her trumpeter, the diminutive and dapper Alphonso Horne, who got noticed this trip. The moment he began his first solo, heads turned all around the room, and ears stood right up.

Who is THAT? The tone is fat and pure, the sound is LOUD, and lines flow and spill from his horn in an effortless rush.



Nick Russo (guitar), Jared Engel (bass), Peter Reardon-Anderson (reeds) and Jay Lepley (drums) joined Emily Asher (trombone) and Alphonso Horne (trumpet) for the first set. Photos by Lynn Redmile.



Hot Sardines's Evan Palazzo (piano), photo by Lynn Redmile, accompanies washboard-playing vocalist Elizabeth Bougerol, photo by Tony Mottola.

Pee Wee Russell Memorial STOMP



Dancer photos by Tony Mottola except as noted.



Hot Sardines Alex Raderman (drums) and Joe McDonough (trombone) take a break while Eddy Francisco taps; photo by Lynn Redmile.



Sardines Nick Myers (reeds), Jason Prover and McDonough sing a few bars. In the third set, drummer/leader Kevin Dorn basks in his trio's glory. Photos by Tony Mottola.



Right, bassist Mike Weatherly played with Dorn and was warmly welcomed back with Dan Levinson's All-Stars as well. Photo by Lynn Redmile.



WBGO's Rhonda Hamilton was presented with her award by past NJJS president Joe Lang. Photo by Tony Mottola

Horne, in his early 20s, is apparently a rising star, who not only plays all manner of jazz with great command but is a fine classical trumpet player as well. One can only hope he is back playing in New Jersey again soon.

The Garden Party set was otherwise highlighted by an appropriately languid "Lazy Bones" and a set-closing Trad sashay through the funky Wynton Marsalis composition "Juba and the O'Brown Squaw."

Now it was Show Time. Make no mistake, the nine-member Hot Sardines is a band that puts on a Show, replete with an onstage tap dancer (Eddy Francisco) who adapted the carpeted stage floor

with one-half of a banquet tabletop to dance on.

The group is co-led by the nimble stride pianist Evan Palazzo and the Parisian chanteuse "Miz Elizabeth" Bougerol, who serves as the group's front person and occasional

washboard player. The pair met through a jam session they found on Craig's List and discovered that they shared a mutual love for songs from the 1920s, '30s and '40s. And they also shared a commitment not to treat the music as museum pieces. "This music isn't historical artifact. It's a living, breathing,

continued on page 32



Photo by Lynn Redmile.

44TH STOMP

continued from page 31

always-evolving thing,” says Evan.

And live and breathe it did. Miz E’s vocals were saucy and sassy, the arrangements were clever and fresh, and the solos burned up the stage, all while Mr. Francisco rat-a-tat-tat tapped on his tabletop. The well-worn repertoire — the likes of “Comes Love (Nothing Can Be Done),” a burning “Them There Eyes” and an easygoing “Honeysuckle Rose” — was nicely re-imagined by the Sardines, and after a closing, very Klezmer-esque, “Bei Mir Bist Du Schoen” the crowd rose to its feet for a sustained ovation.

During a brief intermission, past NJJS president Joe Lang presented the organization’s 2013 awards. Bob Porter accepted the Musician of the Year Award on behalf of saxophonist/flutist Frank Wess, who was unable to attend, and WBGO radio host Rhonda Hamilton accepted her award as 2013 Jazz Advocate.

After the fireworks of the Sardines performance, the Kevin Dorn Trio’s program of easy swing presented a nice interlude, and coaxed some of the less frenetic dancers to the floor (the older folks and dance civilians). Kevin was joined by pianist Mark Shane and bassist Mike Weatherly to play a selection of tunes that included “Lady Be Good,” “I’m Through With Love,” “Hollywood Stampede” and “The Talk of the Town.”

The room was ready for one last blast of hot jazz, and Dan Levinson’s New Millennium All-Stars were ready to deliver, opening strong with the Mezz Mezzrow/Sy Oliver 1937 dancing ditty “Hot Club Stomp.” Mike Weatherly and Kevin Dorn, back on stage for the All-Stars, were joined by Randy Reinhart (trumpet), Matt Musselman (trombone), Dalton Ridenhour (piano) and Molly Ryan (guitar/vocals).

“At the Codfish Ball” continued the set’s dance hall motif and the dancers kept up their high-stepping counter-clockwise promenade around the floor. And they mainly remained there for another half-dozen tunes, from a breakneck “Runnin’ Wild” to the day’s closing number, “Clarinet Marmalade,” putting one in mind of Johnny Mercer’s introduction of a Benny Goodman radio performance of the tune: “Just the kind of jam you go for.”

Indeed. The Pee Wee Stomp has been “just the kind of jam folks go for” for a long time now. The event, it seems, never fails to please, but many who chatted afterward in the Birchwood ballroom, and later online, agreed this was the best edition in recent memory. It falls to the NJJS Music Committee to try and top themselves in 2014, and leaves some wondering why we only do this once a year.

**PeeWee
Russell
Memorial
STOMP**

New Jersey Jazz Society



**For even MORE
photos, see
pages 3 & 52.**





Previous page: Molly Ryan and Dan Levinson command the stage for the final set. Left: Randy Reinhart is featured in Levinson's All-Star band. All photos these pages by Tony Mottola except as noted.



Photo by Lynn Redmile.

2013 NJJS Scholarship Quartet



Isaac Dye, David Zaks, Paulo Cantarella and Matthew Hartmann pose at the March 3rd Pee Wee Russell Memorial Stomp. Photo by Tony Mottola.

DAVID ZAKS

William Paterson University, Piano

This year's **Jack Stine Scholarship** winner hails from Hoboken and attended High Tech High School. David is grateful to Mulgrew Miller and Harold Mabern for their mentorship and guidance. He'll appear many times at William Paterson's Jazz Room before his 2014 graduation. He also performs every Friday from 5:30 to 7 PM at the Bowery Mission on Manhattan's Lower East Side, where he is well received. His MySpace page features a number of his arrangements.

PAULO CANTARELLA

New Jersey City University, Drums

Paulo, who received the **Don Robertson Scholarship**, is from South Plainfield. He's been continually inspired while being part of the South Plainfield music program as well as with New Jersey City University. He is thankful for his teachers along the way: Dan Weiss, Mark Guiliana, Tim Horner, Steve Johns, Mark Sherman and the late Tony Williams. Paulo also plays vibraphone, and his interest in cosmology has influenced his original compositions, some of which may be viewed in performances on YouTube.

ISAAC DYE

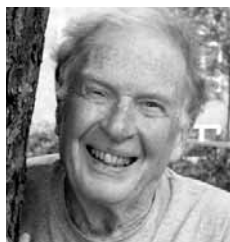
Rutgers University, Tenor Sax

Isaac came to Rutgers by way of Juneau, Alaska and Peoria, Arizona. He received the **Pee Wee Russell Scholarship**, which was the original of these Jazz Society-sponsored scholarships in 1970. Professor Ralph Bowen and the faculty at Rutgers have been especially inspiring. Isaac, a graduate student, is currently a member of the internationally-travelled Rutgers Jazz Ensemble. He also plays the bagpipes and owns his own equipment for home-brewed beer.

MATTHEW HARTMANN

Rowan University, Trumpet

Matt is a graduate of Shawnee High School in Medford, NJ. He was selected for the **Bill Walters Scholarship** by his professors at Rowan, which receives talented students from the many excellent South Jersey high school programs such as the Lenape District from which Matt graduated. He thanks Dr. Appleby-Wineberg and George Rabbai at Rowan for their guidance. Like most of our scholarship winners these days, several of Matt's performances are available for viewing on YouTube.



Noteworthy

Fradley Garner International Editor *Jersey Jazz*

LIBRARY OF CONGRESS ACTS TO SAVE OLD RECORDINGS...LENOX LOUNGE EX-MANAGER SUED FOR CARTING AWAY FIXTURES...MUSICIANS FALL FOR PHONY BAND SHOOTING STORY...WEIRD NAME FOR A BORROWED CHORD STRUCTURE

MORE THAN HALF

the oldest sound recordings, including some masters by **George Gershwin**, **Judy Garland** and **Frank Sinatra**, have been lost over the years, according to the Library of Congress. **Patrick Loughney**, chief of the library's audiovisual conservation division, believes the nation has developed a "cultural amnesia," forgetting how much of its history was captured in recorded sound. The library has revealed an ambitious plan to help libraries and archives across the country reverse the trend.

The nonprofit National Recording Preservation Foundation will award grants to smaller archives that need funding for audio preservation. This year the NRPF is starting to raise money for the purpose. "America's recorded sound history is incredibly rich," Loughney was quoted by the Associated Press. "There's just a lot of material that's sitting in archives that is slowly deteriorating," he warned, "and unless an effective national approach is taken to saving these materials, it's going to be a tremendous loss."

"BUILDING OWNER RIFFED over stripping of Harlem's iconic Lenox Lounge facade and Art Deco interior fixtures sues for \$50 million," blazoned the *New York Daily News*. **Alvin Reed**, former tenant and owner-manager since 1988 of the 70-year-old club (Noteworthy, Feb. 2013) and his movers allegedly ripped off the bar's façade on New Years Eve. They took "everything from the premises" — from fixtures, banquettes, mirrors, bathroom doors, to Zebra Room mementos — and deposited them in Reed's new club two blocks away. Reed's lawyer **Tyretta Foster** said the items he took "were part of a bill of sale that was transmitted when he purchased the business and the furnishings." The \$50 million suit seeks their return. Meanwhile, Reed is getting set to reopen in his nearby new quarters this summer. Chain restaurateur **Richard Notar** aims to beat him open this spring with a new jazz spot at the old site.



Alexander Graham Bell's graphophone, unlike Edison's 1877 tin-foil phonograph, could play a wax cylinder recording many times. Library of Congress photo.

THEN THERE'S THE STORY

about the Los Angeles police in the manhunt for ex-officer **Christopher Jordan Dorner**, shooting up the blue 1989 Ford Aerostar van carrying three members of The Brubeck Ambassadors Jazz Band and their manager. They were headed for a **Dave Brubeck** memorial concert in the area. The story, published February 13 in *The Daily Current*, rang true. It was picked up, among other periodicals, by AllAboutJazz.com, the largest jazz Web trade organ, and at the blog,

Jazz Friends. Several contributors jumped to deny it. But that didn't convince everyone. Wrote one non-believer: "It is important to be crystal clear on this. The shooting incident did not happen. It's a satire, a hoax. Trace the story back to the original...*The Daily Current* is an American satirical news blog...A number of its... stories have been taken for true news reports by press and...the public. Based on 95% of the comments at various sites...95% of all readers (including me) believed it!! Worse yet, I passed it on to fellow musicians and am now contacting every single one to recant. This is a perfect example of... "If it's in print, it must be true." By Russ Panzarella. (Russ — you're sure, now, about that 95%)

WHAT DO YOU CALL A TUNE based on a chord structure borrowed from another tune? At least 40 jazz songs borrow the chord changes from George and Ira Gershwin's "I Got Rhythm." ("Chasin' the Bird," "Jumpin' at the Woodside," "Lester Leaps In," "Rhythm-A-Ning" are four.) The term for this is Contrafact. "As a compositional device," reports Wikipedia, "it was of particular importance in the 1940s development of bop, since it allowed jazz musicians to create new pieces for performance and recording on which they could immediately improvise, without having to seek permission or pay publisher fees for copyrighted materials (while melodies can be copyrighted, the underlying harmonic structure cannot be)." Contrafacts have been used as early as the 16th century in classical music.



