

# JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 41 • Issue 05

May 2013

## Harlem 2008



Photo by Shaun Mader.

### The Girls in the Band

This photograph was made on the 50th Anniversary of Art Kane's iconic August 12, 1958 *Esquire Magazine* photo "Harlem 1958." It was taken for the documentary film, *The Girls in the Band*, which now, nearly five years later, will have its first showing in the New York City area beginning on May 10 at Lincoln Center. For more on the photo and the film see page 26.

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## Prez Sez

By Mike Katz President, NJJS

Normally at this time, your Board would be feverishly engaged in final preparations for Jazzfest — selling tickets, attending to last-minute needs of the performers, coordinating final arrangements with the venue, etc.

This year, however, as most of you know, we have decided not to have Jazzfest. This decision was not taken lightly, as Jazzfest has been the Society's premier event for many years and, along with publishing *Jersey Jazz*, one of its main reasons for being. Many members have asked me why we are not doing Jazzfest this year, so I thought this column would serve as a means of providing a fuller explanation.

Unfortunately, as has been the case for nine of the last 10 years, the Society has lost money on Jazzfest despite valiant efforts to control costs and attract a wider audience. Often, folks who were not there would approach me after Jazzfest, and ask, "How was Jazzfest this year?" and my answer would be, "It was a tremendous success artistically, but not financially." As an old saw goes, "How do you come to have a million dollars from jazz? Start with two million."

When I first joined the Society 15 years ago, Jazzfest was a two-day weekend event from noon to six each day. For many years it took place in Waterloo Village in Stanhope, New Jersey, and was an adjunct to the Newport Jazz Festival held at the same time in New York City. Eventually, that organization and NJJS parted company, and

when Waterloo Village was no longer available, we began holding Jazzfest at different college campuses in the vicinity of Morristown, first at Fairleigh Dickinson, then Drew University, and for the past two years at the College of Saint Elizabeth. Sadly, during this time, costs escalated and audiences dwindled, and the decision was made about five years ago to reduce Jazzfest to a single day but lengthen it into the evening, which would feature a "headline act." This format seemed to work initially, but last year in particular there was a falloff in attendance and a general feeling that many of our patrons felt the day was too long and also too expensive. Although for the last two years we were able to reduce costs somewhat by moving to a less expensive venue and making Jazzfest almost entirely an indoor event (not everyone was happy with moving it indoors; some preferred the traditional picnic format), thereby saving on the cost of the large tent and providing a sound system with technicians and multiple pianos, our attendance dropped and we still lost money. So, your Board deliberated at great length as to whether to continue with Jazzfest under these circumstances, and reluctantly came to the conclusion that we should take a year off, fully consider what factors have brought about the present situation and, most importantly, determine whether we can put on Jazzfest in the future with some changes made to restore its financial viability.

Stay tuned to [www.njjs.org](http://www.njjs.org)

## NJJS Bulletin Board

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

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

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

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

# Tell them you saw it in Jersey Jazz!

**New Jersey Jazz Society membership makes a great gift!**

Plus, if you are already a member, a gift membership costs just \$20!  
See page 47 for details!


We of course deeply regret that many of our members will miss having Jazzfest this year, and also that the musicians that we normally hire will miss out on what is usually a great gig, especially for those who have become favorites of ours over the years as a result of frequent Jazzfest appearances. However, I must note that the membership has not in recent years come out for the event as they have in the past. Last year, fewer than 300 of around 1,300 individual members (that is, less than 20% of the membership) attended. To some extent, this may reflect the demographics of our membership — let's face it, traditional jazz has not sustained itself among younger people, so we have an aging audience, many of whose members are finding it difficult to travel, do not wish to attend an event which stretches out for up to nine hours, and who are living on fixed incomes in a bad economy. There has also been a recent increase in jazz events sponsored by municipalities and business groups, which have featured free admission, and this hurts as well.

A couple of weeks ago, in an article in the *New York Times Magazine* about similar problems, although on a much larger scale, facing the Metropolitan Opera, the late theatrical producer, Sol Hurok, was quoted as saying, "If the public doesn't want to

come, you can't stop them." Nevertheless, your Board has been working hard to find solutions that will enable us to put on some version of Jazzfest next year. This year, we already held the 40th Anniversary Jam, highly successful both artistically and financially, and going forward, we are working on producing some smaller scale events to partially fill the void. These are not finalized so details cannot yet be announced. Keep an eye on this magazine and our E-blasts for further developments.