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

ARBORS RECORDS



WHERE CLASSIC
JAZZ LIVES ON



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

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

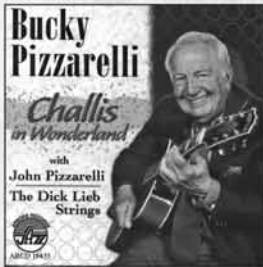
Harry Allen and his Quintet, featuring Rebecca Kilgore and Eddie Erickson on vocals, present their version of The Sound of Music in the 3rd of Arbors Records' ongoing series of jazz-Broadway albums.
ARCD 19410



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

Chris Flory Quintet Featuring Scott Hamilton

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



Bucky Pizzarelli: Challis in Wonderland
World renowned jazz guitar legend Bucky Pizzarelli presents arrangements by Bill Challis who was an intimate musical collaborator of Bix Beiderbecke, and some originals with son, John.
ARCD 19435

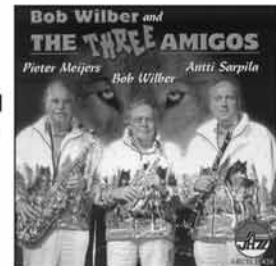
Louis Mazetier: My Own Stuff

All-star stride pianist Louis Mazetier, perhaps today's best in that style, performs his original compositions dedicated to the jazz masters of stride and swing.
ARCD 19442



Bob Wilber and The Tuxedo Big Band of Toulouse, France: Rampage!
Legendary jazz reedman, Bob Wilber, performs his original arrangements with the Tuxedo Big Band led by Paul Cheron of Toulouse, France.
ARCD 19411

Bob Wilber and The Three Amigos
Jazz legend Bob Wilber leads the Three Amigos with Pieter Meijers and Antti Sarpilla; an all-star combo on clarinet, soprano and tenor sax, named after first performing on a Jazzdagen cruise to the Mexican Riviera.
ARCD 19424



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



Dan's Den

Inside the Fifth NEA Jazz Masters Awards and Dinner

By Dan Morgenstern

The 32nd class of National Endowment for the Arts Jazz Masters was formally inducted on January 14. Numbering just four, this was the smallest class since the threesome of 2003. The following year, new NEA Chairman Dana Gioia upped the ante to six and added the new category of the A. B. Spellman Jazz Advocacy Award, which Nat Hentoff was the first to receive. For each of the next three years, there were seven, for 2008 and 2009, six, and in the following year, new chairman Rocco Landesman named a record eight.

Then came the Year of the Marsalis Family, when father Ellis and sons Wynton, Branford, Delfeayo and Jason — with only the elder getting the \$25,000 — were honored, in addition to four others. Five was the lucky number for 2012, and Landesman having retired, it was acting Chair Joan Shigekawa who inducted this year's quartet: Mose Allison, Lou Donaldson, Eddie Palmieri, and Advocate Lorraine Gordon.

There was a major change in the 2013 program, produced for the fifth time in collaboration with Jazz at Lincoln Center. Instead of being presented at JALC's Rose Hall, with the participation of the Jazz at Lincoln Center Orchestra, however, the awards ceremony and concert took place at Dizzy's Club Coca-Cola, with a distinguished house trio of alumni-Kenny Barron (2010), Ron Carter (1998) and Jimmy Cobb (2009) on piano, bass and drums — joined by special guests, including alumni Sheila Jordan, Jimmy Heath, Randy Weston, and Amy Allison, daughter of Mose. In attendance were past masters, their families and friends, while press was hosted in a nearby room, the one that's been the scene of an annual ritual since 2004, the first year that the Masters induction became a public event — the photo shoot — gathering past masters responding to the invitation, plus the new crop.

This more intimate setting proved copacetic. *The New York Times* headlined it "A Swinging Party With Old Friends" — but noted that it also replaced an earlier feature, namely a gathering for the same flock at Dizzy's the night before, with live music by a group chosen by JALC. But still in place was the luncheon hosted by BMI, held once again at the Petit Salon (not so petit at that) of the Essex House, including presentations of and to the new inductees.

This is always a most pleasant social event, with much tablehopping and a nice meal. Dizzy's also fed us, and that inadvertently triggered the day's only glitch. You see, at lunch we were served a variation on the proverbial chicken, in this case a very well prepared chicken breast. But when it came to dinner, the main course was — guess what? Yes, chicken breast, this one with stuffing, but even so, less than welcome. It must have pained and surprised Dizzy's chef — and the club does feature a tasty menu- — to have, as this observer noted, so many guests leave uneaten chicken on their plates. If there is a next time, I would strongly suggest a menu consultation between BMI, JALC and NEA!



(l-r) Eddie Palmieri, Mose Allison, and Lou Donaldson (not pictured: Lorraine Gordon) at the 2013 NEA Jazz Masters Awards Ceremony & Concert at Lincoln Center. Monday, January 14, 2013. Photo by Michael G. Stewart.

As for the music, there was a mighty pretty "Sweet Lorraine" by Heath and the trio. Alas, the dedicatee was absent due to ill health, her award accepted by her daughter, Deborah Gordon, who assists in running the Village Vanguard. The highlight was Randy Weston's tribute to three Jazz Masters we lost in 2012: Dave Brubeck, Von Freeman, and John Levy. With Carter and Cobb, 2001 Master Randy offered his famous "Hi-Fly," which I must have heard him do dozens of times, but never better than here. Donaldson offered "Blues Walk," with splendid assistance from the trio, while Sheila, who looked just great, offered her inimitable, autobiographical "Sheila's Blues," always a pleasure.

I had been seated at lunch with Mose Allison and his wife and daughter, among others. It had been a long time since I'd last seen Mose, and I noted that he had aged and seemed a bit distant. That evening, after a warm introduction by George Wein, Mose said not much more than thanks. He then, somewhat tentatively, accompanied his sweet-voiced daughter's singing of his "Was," a nostalgic waltz. It was a touching moment.

In stark contrast, another pianist, Eddie Palmieri, was not short on words or notes as he introduced and performed his "Iradia." The music ended with a heated version of "All Blues," on which Dave Liebman on soprano and Pacquito D'Rivera on clarinet joined the house trio. It was quite a night, to which the presence of widows Annette Barretto, Hilma Carter, Diana Flanagan, Maxine Gordon, Billie Allen Henderson, Sandra Jackson, and Joanne Robinson Hill added a special historical and personal dimension.

All in all, the National Endowment for the Arts, personified for jazz by Wayne Brown and Katja Von Schuttenbach, is a class act. Thank you, Lyndon B, and long may it live!

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

A black and white portrait of Kurt Elling, a man with short dark hair and a goatee, wearing a dark suit jacket over a patterned shirt. He is looking slightly to the left of the camera with a neutral expression.

Kurt Elling

at New Jersey City University

**Monday, April 29, 2013
7:30 p.m.**

Margaret Williams Theatre
2039 Kennedy Boulevard
Jersey City, NJ 07305

\$15.00 General Admission
\$5.00 Students and Senior Citizens

For further information please call
(201) 200-3151 or visit our website:

www.njcu.edu/mdt

**NEW JERSEY
CITY UNIVERSITY**

Jazz on an April Afternoon | NJJS Presents DIVA at Morristown's Mayo Center

The NJJS presents the powerhouse big band DIVA at Morristown's Mayo Performing Arts Center for an afternoon of swinging jazz at 3 PM on Sunday April 14.

Previously DIVA has headlined at the Society's Jazzfest in 2009, and drummer/leader Sherrie Maricle recently appeared at our November Jazz Social and last January's 40th Anniversary All-Star Jam.

DIVA exudes the excitement and force found in the tradition of the historic big bands while keeping an eye on today's progressive sounds, all packed with fiery improvisation, spontaneity and fun.

Hard-charging and powerful, the group is immersed in the history of their craft and in command of their instruments. DIVA is an ensemble of 15 extremely talented and versatile musicians who just happen to be women. They can't help it — they were born that way.


The band performs all over the world playing contemporary, mainstream big band jazz composed and arranged to fit the individual personalities and styles of the musicians themselves.

In 2006, DIVA was voted one of the best big bands in the world in both *DownBeat* magazine's annual Critic's and Reader's Polls and they've shared the stage with Nancy Wilson, Joe Williams, Diane Schuur, Carmen Bradford, Marlana Shaw, Dee Daniels, Maurice Hines, DeeDee Bridgewater, Rosemary Clooney, Ann Hampton Callaway, Jack Jones, Clark Terry, Dr. Billy Taylor, Terry Gibbs, Tommy Newsom, Randy Brecker and Dave Brubeck.



DIVA has made an impressive series of recordings, most recently the critically-acclaimed *Johnny Mandel: The Man and his Music*, recorded live at Dizzy's Club Coca-Cola and conducted by Mr. Mandel himself. Other DIVA recordings include *Live From Jazz at Lincoln Center's Dizzy's Club Coca-Cola*, featuring supremely swinging vocalist Carmen Bradford (2008); *TNT* — *Tommy Newsom Tribute*, a compilation of charts the late Mr. Newsom arranged exclusively for DIVA (2005); *Live in Concert* (2002); *I Believe in You* (1999); *Leave It To DIVA* (1997); and *Something's Coming* (1995).

Whether live or on recording, The DIVA Jazz Orchestra always guarantees an performance of spirited and exciting jazz music.

All seats are \$20. For more information and to purchase tickets call the Mayo's box office at 973-539-8008 or visit www.mayoarts.org. 

STANLEY KAY: The Man Behind the Women of DIVA

By Sanford Josephson

On May 6, 1990, Sherrie Maricle was hired to play with a freelance pickup orchestra at the 75th anniversary celebration of New York's Schubert Theater. One of the orchestra's guest conductors was Stanley Kay, whose client, tap dancer Maurice Hines, was one of the performers. Kay had been a backup drummer in the '40s and spent several years as the manager of the Buddy Rich Band. "Stanley liked the way I played," Maricle recalled, "and I certainly made a point to talk to him because I knew who he was from the Buddy Rich era. So, we sort of became friends."

Two years later, Kay called Maricle with an idea. "Hey," he asked her, "do you know other women who play as well as you do?" "I thought that was an incredibly great compliment," Maricle recalled, "considering his background. In June of '92, we had the original audition for the Diva Jazz Orchestra. About 40 women came. We picked the original 17, which then included a vocalist and guitar player, and our first concert was March 1993." What Kay did with DIVA, Maricle believes, "really changed, in a dramatic way, the perception of women in jazz."

Kay died in 2010 at the age of 86, but Maricle will never forget him. "My relationship with Stanley," she said, "was the deepest and most profound relationship I've had with anybody. He was like my father and brother and boyfriend and mother, cousin, mentor, guru. I talked to him every day."

THE INDEPENDENT JOURNAL OF CREATIVE IMPROVISED MUSIC



APRIL 11-14, 2013

CADENCEFEST

4 NIGHTS, 4 LOCATIONS



A WORLD OF NEW IDEAS

FESTIVAL SCHEDULE

4/11/13 SHAPESHIFTER LAB, BROOKLYN, NY
4/12/13 CHRIS' JAZZ CAFE, PHILADELPHIA, PA
4/13/13 I-BEAM, BROOKLYN, NY
4/14/13 ABC NO RIO, NEW YORK, NY

DAVID ARNER, MICHAEL BISIO, TOMAS ULRICH'S
CARGO CULT, DOM MINASI, ADAM LANE, FULL THROTTLE
ORCHESTRA, JAY ROSEN, BLAISE SIWULA, DAVID HANEY,
PRIMITIVE ARKESTRA, AND MANY OTHERS



Cadence Magazine "The premier magazine about improvised music in the world." All Music Guide to Jazz

FESTIVAL WEB SITE: WWW.CADENCEJAZZMAGAZINE.COM
FOR MORE INFO 315-289-1444
EMAIL CADENCEMAGAZINE@GMAIL.COM

The Barry Harris Trio at William Paterson University

By Mitchell Seidel

William Paterson University opened the Spring 2013 season of its Jazz Room concert series, now marking its 35th anniversary, with a performance by the Barry Harris trio. The Detroit native, a longtime New Jersey resident, was ably assisted by Ray Drummond on bass and drummer Leroy Williams.

Harris, a National Endowment for the Arts Jazz Master, is equally recognized as a pianist and educator. His February 10 concert showed how effortlessly the two are combined in his playing. Even when not conducting a master class, Harris can educate an audience of people with his playing alone.



National Endowment for the Arts Jazz Master Barry Harris, left, opened the spring 2013 Jazz Room season at William Paterson University with his trio, featuring bassist Ray Drummond and drummer Leroy Williams on Feb. 10, 2013. Photo by Mitchell Seidel.

While Harris often makes his performances a mixture of Thelonious Monk and Bud Powell, the Wayne concert was more of standards filtered through the bebop era. On “I Want to Be Happy,” a tune performed

by Powell among others, Harris toyed with the melody for his introduction before charging into the tune with Drummond and Williams joining in. Snare breaks by Williams, a decades-long collaborator with Harris, were the equivalent of anything out of the Swing Era, the interplay of the three a perfect example of jazz musicians exchanging ideas.

When the three re-arranged the chord changes of “Cherokee” or engaged in a Monk medley, they displayed a type of interplay that is often missing in younger players: a willingness to explore older music while still imbuing it with their own personal styles. □

“Artistry in Edison”

The Stan Kenton Alumni Band

Led by Mike Vax

JP Stevens High School | April 20 | 8 PM

855 Grove Ave, Edison, NJ

The 17-piece Stan Kenton Alumni Band includes 11 players from the 1956–1978 Stan Kenton Orchestras. Many of the band’s members are also jazz educators and their spring East Coast Tour will bring the acclaimed California band to JP Stevens High School on April 20 to perform a benefit concert for the school’s multiple award-winning Jazz Band Program. The Alumni Band performs some of the best known music of the Stan Kenton Orchestra, plus fresh new material written in the Kenton style, as well as original music written by members of the band.

To purchase tickets visit www.jpsband.org. Tickets: \$15/Adults; \$12/NJJS Members; \$10/Students & Senior Citizens. NJJS discount available at box office, or by calling 732-452-2808 or sending an e-mail ticket request to jhnazz@gmail.com.



Red Bank Jazz Orchestra

*Live on stage at the Count Basie Theatre
featuring one of the greatest jazz artists of today:*



Jon Faddis

Sunday April 14th at 4PM

with the world-class, 21-piece
Red Bank Jazz Orchestra
under the musical direction of Joe Muccioli



An All-Gershwin Gala

Celebrating the Great American songbook with classics like
"Strike Up The Band," "I Got Rhythm," and even "Rhapsody In Blue!"

Including a rare live performance of the Miles Davis/Gil Evans classic recording:

Porgy & Bess

Tickets \$25 – \$55

\$10 Student and Senior tickets available with valid ID

COUNTBASIE THEATRE

(GARDEN STATE PARKWAY EXIT 109)
99 MONMOUTH STREET | RED BANK, NJ





Other Views

By Joe Lang

Past NJJS President

There is a lot to cover in the way of new releases this month, so here goes.

■ In 1980, Swedish reedman **BERNT ROSENGREN** recorded an album titled **Bernt Rosengren Big Band (Caprice – 21829)**. Featured along with Rosengren and a band of mostly Swedish jazz players are Horace Parlan on piano and Doug Raney on guitar, both Americans then residing in Denmark. The ensemble is a straight ahead swing/dance band that plays arrangements by Rosengren of nine selections, seven originals plus “How Deep Is the Ocean” and “Naima.” The album is a highly listenable affair. Rosengren is a fine composer who has created melodies that have the feel of classic pop songs. It has taken over 30 years to get the album released on CD, but it is finally available and worth the wait. (www.dustygroove.com)

■ Dave Lalama has been a Professor of Music at Hofstra University for many years. During that time, he has been associated with many students and fellow teachers who have distinguished themselves in the demanding role of professional jazz musician. **THE DAVE LALAMA BIG BAND** brings together a roster of these associates for **The Hofstra Project**. The program is a mix of Lalama originals and jazz standards arranged by Lalama who leads the band

and plays the piano. Among the players are Ralph Lalama on tenor sax, Glen Drewes on trumpet, John Mosca on trombone and Tony Tedesco on drums. Lalama’s arrangements are interesting, and leave ample space for the outstanding soloists spread throughout the band. This is an exciting collection of modern big band jazz at its best. (www.cdbaby.com)

■ **Trumpet Summit (MAMA Records – 1043)** by the **SOUTH FLORIDA JAZZ ORCHESTRA** is a feast for big band fans, especially those favoring a strong trumpet section. Led by bassist Chuck Bergeron, the orchestra is home to many of the top players in the Miami area, including many who are associated with the Frost School of Music at the University of Miami where Bergeron is on staff. This album features eight trumpet players, Wayne Bergeron, Augie Haas, Brian Lynch, Greg Gisbert, Jason Carder, Alex Norris, Cisco Dimas and Kim Pensyl. The lineup of tunes includes “Daahoud,” “Everything I’ve Got,” “Sophisticated Lady,” “All the Things You Are,” and five originals, two each by Chuck Bergeron and Brian Lynch, and one by Alex Norris. The band is dynamic, the arrangements swing, and the execution is flawless. You cannot ask for much more from a big band. (www.summitrecords.com)

■ Graham Carter’s Jazzed Media label has been one of the leading sources in recent years for outstanding big band recordings. **Lush (Jazzed Media – 1060)** by the **JOE CLARK BIG BAND FEATURING JEFF HAMILTON** is the latest winner from the label. Clark is a Chicago-based trumpeter and arranger who has put together a stellar aggregation of Chicago area musicians to explore eight compositions, three Clark originals plus “Well You Needn’t,” “Lush Life,” “Tenderly,” “Yesterday’s Gardenias” and “Samba de Martelo,” written by guest drummer Jeff Hamilton. All of the selections are imaginatively arranged by Clark. The band is loaded with first rate soloists, with most of the players given some solo roles. The ensemble playing is tight throughout. All in all, this is a satisfying and consistently interesting collection of big band sounds. (www.JazzedMedia.com)

WANNA HEAR SOMETHING GOOD?

SANDY SASSO & HER TRIO

April 2
The Sandy Sasso
Big Band
Sayreville
Cultural Center

April 5
Jazz Café
S. Brunswick
Municipal Bldg.

www.sandysasso.com
for details

■ Every time a **SCOTT HAMILTON** selection reaches my ears, I rejoice that there are still some players around who recognize that the classic approach to tenor playing established by the likes of Coleman Hawkins, Lester Young and Ben Webster is still a vibrant style that deserves to be explored by those who are playing today. Give a listen to **Remembering Billie (Blue Duchess – 003)**, and you will hear one of the best of the players in this tradition, the aforementioned Mr. Hamilton. He is joined by pianist Tim Ray, bassist Dave Zinno and drummer Jim Gwin, stalwarts on the New

Full Count
Big Band Jazz

908-347-0648
www.fullcountbigband.com

England jazz scene. Producer Duke Robillard contributes his guitar mastery on two tracks, "Foolin' Myself" and "I'll Never Be the Same." The album is dedicated to music recorded by Billie Holiday, and in addition to the tunes referenced above, Hamilton assays "When You're Smiling," "Good Morning Heartache," "Them There Eyes," "Laughing at Life," "You're My Thrill," "This Year's Kisses," "God Bless the Child" and "If Dreams Come True." Hamilton can caress a ballad and swing his forever off with the best of them. The rhythm section is solidly supportive. Put it all together and the result is pure listening pleasure. (www.cdbaby.com)

■ There are two relative newcomers to the New York City jazz scene who share the respect for the cats who laid the foundation for the later jazz styles that Scott Hamilton has demonstrated. They are **PETER ANDERSON & WILL ANDERSON**, and one listen to their new album, **Correspondence (Smalls Records - 0053)** will quickly convince you that these are two talented and versatile young men. My first exposure to them was at Dizzy's Club Coca-Cola where they were in the sax section of the Juilliard Jazz Orchestra. Their solo efforts were impressive on that occasion, and soon I was seeing them in various settings as sidemen and co-leaders

of their own groups. Their earlier recorded efforts were devoted to the giants of swing like Benny Goodman, Artie Shaw and the Dorsey Brothers. On this outing they give most of their attention to their own original music, mostly in a bebop vein, and several jazz classics of the same genre. As players and composers, they sparkle. Will plays alto and Peter tenor on this album, and they have an all star rhythm section of Kenny Barron on piano, Ben Wolfe on bass and Kenny Washington on drums. These young men can play superbly, and they have that important extra facility to make their music swing like mad. Here are two cats with bright futures who have already arrived to make their statements heard and respected. (PeterAndWillAnderson.com)

■ If you are familiar with guitarists **FRANK VIGNOLA** and **VINNY RANIOLO**, you know that they can take just about any tune of any genre, and make it exciting. On **Melody Magic (Azica Records - 72248)**, they divide their time between turning classical and rock melodies into jazz journeys that delight. They open with an exciting exploration of "Beethoven's Fifth," and then take on "Habanera" from Bizet's *Carmen*, Rimsky Korsokov's "Scheherazade" and Grieg's "Morning." It is then time for a taste of the Beatles with a medley of

"If I Fell" and "Here There and Everywhere." Next up is "Dust in the Wind," a hit for Kansas. It is back to their classical bag for Bach's "Violin Partita #2," Mendelssohn's "Violin Concerto" and Scene 1 from Tchaikovsky's *Swan Lake*. Finally they are back to the world of rock for the Survivor hit "Eye of the Tiger," and Sting's "Walking on the Moon."