■ On a happier note, our monthly Jazz Socials at Shanghai Jazz in Madison have been very enjoyable and well attended. This year's guests so far have included saxophonist Scott Robinson, and Loren Schoenberg, curator of the Jazz Museum of Harlem — and also a sax player. We have just announced that for our May meeting, we will be having jazz banjoist and singer Cynthia Sayer, along with pianist Conal Fowkes, who was with us when Scott Robinson was at our February meeting. Cynthia, who has just issued a new CD called *Joyride*, is always very entertaining, and I urge

you to attend. Look for details elsewhere in this issue, and note that for this meeting only, the starting time will be 1 PM instead of the usual 3 o'clock. You won't be disappointed.

The Board and I welcome readers' comments about the future of Jazzfest. Please e-mail them to me at [pres@njjs.org](mailto:pres@njjs.org), or write to me 382 Springfield Ave., Suite 217, Summit, NJ 07901. 

**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!

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for updates and details.

### 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

### Thursday April 25

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

### Thursday May 16

FREE FILM  
*Duke Ellington Copenhagen (1965)*.  
Library of the Chathams  
214 Main Street  
Chatham 7PM

### Sunday May 19

JAZZ SOCIAL  
Cynthia Sayer with Conal Fowkes — regarded as one of the top 4-string banjoists in the world today.  
Shanghai Jazz  
24 Main St. Madison  
1 –3:30PM

# NJJS Calendar

NOTE TIME CHANGE THIS MONTH



## Jazz Trivia

By O. Howie Ponder

(answers on page 47)



### NICKNAMES

We recently celebrated an NJJS event dedicated to Charles Ellsworth Russell, a musician better known by his nickname "Pee Wee." Let's see how many other famous musicians full names you know by their nicknames.

- |           |               |             |            |
|-----------|---------------|-------------|------------|
| 1. Bix    | 6. Dickie     | 11. Mezz    | 16. Snooky |
| 2. Bunny  | 7. Dodo       | 12. Mill    | 17. Sweets |
| 3. Butter | 8. Flip       | 13. Peanuts | 18. Turk   |
| 4. Buzzy  | 9. Jelly Roll | 14. Shadow  | 19. Yank   |
| 5. Cootie | 10. Lockjaw   | 15. Slam    | 20. Zoot   |

*Howie also welcomes suggestions for future questions — or comments from readers. Contact him at [jazztrivia@njjs.org](mailto:jazztrivia@njjs.org).*

## Shelly Productions presents

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## The Mail Bag

**JUST RECEIVED THE APRIL JJ ISSUE.** I really enjoyed the feature on Vinnie Burke — and especially all the great photos you were able to access from the estate! What a great bass player, yes? Really interesting profile. One thing I noticed was an error likely in transcribing. Lester Young lived at The Alvin Hotel across from Birdland. It was misspelled or transcribed incorrectly in the article.

*Cynthia Sesso, San Pedro, CA*

**WE WERE FLOODED OUT OF OUR HOME** and have recently moved back in. Some things have got to go:

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*Complete Pacific Jazz Small Groups/Art Pepper* (3 LPs)

*Pete Johnson/Earl Hines/Teddy Bunn* (1 LP)

*Benny Morton/Jimmy Hamilton* (1 LP)

*Port of Harlem Jazzmen* (1LP)


*Playboy Jazz All-Stars* — Vol. 3, asking \$10.

Have 400 or so LPs which got soaked — FREE — jackets ruined, but records still playable. Have about as many LPs which stayed high and dry, make offer for all or one. Also 300 books on jazz for sale. Make specific requests for titles (knowing the author helps). For more information send an e-mail to: [walterandjill@aol.com](mailto:walterandjill@aol.com) with "Records" in the subject line.