This is a lot of territory to cover, and they handle it with aplomb. There are occasional contributions from Mark Egan on bass guitar, Julien Labro on accordion, Zach Brock on violin, and Cassidy Holden or Mat Wigdon on bass. The one word that best describes this album is entertaining, just what music in general, and jazz in particular, is supposed to be. (www.azica.com)

■ One of the joys of jazz is how adaptable the great players can be. **The Magic of 2 (Resonance - 2013)** finds two pianists with distinctly different styles performing as a duo as wonderfully as you could like, thank you. The elegantly swinging **TOMMY FLANAGAN** and the unpredictable **JAKI BYARD** play wonderfully off of each other on their five duo performances, and give fine demonstrations of their individual approaches to jazz piano on their solo efforts, three for each of them. The performance was recorded on February 7, 1982 at the Keystone Korner, Todd Barkan's legendary jazz oasis in San Francisco. Thanks to the persistence of Barkan, who had retained the tape of the evening's proceedings, this magnetic music is finally available for all to hear. Special thanks must go to Resonance Records for bringing this music to market. To hear these gentlemen at the heights of their creative powers in a performance when they are so obviously in tune with their own creativity as well as that of their cohort truly makes for *The Magic of 2*. (www.resonancerecords.org)

■ **Upstairs (Justin Time - 249)** is a solo performance by pianist **MATT HERSKOWITZ** recorded at the Upstairs Bar & Grill in Montreal. It is a set that highlights the many influences in his playing derived from his background in both classical music and jazz. He opens with the tender melody from Dave Brubeck's homage to Chopin, "Dziękuję." A piece that mirrors the influences mentioned above. Along the way, he explores a piece from another jazz pianist, Michael Petrucciani, "Cantabile;" two selections from classical sources, Schumann's "Traumeri" and his take on Bach's "Prelude in C Minor," a piece that he has named "Bach a la Jazz;" two originals, the lovely "Waltz in Moscow" and a moody melody titled "Bella's Lament;" and ends the program with two Gershwin songs, a contemplative visit to "But Not for Me" and an adventurous "I've Got Rhythm." Herskowitz is a facile player blessed with taste and imagination. It would have been fun to be there when he was performing this music (www.justin-time.com)

■ For his latest album, **Miles Tones (Savant - 2124)**, vocalist **GIACOMO GATES** explores 10 tunes associated with Miles Davis, but with a difference. Previous tributes to Davis have concentrated on the instrumental side of the music. In this instance, Gates performs the lyrics, in some cases ones written after the fact for originally instrumental pieces, and for standards like "I Fall in Love Too Easily" and "You're My Everything," he sings the lyrics written before they ever became a part of the Davis repertoire. Whatever the origins, Gates, with his resonant baritone, simply nails them. With backing from Freddie Hendrix on

continued on page 44

Sunday, April 28 | 7-9pm
 With Special Guest **Houston Person**, Tenor Saxophone



and
Aaron Graves Piano
Brian Glassman Bass
Joe Brown, Jr. Drums

Off-Broadstreet Theatre
 5 South Greenwood Ave.
 Hopewell, NJ 08525

Tickets \$25 in Advance
 \$30 cash at door
 Call 908-249-3403
 Or mail check to:
 Notes From Nona
 PO Box 94
 Hopewell, NJ 08525

**Wenonah
 Brooks**
Jazz Vocalist
 "Our Miss Brooks"

OTHER VIEWS *continued from page 43*

trumpet, John Di Martino on piano, Dave Stryker on guitar, Lonnie Plaxico on bass and Vincent Ector on drums, Gates shows why he is among the best of the current male jazz singers. He has a terrific sense of rhythm and phrasing, and articulates even the most complex of the occasional vocalese lyrics. He is also like a sixth instrumental voice when he scats. Do you get the impression that I dig this album? Well you are right! (www.jazzdepot.com)

■ **BARBARA ROSENE** is a very special singer. She has devoted her career to resurrecting unfortunately ignored tunes from the 1920s and 1930s, and giving them new life. Her latest recording, **Nice and Naughty (Stomp Off – 1431)**, has 22 selections, most of which will be new to most listeners. You might have heard “Easy Come, Easy Go,” “Glad Rag Doll” or “We Just Couldn’t Say Goodbye,” and are probably familiar with “You’re the Cream in My Coffee” and “You’re My Everything,” but I doubt that many readers could hum “There Ain’t Much Good in the Best of Men Now Days,” “My Man O’ War,” “Go Home and Tell Your Mother,” “Get Up Off Your Knees Papa,” “Don’t Leave Me Daddy” or any of the other 13 songs that Rosene includes in her program. In her efforts, she is supported by Andy Stein on violin and baritone sax, Pete Martinez on clarinet, Conal Fowkes on piano and bass, and Craig Ventresco on guitar and banjo. While the songs are vintage, and

the performances reflect their period of origin, this album does not sound dated. Rosene has an appealing and easy-on-the-ears voice, and an ability to get inside the often suggestive lyrics without sounding salacious. This is a fun album, and it will be just about impossible to keep a smile off of your face as you listen to it. (www.barbararosene.com)

■ **Nearness (Burner Records – 11225)** is a nice release by vocalist **TINE BRUHN** and pianist **JOHNNY O’NEAL**. They address 10 standards with occasional contributions from tenor saxophonist Stacy Dillard. Bruhn was born in Denmark, raised in Germany, educated at Berklee College of Music in Boston, and has been on the New York scene since 2001. For several years she has been singing regularly with O’Neal, a pianist with an impressive resume that includes a stay with Art Blakey, and a period as the house pianist at the Blue Note. This ballad heavy album shows Bruhn to be a fine lyric interpreter who has a natural jazz feeling and sense of phrasing. The 10 standards that comprise the program include “I’ll Be Seeing You,” “If I Should Lose You,” “Just in Time” and “Skylark.” Bruhn and O’Neal have a weekly gig at Robert, a restaurant located in the Museum of Art and Design on Columbus Circle. Based on this album, it sounds like a trip to catch them would be time well spent. (www.tinebruhn.com)

■ Over the last several years, vocalist **JACKIE RYAN** has released a series of fine albums. Her latest is **Listen Here (Open Art – 07442)**, — a title that should be heeded by those who dig a singer who infuses all of her work with a jazz flavor while lending her rich voice to the songs. Ah, the songs, they are a wonderful mixture of the familiar, the should-be-familiar, and a few hip surprises. This is the kind of album that deserves a song by song analysis, but space and time preclude that happening, so I will hit on a few highlights. “Anytime, Any Day, Anywhere” is a tune deeply associated with Lee Wiley, but Ryan’s version should earn a place right along side of the Wiley take. For me, her reading of “I Loves You Porgy” is as fine as any that I have heard. When I saw “Rip Van Winkle” on the song list, I assumed that it was the delightful George Handy tune that Ginny Powell sang with the Boyd Raeburn Orchestra. Wrong! This is a hip piece composed by Jon Mayer with lyrics by Mark Winkler. Finally, there is

“No One Ever Tells You,” a tune that Sinatra sang on his classic *A Swingin’ Affair* album, and Ryan takes on a bluesy trip with some nice help from saxophonist Ricky Woodard. In addition to Woodard, Ryan is supported by Gerald Clayton on piano and organ, John Clayton on bass, Gilbert Castellanos on trumpet, Graham Dechter on guitar and Obed Calviare on drums. Once again, Jackie Ryan has hit one out of the ballpark. (www.jackieryanmusic.com)

■ Most singers are reluctant to do an album of all ballads. **A Quiet Thing (Mad-Kat – 1012)** is just such an album, and vocalist **MADELINE EASTMAN** with the sole support of pianist **RANDY PORTER** has done it magnificently. Eastman has gathered together an interesting collection of songs, most of them normally done as ballads, but one does not often hear “Pick Yourself Up” done slowly, and she even slows down one of the Beach Boys slower songs, “God Only Knows.” This does not mean that the album drags. Eastman is a fine interpreter of lyrics, and Porter an accomplished accompanist, so they involve the listener throughout. Among the standout tracks are “Spring Can Really Hang You Up the Most,” “The Bad and the Beautiful,” “All of Us in It,” and “A Quiet Thing.” I would not choose this disc as a pick me upper, but I would select it if I wanted to hear some terrific songs well sung. (www.madelineeastman.com)

■ Vocalist **SANDY SASSO** is a lady from New Jersey who has garnered a widespread reputation as a first rate vocalist. Her latest release is titled **Hands On (Charlie Boy Records – 004)**. She performs 12 selections in the company of Carlton Holmes on piano, Bill Easley on saxophone and flute, Gary Mazzaroppi on bass and Tim Horner on drums. The songs include standards, “Crazy He Calls Me,” “You Go to My Head” and “My Ship,” show tunes, “Jet Song,” “You’ve Got to Be Carefully Taught” and “Alice in Wonderland,” jazz pieces,

continued on page 46

violinist & vocalist
Diane Perry

Look for her highly anticipated debut CD
Out Of My Dreams
Available soon

Thur. 3/28, 7-10PM
Featured Guest @
Mitch Kahn’s Soirée,
Salmagundi Club,
47 5th NYC; Res.
required; \$45 incl
dinner 212-255-7740

Sat. 4/20, with vocalist
Rosalind Grant and others;
Greenville Library,
1841 J.F. Kennedy Blvd W,
Jersey City 07305
201-547-4553. Free.

DianePerryJazz.com



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

4/7, 4/13, 4/21: Swing 46
4/12: Hoboken Catholic Academy Benefit Cocktail Party
@ the Chart House

download tracks on iTunes amazonMP3 emusic

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

RVCCARTS



*Biloxi Blues
Montana Rep*
Sun., Apr. 7 at 3PM



PROJECT Trio
Fri., Apr. 26 at 12 & 7PM



Cirque Zuma Zuma
Fri., May 3 at 7PM



DALA
Fri., May 24 at 12 & 7PM

RVCCARTS.ORG

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

OTHER VIEWS

continued from page 44

"Little Sunflower" and "Sanpaku;" pop songs, "Up on the Roof," and "Summer in the City;" plus two nicely crafted originals by Sasso, "They Left Me" and "Natural Self." Sasso is a confident singer who is comfortable with the eclectic program that she has chosen. You might just want to follow the advice of the title, and put your hands on a copy of this disc. (www.sandysasso.com)

■ **MAUCHA ADNET** has a dusky voice that lends a special depth to each lyric that she approaches. Her pairing with pianist Helio Alves on **Milagre (Zoho – 201302)** for a program of 14 songs from Brazil is a perfect match of musicians and material. Adnet, originally from Brazil, was the vocalist with the group of Antonio Carlos Jobim for the last decade of his life, has been living in the New York City area for many years, and is married to the brilliant drummer, Duduka Da Fonseca, another Brazilian native. Alves is also from Brazil, but has been living in this country for almost 30 years. The songs include selections by some of the most well-known Brazilian composers to stateside audiences like Jobim, Dori Caymmi, Gilberto Gil, Caetano Veloso and Toninho Horta, as well as several others by writers who are prominent in their native country. These stripped down arrangements of Brazilian music are effective, and give a different feeling than one receives from the songs done in a larger instrumental setting. Adnet's voice is transfixing, and Alves consistently draws you in with his imaginative pianism. This is an album to be listened to many times with additional nuances being discovered each time the music is revisited. (www.zohomusic.com)

■ **Noël and Cole (PS Classics – 1313)** is a collection of songs from two masters, Noël Coward and Cole Porter, who are often thought of as similar in many ways, even though they came from very different backgrounds. They were contemporaries, often addressed the same subject matter, and both were expert at creating witty lyrics, but were equally adept at writing deeply passionate romantic songs. This collection addresses songs from both men, and looks at both their humorous and romantic sides. A superb cast of singers was recruited to perform the program, including **PHILIP CHAFFIN, SARA JEAN FORD, EUAN MORTON, MATTHEW SCOTT, ELIZABETH STANLEY** and **BARBARA WALSH**. The opening medley of Porter's "Another Op'nin', Another Show" and Coward's "Why Must the Show Go On?" by the full company sets the tone for a delightful program of terrific songs. The Coward selections examine his lighter side with songs like "A Bar on the Piccola Marina" and "I Went to a Marvelous Party," broken into three separate segments, but also include "If Love Were All," a song often assumed to be a personal statement by Coward, and the intensely patriotic "London Pride." Most of the Porter selections are on the more serious side, the primary exceptions being "Well, Did You Evah!" and "Let's Do It," although the version here also includes some lyrics later contributed by Coward. The singers are well suited to bringing out the essence of these wonderful songs, and the program seems like it is over almost as soon as it has started, such is the quality of the material and the performances. (www.psclassics.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.

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



Surprise me somewhere!

Sunday, April 14

Marlene debuts at South Orange Performing Arts Center (SOPAC), Jazz in the Loft.

7:00pm.
Tickets \$15.
973-313-2787

and for Floridians:
Marlene appears at The Glen Ridge, **Saturday, April 6** in Sarasota, Florida, 8:00pm. 941-552-5325 or online: theglenridge.com

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

Shelly Productions presents

Live Jazz Thursday Nights at The Glen Rock Inn

NO COVER CHARGE

APRIL 4

Howard Alden & Jack Wilkins

APRIL 11

Vinny Corrao & Aldo Cavelli

APRIL 18

Lou Pallo & Al Caiola

APRIL 25

Vic Cenicola & Jerry Bruno

222 Rock Road, Glen Rock, NJ | Entertainment Starts 7:00 PM
201-445-2362 | Call for Reservations
Host — Victor Quinn

Shelly Productions, Inc.

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

Gypsy Chanteuse in Philly

By Schaeen Fox

Cyrille Aimee



Cyrille Aimee's performance at the Tin Angel in Philly began on a memorable note; the room was cold enough that she and several members of the band took the stage wearing their coats. While the room remained on the chilly side for the entire set, the music evidently warmed the performers enough that the coats came off when the first number ended. Her animated stage presence may have also helped fend off the cold. Like Anat Cohen, she bopped along with the up-tempo numbers. Her feet remained firmly stationary, but her body dipped, swayed and bounced with the rhythms, a possible explanation for her trim figure.

During the entire set, no one looked at charts, they knew the arrangements cold — pardon the intended pun. The show was mostly music with little talking, with several numbers before Cyrille said anything to the audience. She gave a brief explanation of her background to explain her passion for the guitar —especially gypsy guitar —

and jazz. Her youth, she said, was spent in the village of Samois-sur-Seine in France. Every year, gypsies and jazz fans travel there for the yearly jazz festival that honors the memory of former resident Django Reinhardt. She fell in love with the gypsies' freedom and their music. She studied that music, absorbed it and made it her own.

Her new band, whimsically called Guitar Heroes, consisted of bass, drums and only two of the normal three guitars. One guitarist played gypsy guitar while the other played straight jazz guitar. The effect of her voice and those guitars made for a magical combination; her voice falls between that of Stacy Kent and Nicki Parrott. She sang a nice mix of standards, — "Love Me or Leave Me" and "It's a

Good Day" — with even a selection by The Doors, and one by Michael Jackson. She also included a number of her own originals. All were crowd-pleasingly arranged so that even the well-known classics of the songbook sounded like fresh jazz material.

Cyrille is trilingual and sang a nice balance of the set in French, English and even a few lines in Spanish. One does not have to speak French to appreciate the songs in her mother tongue. As with a good scat solo, I simply focused on the qualities of her voice rather than message of the words. And, scattling is a strong part of her performance; like any good instrumentalist, she used it to tell an interesting — if wordless story — and tell it very well.

When the set ended, Cyrille remained with her audience and a good percentage of the crowd gathered around her to chat, take photos, buy CDs and ask for autographs. One happy fan noted the size of the crowd and assured the well-traveled singer, "Philadelphia loves you." Others promised to travel to New York to see her during her extended stay at Birdland the following week. The room was cool, but the artists had warmed the audience. **J**



Martin Taylor

Martin Taylor

May 10, 2013

Virtuoso guitarist Martin Taylor's 2013 North American Tour includes a rare stop at The Strand Theater 400 Clifton Ave. Lakewood Township, NJ Friday May 10, 2013 at 8 PM.

"Martin Taylor is one of the most awesome solo guitarists in the history of the instrument. He's unbelievable." Pat Metheny

"One of the greatest and most impressive guitarists in the world today."

I just love his playing" Chet Atkins

"There is a touch of genius in Martin Taylor's playing."

Classical Guitar Magazine

"Europe's finest guitarist." Jazz Times, New York

Opening for Martin Taylor are two of New Jersey's outstanding jazz guitar soloists--Jerry Topinka and Sean Connolly.

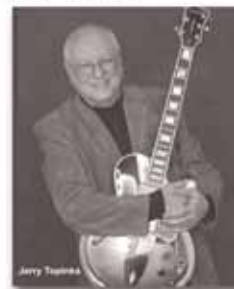
Jerry is well known for his creative jazz style.

Sean is a young, up and coming prodigy.

For tickets and information

Please go online at

www.strand.org (Limited seating)



Caught in the Act

By Joe Lang
Past NJJS President

HIGHLIGHTS IN JAZZ

40TH Anniversary Gala
BMCC TRIBECA Performing Arts Center
February 14, 2013

Highlights in Jazz is the longest running jazz series in New York City. The 40th Anniversary Concert on Valentine's Day gave a good taste of the kind of programming that has given the series, conceived and produced by Jack Kleinsinger, the ongoing appeal it has had. There was a mixture of upcoming talent like trumpeter/vocalist Bria Skonberg, pianist Ehud Asherie and drummer Marion Felder; established jazz giants like reedman Ken Peplowski and bassist Jay Leonhart; and still formidable older players like the legendary pianist Barbara Carroll and the Harlem Blues and Jazz Band.

Peplowski and Skonberg fronted the opening group with Asherie, Leonhart and Felder in the rhythm section. They got



Pianist Zeke Mullins and vocalist Ruth Brisbane of the Harlem Blues and Jazz Band rehearse with the group before the 40th anniversary concert of Jack Kleinsinger's Highlights in Jazz Feb. 14, 2013 at the Borough of Manhattan Community College. Photo by Mitchell Seidel.

things off to a torrid start with a tune from the Louis Armstrong book, "Hotter Than That," with Skonberg bringing back memories of the crystal clear notes that emanated from the Satchmo horn. "My Heart Belongs to Daddy" gave Skonberg a chance to vocalize, giving a sultry reading to Cole Porter's often suggestive lyrics, and Peplowski infusing his solo with a deep blues feeling. Peplowski then took the spotlight for a robust take on "Just One of Those Things." Skonberg is a lady of many talents, and she showed off her composer/lyricist side with a lovely ballad titled "Have a Little Heart." This portion of the show closed with a fine "I Can't Give You Anything But Love."

Carroll and Leonhart have been working in a duo format for many years, and they demonstrated their empathetic relationship during the next segment of the evening's proceedings. Carroll started off with a stunning interpretation of the song most appropriate for the date, "My Funny Valentine." She left no doubts that she is still a consummate improviser and interpreter of popular song. They pair took the tempo up a bit on "Who Cares?" Peplowski joined the festivities for a very slow "I Loves



Barbara Carroll rehearses with bassist Jay Leonhart for the 40th anniversary concert of Jack Kleinsinger's Highlights in Jazz, Feb. 14, 2013. Photo by Mitchell Seidel.

You Porgy." Carroll is also a wonderful reader of lyrics as she demonstrated with her knowing take on "How About You?" The set closed with a haunting "Body and Soul," and a peppy "Have You Met Miss Jones?"

The second half of the show was a showcase for the Harlem Blues and Jazz Band, a group of veteran jazz musicians first organized by Dr. Al Volmer in 1973. The latest incarnation of the group consists of trumpeter/vocalist Joey Morant, trombonist Art Baron, alto saxophonist David Lee Jones, pianist Zeke Mullins, guitarist Bill Wurtzel, bassist Michael Max Fleming, drummer Jackie Williams and vocalist Ruth Brisbane. Their set consisted of a nice variety of classic jazz and pop tunes including "Things Ain't What They Used to Be," "Struttin' with Some Barbecue," "Sultry Serenade," "Deep Purple," "Alone Together," "Just a Closer Walk with Thee," and "Caravan."

Kleinsinger has made it a tradition at his concerts to include a surprise guest or two. In this instance, he brought out a young tenor sax player named Steven Frieder to join the HBJB for a rousing "Chicken Shack." The young man quickly proved to be right at home playing with his far more experienced cohorts. For the finale,

Peplowski and Skonberg returned to the stage to join in on "Take the A Train." It provided a satisfying conclusion to a fun evening of wonderful jazz.

The next Highlights in Jazz concert will have taken place by the time this issue reaches you, but you should consider making the scene on May 9 for a tribute to George Wein with Ron Carter, Anat Cohen, Wycliffe Gordon, Jay Leonhart, Lewis Nash, Lew Tabackin. Info is available at (http://www.highlightsinjazz.org/jazz_fall_2013.htm).

LYRICS & LYRICISTS

Give Me Fever: The Many Voices of Peggy Lee
Theresa L Kaufmann Concert Hall
92nd Street NYC | February 23-25, 2013

Since 1970, the Lyrics & Lyricists series at the 92nd Street Y, originally conceived by Maurice Levine as a vehicle to present the great lyricists of classic popular song in programs discussing their work with performers singing their songs, has evolved into a series of programs paying tribute to the various aspects of the Great American Songbook. For the second program of the 2013 series, the focus was on Peggy Lee, singer and lyricist.

The program was hosted by singer/pianist Billy Stritch who served as artistic director and co-writer of the script with stage director Mark Waldrop. Assisting Stritch were vocalists Marilyn Maye,

Barbara Fasano, La Tanya Hall and Gabrielle Stravelli, with John Hart on guitar, Tom Hubbard on bass and Ray Marchita on drums.

Lee was an iconic figure in the world of popular song for over 50 years. Her singing style was singular, and the four ladies who participated in this program made no attempts to imitate her. Rather they effectively applied their own approaches to material associated with Lee during her career. About half of the songs were ones that Lee had a hand in creating, while the balance of them were tunes penned by others, but given a special life by Peggy Lee. As Stritch pointed out, Lee was the only pop singer on the scene during the period of 1940-1960 who had a strong hand in creating many of the songs associated with her. Of course, this became the norm with the emergence of the Beatles, Bob Dylan and their contemporaries.

Stritch did a superb job of presenting the Lee oeuvre in a roughly chronological order, filling in between songs with biographical information and engaging anecdotes about Lee. He also contributed several superb vocals, including the opening medley of "Things Are Swingin'" and "It's a Good Night."

Maye has had an even longer performing career than Lee, and at 84 is still going strong. Her contributions on this occasion included a swinging "I Love Being Here with You," a tender and dramatic "When the World Was Young," a robust "Hallelujah I Love Him So," a nice duet on "Just for a Thrill" with Stritch, and a wistful "Is That All There Is?"