*Walter Bennett, Brick, NJ*

## Jazz Journeys

### Canadian Blueswoman at Morristown's Minstrel

When Saskatoon native Suzie Vinnick takes the stage, she takes it from footlights to rafters and owns it. She can belt out a blues or croon a ballad with equal deftness. Her guitar work is effortlessly commanding and supremely tasteful. But it is mostly her powerful presence that leaves a lasting impression. This lady is a force of nature with a six-string guitar. Ya gotta experience her to understand. Friday, May 31, 8 PM at The Minstrel, Morristown Unitarian Fellowship, 21 Normandy Heights Road, Morristown. 



## Jazz Promo Services

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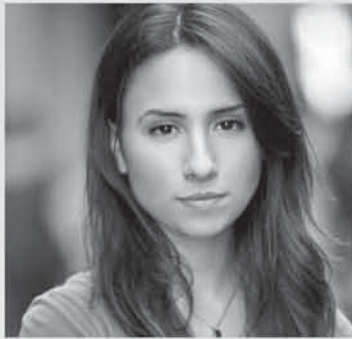
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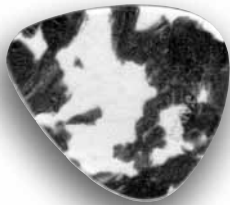
These programs have been sponsored by the Woodbridge Township Cultural Arts Commission with the support of Mayor John E. McCormac. Funding has been made possible in part by The Middlesex County Cultural and Heritage Commission through a grant provided by The New Jersey State Council on the Arts/Department of State a partner agency of the National Endowment for the Arts.



Cynthia Knight, Director



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## The Editor's Pick

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

### A Woman's Place Is... In The Band.



**Billie Rogers played trumpet in the Woody Herman band in 1941-43.**

As Judy Chaikin's film *The Girls in the Band* opens, the camera pans the most recognizable photograph in jazz — Art Kane's "Harlem 1958." As the camera roams, Dr. Billy Taylor intones the names of some of the legendary musicians who fill the front steps of the 126th Street brownstone and spill onto the sidewalk...Count Basie, Thelonious Monk, Gene Krupa, Dizzy Gillespie, Gerry Mulligan, Charles Mingus...and so on.

Then the camera zooms in on two women, side by side, both in white dresses. "Then there are these two women," Dr. Taylor comments. "Who are they? Hardly anyone knows." Now, it's a stretch to say that hardly anyone knows Marian McPartland and Mary Lou Williams, the ladies in question, but the point is well taken. Of the photograph's 57 subjects only three are women. Back in the day jazz was a man's world, right?

Not exactly. As Chaikin's exhaustively researched film demonstrates, women have played jazz from the early times. After all, Lil Hardin was already in King Oliver's Chicago band when Louis Armstrong arrived, and she was a full collaborator in Satchmo's historic Hot 5 recordings.

But the real subjects of this film are not the Hardins or the McPartlands, but the many lesser-known musicians who, were it not for this documentary, would remain airbrushed out of jazz history. Women like Clora Bryant, Viola Smith, Roz Cron, Billie Rogers, Peggy Gilbert and Carlene Ray. These were top-flight musicians, as is displayed in the many wonderful black and white film clips interspersed with contemporary interviews with the players — women who appear universally feisty and proud of their achievements. Of course, they needed to have gumption to pursue their dreams to play jazz in the face of the widely held sexual stereotypes embraced by male musicians and the public alike at the time.

The documentary traces the record, from the all-women jazz bands of the Swing Era to rising stars of the current day. But it is in the glory days of swing music that the film shines brightest, as exceptional women ply their musical trade in outfits like the Harlem Playgirls, the Queens of Syncopation, the Ingenues or the Fayettes. In the end, the extraordinary multi-ethnic International Sweethearts of Rhythm steal the show. The film includes a long passage that tells the Sweethearts' story, from the band's start at a school for orphans to success as a touring jazz band, that bravely performs as an integrated group in the Jim Crow south and goes on to a triumphant World War II USO tour that entertains American black and white GIs as they march through Germany to victory.

*The Girls in the Band* is an important musical and social document that fills a void in the history of jazz as currently told. It's also an inspiring musical story that swings from start to finish. Your ears will have no complaints, and your heart will be warmed and won. Here's hoping the producers acquire the music clearances needed to give the film the wide distribution and exposure it deserves. For now, the film makes a long-awaited New York City theatrical debut at Lincoln Center on May 10 (see page 27). **JJ**

**CORRECTION:** Conal Fowkes plays with Woody Allen and the Eddy Davis Jazz band at the Carlyle Hotel every Monday night, not Wednesdays as reported in April *Jersey Jazz* (p. 50).