Fasano was touching in her ballad renditions of "These Foolish Things," "But Beautiful" and "The Shining Sea." She also showed her lighter side on duet with Stravelli on "The Siamese Cat Song," and with the other three ladies on "Mañana." Her duet with Stritch on "I Don't Know Enough About You" was just right.

Hall effectively handled the bluesy and sultry numbers like "Waitin' for that Train to Come In," "Black Coffee," "He's a Tramp," "I'm Gonna Go Fishin'," and a duet with Maye on "I'm a Woman." She has been a welcome addition to several Lyrics & Lyricists programs, and this was no exception.

Stravelli was the jazziest of the four lady singers handling "Why Don't You Do Right," "Lover," "Day In, Day Out" and "That's My Style" with terrific rhythmic sensibility and confidence.

Stritch hit one of the evening's highlights with a wonderful take on "There'll Be Another Spring," gave "Alright, Okay, You Win" a nice ride, and provided a tender reading to Paul Horner and Lee's answer song to "Is That All There Is," "There Is More."

They closed the show with all hands on deck for "It's a Good Day," and it certainly was a fitting ending for a superb tribute to Miss Peggy Lee.

There are three more shows in this series. Taking a Chance on Love: The Music of Vernon Duke will be presented on April 6-8, The Song Is You: Jerome Kern Coast to Coast on May 4-6, and Brush Up Your Shakespeare: The Bard and the Broadway Musical on June 1-3. Further info is available at (<http://www.92y.org/Uptown/Concerts/Jazz-Popular/Lyrics-and-Lyricists.aspx>).



Rosalind Grant

UPCOMING
EVENTS

Sunday April 7
7:30pm
Jazz Vespers
Rosalind Grant, vocals
Dave Rimelis,
guitar and violin
Ted Brancato, keyboard
David Longworth, drums
Pleasantdale
Presbyterian Church
Pleasant Valley Way
and Eagle Rock Ave.
West Orange, NJ

April 20
Rosalind Grant with
Sharp Radway, keyboard
Earl Grice, drums
Jacob Webb, bass
Andrea Brachfeld, flute
Diane Perry, violin
Greenville Library
Jersey City, NJ

May 24 7-11pm
Rosalind Grant with
Brandon McCune, piano
McCleanty Hunter, Jr., drums
Corcoran Holt, bass
Priory Jazz Club
and Restaurant
304 West Market St.
Newark, NJ



Rosalindgrant@yahoo.com

February Jazz Social

Scott Robinson with Conal Fowkes

By **Tony Mottola** and
Linda Lobdell Co-Editors *Jersey Jazz*

After picking his way through an “instrumental barricade” of horns arrayed in front of the bandstand — some recognizable, some quite exotic — multi-instrumentalist Scott Robinson grabs his tenor sax and breezes through a brisk “One Morning in May.” It may not be May, but for a jazz musician, Scott explains, 3PM is still “the morning,” especially after rising early to judge a high school band competition.

His collaborator today is pianist Conal Fowkes, famous, Scott tells us, for playing every Wednesday night with Woody Allen and the Eddy Davis New Orleans Jazz Band at the Carlyle Hotel (\$195 general seating!) — and distinguished also by his four performances on the Grammy winning soundtrack for Allen’s 2011 film *Midnight in Paris*.

Noting that Valentine’s Day has just passed, Scott stays with the tenor to play Johnny Mandel’s “A Time for Love” in a performance that’s controlled, nuanced and unrushed — simply beautiful.

By now you’ve gotten the feeling...this guy loves his sax. And Scott confirms that he’d be perfectly happy just to play tenor. “I don’t



Conal Fowkes listens intently as Scott Robinson plays the C Melody sax at the February Jazz Social at Shanghai Jazz. Intrepid photo editor Mitchell Seidel can be seen over Fowkes’ shoulder. Photo by Mitchell Seidel.

always have to play a lot of instruments,” he says. But for today he’s been asked by Music Committee chair Mitchell Seidel to “bring some of my ‘funny instruments’ and talk about them.”

He eases us in with a little cornet, only to be drowned out by a ringing cell phone. “Play louder,” his wife suggests from ringside. And so he does, prompting Conal to swing out. After a bit Scott switches to something truly odd looking — his 1920s Normaphone, which appears to be a valve trombone that has been unraveled and reshaped like a saxophone. The Normaphone “doesn’t get out of the house much,” Scott admits.

Scott Robinson plays Frank Wess’s bass flute at Shanghai Jazz. Photo by Tony Mottola.



Our next ‘show and tell’ horn is infinitely more elegant, a beautiful Hungarian tárragató, an instrument that looks a bit like a large clarinet that widens from its mouthpiece to its bell. Scott got the instrument from Joe Muranyi, the late clarinetist famed for his work with the Louis Armstrong All Stars and the Village Stompers.

He tells us the instrument was special to Muranyi, who was born to Hungarian immigrants, and plays a solo of a traditional Hungarian song whose lyrics talk about the instrument. It’s a plaintive and moving melody. The tárragató is in the range of a soprano saxophone but its woody tone is far warmer. The tárragató can swing as well, as the duo demonstrates playing “Ole Miss Blues,” a W.C. Handy tune that Muranyi loved to play with Armstrong.

To close the first set Scott picks up the C melody sax (pitched one whole step above a

tenor for those taking notes) for a cheery run through “Sweet Indiana Home.”

After the requisite Jazz Social ticket raffles and schmoozing, Scott returns with his tenor for a couple of tunes and then entertains some questions, one of which is: “Which unusual instrument is the most difficult to get to the point of playing it in public?”

“There’s a lot I probably have no business playing in public; some might be right here in front of me,” he quips. But the bagpipes, he offers, are particularly challenging. With his Scottish heritage he loves the sound. The instrument breathes, and has existed in many cultures, even in the land of the Pharaohs. Blowing four horns at once though, he says, can be pretty daunting.

And then there’s the contrabass saxophone. That colossus (6 feet 8 inches tall) is really hard to play he assures us. And he has one, acquired from an antique shop in Rome where it was in use as a prop, holding canes and artificial flowers. It’s one of only 15 contrabasses thought to exist and was unplayable when he purchased it. This was not an impediment for the musician who simply made his own parts. He is, after all, good with his hands.

And he has gotten good enough on the humongous horn to play it in public, including at the JVC Jazz Festival and on the soundtrack of the Jackie Chan film *Operation Condor*.

Asked why the C melody sax isn’t played more often he quickly says, “It’s obsolete,” adding, “and that appeals to me.”

Which prompts him to play Eddie Davis’s “My Symphony

for Scott’s C Melody Sax,” a rambling and rich sounding tune. He sticks with the C melody for “I Can’t Believe You’re in Love with Me” — with the Normaphone returning for a chorus in the middle.

It’s time for the afternoon’s instrumental piece de resistance. “How many know the great Frank Wess?” he asks. Really Scott, this is the NJJS — all our hands go up. He is, after all, our 2013 Musician of the Year designee.

Mr. Wess it seems has recently sold Scott his bass flute and he’s brought it today. This is a very long flute that doubles back toward the mouthpiece and makes a second U-turn to keep the stops within reach of the player’s fingers.

“I haven’t done anything with it yet...not easy to play.”

He snaps his head a bit like a thought has just arrived and says, “I love my wife. She makes my clothes. She likes this song.”

“This song” is “Some Enchanted Evening” and the sound of the flute is astonishing, low and full of air, like a warm summer breeze. The performance is ever so slow and takes so much breath to play he is panting after his solo.

Sadly, time is up. Scott returns to the tárragató to end the show with Joe Muryani’s “Don’t Cry” (admitting “I’m not very good at that”), as one more tribute to his good friend who, he reminds us, passed away last April. JJ

To view a YouTube video about Scott and his contrabass saxophone Google “Scott Robinson CNN.”

Pennsylvania Jazz Society



P.O. Box 995 • Easton, PA 18044-0995

Presents

Vince Giordano and the Nighthawks

*Grammy Award-Winning 11-Piece Big Band
Seen On HBO's Boardwalk Empire
A Spectacular Show!*

Has to be seen to believe.

An erupting wellspring of euphoria.

Sunday, April 7, 2013

2:00 to 5:00 PM

BLAST FURNACE ROOM

Artsquest Center at Steelstacks

101 Founders Way, Bethlehem, Pa 18015 (In Historic Downtown Bethlehem)

Directions: go to www.artsquest.org



Advance Tickets \$15

SEND A CHECK TO: PENNSYLVANIA JAZZ SOCIETY

P.O. BOX 445, BETHLEHEM, PA 18016

General Admission at door: \$20 (No Credit cards)

INFORMATION:

PHONE Joan at 610-625-4640 OR email jtbauer@ptd.net

www.PaJazzSociety.org

COMING UP: JUNE 2, 2013

Dewey Fire Company Hall — Hellertown, PA
Danny Tobias, Marty Grosz, Ed Wise and Scott Robinson

44TH STOMP *continued from page 33*

More of a good thing.



Pee Wee Russell Memorial STOMP



Above photo by Lynn Redmile; others by Tony Mottola.



Fran Kaufman photo

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

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

See what's happening—with a new photo every day—on the [WBGO Photoblog](http://www.wbgo.org/photoblog).

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



John Nobile's



John F. Nobile
Executive Director

2 Van Fleet Road
Neshanic Station, NJ 08853

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

What's New? | Members new and renewed

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

Renewed Members

Mr. Arthur Abig, Millburn, NJ
 Mr. John Becker, Whippany, NJ
 Mrs. Betty K. Brodo, Hackettstown, NJ
 Mr. David Colby, Princeton, NJ
 Dr. & Mrs. Frank Dauster, Skillman, NJ
 Mr. Frank DePiola, Glen Cove, NY
 Ms. Susan Dumais, Florham Park, NJ
 Mr. Martin I. Engel, Kendall Park, NJ
 Mr. Don Fagans, Clinton, NJ
 Mr. & Mrs. Herman Flynn, Somerville, NJ
 George and Anne Fritz, Westfield, NJ *
 Mr. & Mrs. Jack Gentempo, Stockton, NJ
 Joe Hanchrow, New City, NY
 Mr. Carmen Irvolino, Woodridge, NJ
 Mr. Edward Joffe, Riverdale, NY

Ellen & Tom Judd, Madison, NJ *
 Mr. Charles W. King, Florham Park, NJ
 Peter Lin, Whippany, NJ
 Mr. & Mrs. Joseph Lo Bianco, Englewood, NJ
 Ms. Linda J. Lynch, Rockaway, NJ
 Mrs. Peter Mackersie, Short Hills, NJ
 Mr. & Mrs. Wendy & Greg Matthews & Doyle, Bethel, CT
 The New York Public Library, New York, NY
 Mr. C. DeWitt Peterson, Moorestown, NJ *
 Ms. Mary Sue Schmaltz, Metuchen, NJ *
 Stephen Schwartz, Bronx, NY *
 Novella and Karen Smith, Rockaway, NJ
 Mr. Anders R. Sterner, Brooklyn, NY
 David Stoler, Wanaque, NJ *
 Mr. & Mrs. Denis Sullivan, Ho Ho Kus, NJ


Dr. & Mrs. Wayne Tamarelli, Basking Ridge, NJ *
 Dr. Arthur A. Topilow, Wayside, NJ
 Grace Voltmann, Levittown, NY
 Mr. & Mrs. Alfred R. White, Jr., Pine Bluff, AR
 Mr. Ronny Whyte, Jersey City, NJ *
 Mr. & Mrs. Henry G. Wilke, Pittstown, NJ

New Members

Ms. Ethel Atlas Abrams, Closter, NJ
 Peggy Burke, Morristown, NJ *
 Mary Ellen Healy, Ramsey, NJ
 Jon Klein, Stanhope, NJ
 Mr. Edward Levitt, Livingston, NJ
 Henry Saveth, Jersey City, NJ *
 Mr. William R. Sutphen, III, Somerville, NJ
 Mr. Herbert H. Wolke, Lewisberg, PA

CTSIMAGES | The Face of Jazz

LICENSING • RESEARCH • APPRAISALS



© Ray Avery/CTSIMAGES.COM

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

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

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

NJJS 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

Jazzer (\$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 tickets, plus preferred, reserved seating at both events

Please consider making an extra donation in one of these amounts, or an amount of your choosing. Donations are tax-deductible to the full extent of the law. For more information, contact Caryl Anne McBride at membership@njjs.org or call 973-366-8818. To make a donation right away, send a check to NJJS, c/o Larissa Rozenfeld, PO Box 232, Madison, NJ 07940.





Jazz Promo Services

Media Campaigns for the Music Community

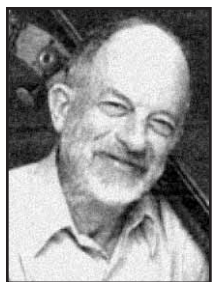
National Press Campaigns
 Down Beat Voting Critics, Jazz Journalist Assn., Bloggers & more.

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

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



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



From the Crow's Nest

By Bill Crow

■ Jim Young in Baltimore posted this one on the Web: For anyone who thinks Thelonious Monk was unable to play any style but his own, Leslie Gourse relates this story in her 1997 biography of Monk, *Straight No Chaser*:

“Unknown to Bud [Powell] and almost everyone else, Monk learned to imitate Bud’s style. Years later, Monk was hanging out with a younger pianist, Walter Davis, Jr. — just the two of them in a room with a piano. Thelonious pushed back the cover on the piano and started to play, sounding just like Bud Powell. Walter’s mouth dropped open. All of a sudden, Monk stopped, put the cover down, looked at the flabbergasted Walter, and said, ‘Don’t tell nobody.’”

■ Trombonist/photographer Bill Spilka, who was on the New York music scene for over 60 years, is now living and playing in Los Angeles. Among other things, he leads a small group of seniors that he calls an Orchestron, which plays for other seniors in the area. At a recent concert, Bill told his L.A. audience, “We rehearse every Monday, and last week, when Hurricane Sandy was devastating New

York with winds, flood tides, torrential rain, fallen trees and power outages, I want you to know that every person on this stage showed up in time for the rehearsal!”

■ Steven Silverstein was playing, in the 1990s, with the Adolphe Sax quartet, which included Bob Ackerman, Tristan Williams and Gary Smulyan. On a trip for a performance and recording in Slovakia, Gary was absent due to previous damage to his baritone sax on a plane trip. A clarinetist from the Bratislava radio orchestra had been enlisted to play baritone with them. So, when a Slovakian news team met the three traveling musicians at the airport in Vienna, and one of them asked the famous question, “How many are there in your quartet?” Steven gave her a hug and a kiss on camera for giving him the opportunity to answer, “Only three!”

■ A saxophone player had just finished a long club date. Exhausted, he crawled into his car and called his wife on his cell phone to tell her he was on his way home. Out on the highway, his phone rang. It was his wife, who said, “Be careful on Route 80. The guy on the TV news just said there was a guy out there driving on the wrong

side of the road.” The saxophone player said, “A guy? There’s hundreds of them!”

■ Jack Stuckey sent this one to Scott Robinson, who forwarded it to me:

Bob Newhart said, “I don’t like country music, but I don’t denigrate those who do. And for people who like country music, ‘denigrate’ means to put down.”

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.

Hot Jazz in the Tradition of...
Chicago ♦ New York ♦ Swing Groups

WITH SPECIAL GUEST WARREN VACHE!

QUARTET COCUZZI VACHE

CAT RUSSELL WITH MATT MUNISTERI AND JON-ERIK KELLSO

KEN PEPLOWSKI & MARTY GROSZ

JOE GRANSDEN AND HIS 16-PIECE BIG BAND!

Pualani and Philip Carroll would like to invite you to the 24th Annual

ATLANTA JAZZ PARTY

HOT CLASSIC JAZZ AT ITS FINEST

All players appear at each unique session featuring different combinations of the following great players. No tune is repeated. Presented in one venue with cabaret-style seating. **Musician lineup subject to change because stuff happens.**
Westin 888-733-7666 @105.00 and AJP Box Office at 770-645-6844; Children K-12 accompanied FREE !! Valid College ID 50% OFF !!

The Westin Atlanta North April 19, 20, 21

<p>CORNET & TRUMPET</p> <ul style="list-style-type: none"> ★ Joe Gransden ★ Jon-Erik Kellso ★ Warren Vache <p>REEDS</p> <ul style="list-style-type: none"> ★ Ken Peplowski ★ Allan Vaché 	<p>DRUMS</p> <ul style="list-style-type: none"> ★ John Cocuzzi ★ Danny Coots ★ Ed Metz, Jr. <p>PIANO</p> <ul style="list-style-type: none"> ★ John Cocuzzi ★ Mark Shane ★ John Sheridan 	<p>VOCALS</p> <ul style="list-style-type: none"> ★ Joe Gransden ★ Marty Grosz ★ Nicki Parrott ★ Catherine Russell <p>GUITAR</p> <ul style="list-style-type: none"> ★ Marty Grosz ★ Matt Munisteri 	<p>TROMBONE</p> <ul style="list-style-type: none"> ★ Dan Barrett ★ Russ Phillips <p>BASS</p> <ul style="list-style-type: none"> ★ Nicki Parrott ★ Neal Starkey <p>VIBES</p> <ul style="list-style-type: none"> ★ John Cocuzzi
---	---	---	---

Get your tickets online at www.AtlantaJazzParty.com!

JAZZ TRIVIA ANSWERS

questions on page 4

1. Toots Thielemans
2. Eddie Durham
3. Mario Bauza
4. Tyree Glenn
5. Jason Marsalis
6. Benny Carter
7. Chuck Redd



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



Got E-mail? Friends Got E-mail?
Get on Board for Raffles, Freebies, Discounts!
Some special offers for NJJS members are late-breaking —
so please send your e-mail address to publicity@njjs.org.
Some of our partners make discounts and free tickets
available to us, and often we are only able to pass those
deals on via our e-mail list.

LauRio Jazz

Featuring
The swinging songs of Broadway



Laura Hull



Rio Clemente



Ed Wise



Brooks Tegler

For free artists information package with DVDs contact:

John & Virginia Bell *ARTIST ADVOCATES*

50 Palace Drive, Gettysburg, PA 17325
Phone: 717-334-6336 E-mail: vjbell50@comcast.net

About NJJS

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

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

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

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

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

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

Member Benefits

What do you get for your dues?

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

Join NJJS

MEMBERSHIP LEVELS Member benefits are subject to update.

- **Family \$40:** See above for details.
- **Family 3-YEAR \$100:** See above for details.
- **Youth \$20:** For people under 25 years of age. Be sure to give the year of your birth on the application where noted.
- **Give-a-Gift \$20:** NEW! Members in good standing may purchase one or more gift memberships at any time for only \$20 each. Please supply the name and address of giftee. Good for new memberships only.
- **Fan (\$75 – \$99/family)**
- **Jazzer (\$100 – \$249/family)**
- **Sideman (\$250 – \$499/family)**
- **Bandleader \$500+/family)**
- **Corporate Membership (\$100)**

}

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

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

Contact **Caryl Anne McBride** Vice President, Membership
at **973-366-8818** or membership@njjs.org
OR visit www.njjs.org
OR simply send a check payable to "NJJS" to:
NJJS, c/o Larissa Rozenfeld, PO Box 232, Madison, NJ 07940.

'Round Jersey

Morris Jazz

The Bickford Theater at the Morris Museum

Morristown, NJ 07960

Tickets/Information: 973-971-3706

Randy Reinhart has been a favorite of NJJS members for years. The star cornetist received national recognition during a stint with Jim Cullum's band (oddy enough, playing trombone!), but local fans knew him long before his Texas odyssey, and embraced him again upon his return. Other players within the entire brass family look to him for inspiration, since his tone is pure and his solos are brilliant.

For all the above reasons, Randy was selected to open Jazz Appreciation Month at the Bickford with a concert on Monday, April 8. He is shouldering the entire melody load, backing himself with only a rhythm section, although it is one to be envied: **Mark Shane** at the piano, **James Chirillo** playing guitar, **Brian Nalepka** on bass and **Kevin Dorn** behind the drum set.

"Randy Reinhart is one of the most underrated trumpeters around," declares *The American Rag*. "His burnished-brass tone is made to order for ballads and he can reach the melting point on hot tunes." No surprise that he was invited to play in the Bickford's Benefit Band, at NJJS's 40th Anniversary celebration, and in the trumpet section at Bridgewater's Benny Goodman tributes, to name some recent triumphs. When you are serious about true stars, Randy is likely to be your first horn call.

The true stars of the future within the reed section will surely include the **Anderson Twins**. They have had amazing success recently in and around NYC, to some degree freelancing but often presenting

A dozen years ago Congress declared April to be Jazz Appreciation Month (JAM, of course!). The Smithsonian Institution was appointed to promote the celebration nationally, even worldwide. All April events described on these pages have been registered with the Smithsonian, and are among those listed on the SmithsonianJazz.org Web site, which has more information about the entire 2013 JAM program.

theme programs of their own design. Their tribute to Tommy and Jimmy Dorsey, which they will bring to the Bickford on Wednesday, April 24, ran for three weeks straight at a theater in Manhattan, a considerable run for a jazz program.

"To hear the Andersons make music is an uncommon joy," writes Tommy O'Malley about the NYC show. "Their faculty with the saxophone and clarinet is unmatched, a mesmerizing display of discipline and passion." As for their interpretation of the Dorsey legacy, "you will be hard pressed to find anyone doing it more justice."

Will and **Pete Anderson**, playing an assortment of reed instruments, will be joined by **Jon-Erik Kellso** (trumpet), **Ehud Asherie** (piano), **Kevin Dorn** (drums) and **Clovis Nicolas** (bass) for this, the first presentation of their Dorsey tribute outside of NYC.

Again, looking toward the future, **Gordon Webster** was selected to close the JAM celebration with his touring band, which has excited audiences — and dancers — across the country and abroad too. Gordon is the pianist with **Mona's Hot Four**, some of **Emily Asher's** bands and several other groups, and was tapped for the piano "chair" within the Bickford Benefit Band for two years running. "A lot can be said about Gordon's immeasurable talent as pianist,

arranger and band leader. He plays with so much heart, soul and caffeinated energy, it is a wonder to watch," writes a Boston reviewer. "We've never seen him fail to rock the house."