**Comments?** *Jersey Jazz* welcomes your comments on any article or editorial. Send e-mail to [editor@njjs.org](mailto: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](http://www.PayPal.com) using our code: [payment@njjs.org](mailto: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](mailto:art@njjs.org) or 201-306-2769 for technical information and to submit ads.

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

**June: April 26 • July/August: May 26**

**NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.**

**JerseyJazz** The Journal  
of the New Jersey Jazz Society

**Volume 41 • Issue 05**  
**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.

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# WBGO TRAVEL & EVENTS

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## Big Band in the Sky

By Sanford Josephson

■ **William F. Hyland, Esq., 89, clarinetist and former attorney general of New Jersey, July 30, 1923, Burlington, NJ – March 2, 2013, Moorestown, NJ.**

In January 1988, 50 years after Benny Goodman's historic jazz concert at Carnegie Hall, the New Jersey Jazz Society sponsored a re-creation of the concert, also at Carnegie Hall, that featured Bob Wilber on clarinet and such other musicians as trumpeters Randy Reinhart and Randy Sandke and vibraphonist Warren Chiasson. After intermission, one of Goodman's clarinets was presented to Carnegie Hall president, violinist Isaac Stern, after Hyland, a personal friend of Goodman's, used it to play *Memories of You*.

Having worked his way through college playing clarinet, Hyland played professionally with the Paul Whiteman Orchestra as well as with the Cherry Hill Wind Symphony and the Cherry Hill Musicrafters. While attorney general, he performed with his musical idol, Goodman, with whom he had become a close friend. Hyland delivered the eulogy at Goodman's funeral in 1986 and was co-executor of Goodman's estate. He continued to serve as musical consultant to the estate until his death. His duties included overseeing delivery and organization of all of Goodman's musical arrangements, unreleased recordings and memorabilia to the Goodman Archives at Yale University's School of Music. He also reviewed and approved several Goodman recordings before their release to the public. He first met Goodman at the NJJS-sponsored jazz festival in Waterloo in 1976, and they quickly became friends.

Hyland served as New Jersey attorney general from 1974-1978 shortly after the Watergate scandal had broken. Former New Jersey Governor Brendan Byrne told the *New Jersey Law Journal* (March 13, 2013)



Then-New Jersey Attorney General William Hyland, left, accompanies his friend and hero, Benny Goodman, during a performance at the Waterloo Village Music Festival in Byram Township on August 6, 1977. Photo by Mitchell Seidel.

that Hyland's appointment was "critical for me at a time when integrity in government was very important." Hyland also served in the legislature and was the first chairman of the State Commission of Investigation.

Survivors include: six children, William F. Hyland, Jr., Esq.; Nancy E. Wiley; R.N Stephen J. Hyland, Esq.; Dr. Emma L. McCormack; Margaret M. Hyland; and Thomas M. Hyland; a sister, Margaret VanSciver; a brother, Hon. Richard S. Hyland, J.S.C. (ret.); sister-in-law, Marcia Hyland; and several grandchildren, great-grandchildren, nieces and nephews.

■ **Santo J. "Sonny" Russo, 83, trombonist, March 20, 1929, New York City – February 23, 2013, Portland Oregon.**

The musicians and singers with whom Russo appeared are a virtual Who's Who of the music business. But two of those appearances stand out.

In 1971, Russo was a member of *The Tonight Show* orchestra when Louis Armstrong was one of Johnny Carson's guests. Russo shared the stage with Armstrong and played a solo on *Someday You'll Be Sorry*. Also, while appearing with Frank Sinatra during the filming of the *Concert for The Americas* on

August 20, 1982, in the Dominican Republic, Russo played a trombone solo on *I've Got You Under My Skin*, and Sinatra yelled out, "That's Sonny Russo!"

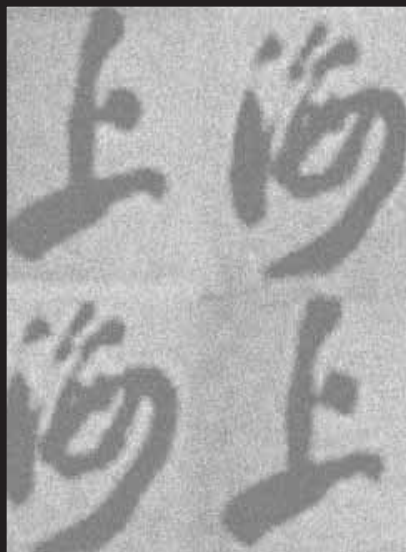
Russo's father and grandfather were both horn players, and he played with his father's group at age 15. He started out professionally in 1947 with Buddy Morrow's band and played with at least 15 different big bands through the mid-'50s including those of Artie Shaw, Buddy Rich and Jimmy and Tommy Dorsey. In the mid-'50s, he began playing in the orchestras of Broadway shows and subsequently worked for Louis Bellson, Machito, Bobby Hackett, Benny Goodman and Doc Severinsen, which led to him being hired for *The Tonight Show* gig from 1967-1973. While touring with the World's Greatest Jazz Band in the '70s, he was invited to play at the White House for President Gerald Ford and his wife Betty. In addition to Sinatra, he appeared behind at least a dozen singers ranging from Dinah Washington to Elvis Presley.

■ **Bebo Valdes, 94, pianist, composer, arranger, Quivicán, Cuba, October 9, 1918 – Stockholm, March 22, 2013.**

While accompanying singers at Havana's famous Tropicana nightclub in the '40s and

*continued on page 10*





# SHANGHAI JAZZ

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and bar

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## BIG BAND IN THE SKY

continued from page 8

'50s, Valdes and competing bandleader Perez Prado developed the mambo, a rhythmic style of dance music that became popular worldwide. He also created another dance rhythm called the batanga, which he claimed helped differentiate his sound from Prado's. In 1952, Valdes recorded a "descarga," known as the first Cuban jam session, for U.S. producer Norman Granz. His music, according to producer and author Nat Chediak (*The Miami Herald*, March 22, 2013) "was called 'Cubop.'"

Valdes collaborated with arranger Nelson Riddle in 1958 on Nat "King" Cole's album, *Cole Español* (reissued in 2008 by Capitol). In 1959, he left Cuba following the country's takeover by Fidel Castro. He is the father of pianist Chucho Valdes, who in 1972 founded Irakere, which has become one of Cuba's best-known Latin jazz bands. The elder Valdes once told *The Miami Herald* that he had always been a lover of American music. "God gave me some talent," he said, "but I owe a lot to Jerome Kern, Cole Porter, Tommy Dorsey, Stan Kenton, Glenn Miller, Dizzy Gillespie and all those great musicians. I knew their scores by heart, and I adore them even now." According to Harold Heckle, writing for the Associated Press (March 22, 2013), he also listed Fats Waller, Art Tatum and Bill Evans as major influences.

After living in Mexico City for 18 months after leaving Cuba, Valdes, during a trip to Stockholm, met Rose Marie Persson, who would become his second wife; and he decided to settle in Sweden. For more than 30 years, he lived in relative obscurity until Cuban saxophonist/clarinetist Paquito D'Rivera enticed him out of retirement in 1994 to collaborate on an album called *Bebo Rides Again* (Messidor). Rivera, reached by *The Miami Herald's* Fernando Gonzalez the day of Valdes' death said, "Helping to bring back Bebo after 30-something years and helping him start a new life is one of my proudest achievements. The importance of his contributions to Cuban music is enormous. His piano approach was



Bebo Valdes

quintessentially Cuban, but he loved jazz piano so he had the perfect combination. And, as an arranger, he had a very distinct way of writing for a large orchestra." Valdes also released an album with his son in 2009 on the Red Int/Red Ink label called *Juntos para Siempre (Together Forever)*. They also toured Europe together.

Valdes died from pneumonia although he had also suffered from Alzheimer's disease in recent years. Survivors, in addition to his son Chucho and wife Rose Marie, are: daughters Mayra and Miriam; and sons, Raul, Ramon, Raymond and Rickard.