He draws his players from top emerging talents on the

New York jazz scene, so his group closing the busy month on Monday, April 29 may include some names you don't recognize...yet. Already recruited for that date are this year's **Bix** star **Mike Davis** (trumpet), the ubiquitous (in NYC) **Josh Holcomb** (trombone) and Australia's pride, **Adrian Cunningham** (clarinet, saxes), with the rhythm section yet to be filled out.

Frank Vignola comes here on May 6 in recognition of 60 years without Django Reinhardt. He'll use the opportunity to introduce us to fellow guitarist **Olli Sockkilie** (a jazz legend in Finland) along with his usual comrade **Vinny Raniolo**. It will be all strings, played at breakneck speed, thus not for the faint of heart! The June calendar opens with vocalist **Carrie Jackson** on June 3, backed by her own small group rather than the usual big band. Her repertoire is enormous, so expect variety along with excitement. It's a crowded calendar though, with the ultrapopular **Midiri Brothers** teamed with stride pianist **Neville Dickie** on June 10, followed a couple of days later (on Wednesday, June 12) by **Mona's Hot Four +**, the plus being the addition of **Bria Skonberg** (trumpet) and **Emily Asher** (trombone) to that already fine band, led by clarinetist **Dennis Lichtman**. Tickets are already selling for all of the above.

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

The **Midiri Brothers** are already known as the best of the organized swing music groups nationwide. What some local fans may not appreciate is that their formative years were spent playing traditional jazz with Tony DeNicola and others. West Coast festivals — which are willing to spend the money to fly entire Midiri bands across the country — have discovered this dual musical personality, such that they often label one or more sets over the weekend as Dixieland sets. Could there be a more versatile band to have for Jazz Appreciation Month?

"The more they perform the better they get," writes Lauren Humpage of the Tri-State Jazz Society. "I'm continually overwhelmed by the length, beauty and variety of ideas in their innovative choruses, never mind their superior ensemble work. Even the tunes that we anticipate will be played in their basic program always have something new added to them." Not surprising, the conclusion is that they



The Anderson Twins

are "always the outstanding performers, advancing perfection."

The Midiris opened the MidWeek Jazz series and have played for it every year. This time they will return on Wednesday, April 3. **Joe Midiri** (clarinet and saxes) and **Paul Midiri** (vibes, trombone) will be there of course, backed by **Dan Tobias** (cornet), **Pat Mercuri** (guitar), **Ed Wise** (bass) and **Jim Lawlor** (drums). Catch them, if you can.

There is a sizeable statewide fan club for jazz guitar icon **Bucky Pizzarelli**, and they come out in force whenever he visits Toms River. It helps that he brings **Aaron Weinstein** ("the rebirth of hot jazz violin" — Nat Hentoff) with him on these outings, along with his dry-humored friend **Jerry Bruno** on bass. The good natured banter between them breaks up the stretches of sophisticated string work and makes the entire evening well rounded and a joy to experience. The only problem is that if you were intent upon reserving a front row seat, they are long gone by now. Best to call soon if you are counting on strategic seating when they return on May 15.

Baby Soda is one of the best jazz bands you have never heard of...unless, of course, you are part of the army of twenty-somethings in New York City who are discovering classic jazz and loving it. For that group, this is the band by which to measure others, if only because they draw their personnel from an equally youthful talent pool. For any given performance, they may field a slightly different group, sometimes even drafting a few already famous players, such as cornetist **Ed Polcer**, who signed on when they appeared at the Pee Wee Russell Memorial Stomp. So far, they have commitments from **Emily Asher** (trombone), **Mike Davis** (trumpet), **Paul Ford** (box bass) and **Bobby Henry** (banjo), and will probably add a reed player before they appear on June 5.

A second concert is scheduled for June 19, featuring the return of **Fête Manouche**, which delighted a previous MidWeek Jazz audience with their approach to Gypsy Jazz. This is especially appropriate this year, since it marks 60 years since we lost Django Reinhardt, who single-handedly popularized this genre. **Dan Levinson** leads this group, substituting his clarinet for the usual violin, as Django himself did in his later groups. Guitarists **Tom Landman** and **Ted Gottsegen** provide the expected fireworks with their rapid fingering, aided by **Rob Adkins** (from Mona's Hot Four) on bass and **Molly Ryan** on rhythm guitar, with an occasional vocal. It's a rare visit to this area.

'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

free 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.

■ **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

free concerts

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.

■ **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

on WBGU radio

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

■ **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...

■ **4/21:** Place Your Betts!: Bassist Keter Betts, who had a long association with pianist Tommy Flanagan and played with many jazz greats, is surveyed by host Joe Peterson.

■ **4/28:** It's a Blue World: Vincent Pelote plays selections from guitarist Joe Puma's "It's a Blue World," and other recordings he made as leader and sideman.

■ **watch for new announcements**

Somewhere There's Music

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

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

Asbury Park

HOTEL TIDES
408 Seventh Ave.
732-897-7744

LANGOSTA RESTAURANT
100 Ocean Ave.
732-455-3275

TIM MCLOONE'S SUPPER CLUB
1200 Ocean Ave.
732-744-1400
timmcloonessupperclub.com

MOONSTRUCK
517 Lake Ave.
732-988-0123

THE SAINT
601 Main St.
732-775-9144

Basking Ridge

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

Belmar

NICCHIO RESTAURANTE
1000 Main St.
732-280-1132

Bernardsville

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

Bridgewater

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

Cape May

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

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

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

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

Closter

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

Cranbury

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

Cranford

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

Cresskill

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

Dunellen

ROXY & DUKES ROADHOUSE
745 Bound Brook Road
732-529-4464

Edgewater

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

Englewood

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

BLUE MOON MEXICAN CAFÉ

23 E. Palisade Ave.
201-848-4088
Sundays

Ewing

VILLA ROSA RESTAURANTE
11 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

Haddonfield

HADDONFIELD METHODIST CHURCH
29 Warwick Rd
Tri-State Jazz Society
usual venue
www.tristatejazz.org
Some Sundays 2:00 PM

Hasbrouck Heights

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

Hawthorne

ALEX BISTRO
142 Goffle Road
973-310-3019

Highland Park

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

PJ'S COFFEE

315 Raritan Avenue
732-828-2323
Sunday 1–5 PM Somerset Jazz
Consortium Open Jam

Hoboken

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

PILSENER HAUS & BIERGARTEN

1422 Grand Street
201-683-5465
www.pilsenerhaus.com
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;
Hosted by Winard Harper
and Rosalind Grant
8:30PM–midnight
First Sundays 6–10PM
Featuring Winard Harper and
Special Guests; \$10 cover

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.
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
908-829-3471

Morristown THE BICKFORD THEATRE AT THE MORRIS MUSEUM

5 Normandy Heights Road
973-971-3706
www.morriismuseum.org
Some Mondays 8:00 PM

THE COMMUNITY THEATRE

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

HIBISCUS RESTAURANT

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

ROD'S STEAK & SEAFOOD GRILLE

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

THE SIDEBAR AT THE FAMISHED FROG

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

Mount Holly

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

Newark

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

BETHANY BAPTIST CHURCH

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

IDEAL LOUNGE

219 fellinghuysen ave., 07107
973-824-9308

NJPAC

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

THE PRIORY

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

New Brunswick

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

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

Tell them you saw it in Jersey Jazz!

We want to include any locale that offers jazz on a regular, ongoing basis. Also please advise us of any errors you're aware of in these listings.

THE HYATT REGENCY NEW BRUNSWICK

2 Albany Street
732-873-1234
NO COVER
New Brunswick Jazz Project
presents live Jazz
Wednesdays, 7:30-10:30 PM
<http://nbjip.org> or 732-640-0001
for dates/times

MAKEDA ETHIOPIAN RESTAURANT

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

STATE THEATRE

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

TUMULTY'S

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

Newfield

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

New Providence

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

Newton

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

North Branch

STONE BROOK GRILLE
1285 State Hwy 28
908-725-0011

Oakland

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

Orange

HAT CITY KITCHEN

459 Valley St.
862-252-9147

PRIVATE PLACE LOUNGE

29 South Center St.
973-675-6620

Paterson

CORTINA RISTORANTE

118 Berkshire Ave.
Wednesdays 6:30-10:30,
Joe Licari/Mark Shane

Princeton

MCCARTER THEATRE

91 University Place
609-258-2787

MEDITERRA

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

SALT CREEK GRILLE

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

WITHERSPOON GRILL

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

Rahway

UNION COUNTY PERFORMING ARTS CENTER

1601 Irving Street
www.ucpac.org
732-499-0441
(Call for schedule)

Red Bank

COUNT BASIE THEATRE

99 Monmouth St.
732-842-9000

JAZZ ARTS PROJECT

Various venues
throughout the year...refer to
www.jazzartsproject.org for
schedules and details

"JAZZ IN THE PARK"

Riverside Park
732-530-2782

MOLLY PITCHER INN

88 Riverside Ave.
800-221-1372

OYSTER POINT HOTEL

146 Bodman Place
800-345-3484

SIAM 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

Roselle Park

THE CHURCH OF THE ASSUMPTION

333 W. Westfield Ave.
Full Count Big Band
Open rehearsal every Monday
night from 7:30 to 10:00 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.
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

Municipal Complex
540 Ridge Road
732-329-4000 ext. 7635
www.arts@sbrnj.net
first Friday every month
\$5 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/](http://www.ocean.edu/campus/fine_arts_center)
fine_arts_center
Some Wednesdays

Trenton

CANDLELIGHT LOUNGE

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

Union

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
www.watchungarts.org
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

SUZY QUE'S

34 South Valley Road
973-736-7899
www.suzyques.com

WHOLE FOODS MARKETS

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

Westwood

BIBIZ LOUNGE

284 Center Ave., 07675
201-722-8600

Wood Ridge

MARTINI GRILL

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

The Name Dropper

Recommendations may be sent to editor@njjs.org.

MARLENE VERPLANCK

at SOPAC, South Orange.
Jazz in the Loft series. \$15 Cover, Cash Bar, No
Minimum, 7 PM, 4/14.

ROSALIND GRANT QUINTET

with violinist **DIANE
PERRY** Greenville Library, Jersey City, 4/20 1-3 PM.
Free event.

MICKEY FREEMAN QUINTET

at Rhythm in Shoes,
Boonton, with Regan Ryzuk/piano, \$20 cover charge
includes snacks, drinks, a great dance floor and lots
of friendly people...no partner required! 4/19,
8-11 PM

Guitarists **LOU PALLO** and **AL CAIOLA** 4/18 at The
Glen Rock Inn, 7 PM. Good food, no cover.

KAZZRIE JAXEN QUARTET 4/12 Trumpets Jazz
Cafe, Montclair: Kazzrie Jaxen, piano/vocals; Charley
Krachy, tenor sax; Don Messina, double bass; Bill
Chattin, drums.

CARRIE JACKSON at 16 Prospect Wine Bar &
Bistro, Westfield. Every Thursday in April, 8 PM.

Also visit Andy McDonough's njazzlist.com



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

**Time Value Material
 Deliver Promptly**

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

Send all address changes
 to the address above

RETURN SERVICE REQUESTED

BLUE NOTE | PRESTIGE | RIVERSIDE | MOSAIC | MANY MORE

WE make SELLING your LPs, CDs & DVDs EASY!

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



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

HIGH PRICES PAID SINCE 1980



WE BUY

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

**NO COLLECTION
 TOO LARGE**



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