■ **Kenny Ball, 82, trumpeter, May 22, 1930, Ilford, Essex, UK – March 7, 2013, Basildon, Essex, UK.** Ball was best known for his 1961 hit, *Midnight in Moscow*, which reached Number 2 on the Billboard Hot 100 chart and sold more than one million copies around the world. His band, the Jazzmen, was launched in 1958 with trombonist John Bennett. Other hit records included *March of the Siamese Children*, *Sukiyaki* and *I Want To Be Like You*.

Ball had last played with the band in January, although he had become less active over the past year, often yielding the trumpet duties to Ben Cummings. His stage manager Syd Appleton told *The Guardian* (March 7, 2013) that, "Kenny had lungs like an elephant, but playing the trumpet at 82 is hard work. He was still playing a bit."

The Jazzmen were regulars on such British television programs as *Morecambe and Wise Show* and served as the resident band on the BBC1 series, *Saturday Night at the Mill*. Ball

was in the band for Louis Armstrong's last European tour in 1968 and played at the wedding reception of the Prince and Princess of Wales in 1981. He is survived by his son Keith.

■ **Melvin Rhyne, 76, organist, October 12, 1936 – March 5, 2013, Indianapolis.** Rhyne was best known for four recordings he made on the Riverside label in the early 1960s with legendary guitarist Wes Montgomery. According to Marc Myers, writing in *JazzWax* (March 14, 2013), "The four albums Rhyne made with Montgomery are among the finest pure jazz guitar-

organ-drum albums recorded. All feature a highly animated Montgomery, with Rhyne stoking the groove, challenging and motivating Montgomery's warm, swinging picking." The drummer was Jimmy Cobb.

When the Riverside label folded in 1964, Montgomery was signed by Verve Records, and Rhyne returned home to Indianapolis. He eventually relocated to Madison, WI, playing at clubs near the University of Wisconsin, and then moved to Milwaukee in 1973. While in Milwaukee, according to the *Milwaukee Journal Sentinel* (March 11, 2013), "he inspired a generation of artists, including the bop trumpeter Brian Lynch." Jazz pianist Mark Davis, who is chair of the Jazz Institute of the Wisconsin Conservatory of Music, told the *Journal Sentinel's* Jan Uebelherr that Rhyne "had a huge effect on the Milwaukee scene. He was one of our local jazz heroes, a real icon of our local scene. A lot of great organ players are largely blues oriented. He was a little bit different. Mel had a real sophistication in his melodic lines that was very deep. He played great left hand bass lines — just beautifully constructed."

Rhyne's best-known recordings, other than those made with Montgomery, were probably those recorded in the early '90s for the Criss Cross label when he collaborated with Lynch and tenor saxophonist Joshua Redman, among others. He is survived by two daughters, Vera Wilkinson and Regina Rhyne; one sister; six grandchildren and eight great-grandchildren. □

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



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## Talking Jazz

### A Jersey Jazz Interview with Janis Siegel

By Schaen Fox

*Like the great Jackson Pollock, the very active Janis Siegel is an artist who can produce daring, arresting and unexpected works. These have earned her 17 Grammy nominations and nine Grammy awards. She is a founding member of the Manhattan Transfer and has continued with them to produce a catalogue that does not fit into any single category. Her substantial solo career includes a number of highly successful recordings with Fred Hersch as well as working with Jon Hendricks and Bobby McFerrin's Voicestra — a singing group whose works are entirely improvised. We spoke by phone several times in April, 2012 because her busy schedule made completing the interview difficult. She graciously fit time in when she could.*



Photo by John Abbott

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

**JS:** I have just gotten a very interesting job as a judge for an on-line singing competition in China. I'm excited about that. It is called "Rock the Web." It involves critically assessing a certain number of videos that have been culled out of thousands and thousands. The entries are mostly kids in their teens and some in their 20s. Some sing in English and some in Mandarin. My partner, Alan Paul, is also a judge. The two of us are going to assess this group. Then we go to Beijing in July and judge the semi-finals and finals live.

**JJ:** That sounds like it will take a lot of time.

**JS:** Not really. You can usually tell within the first 30 seconds if somebody has it or doesn't have it. I've been to Hong Kong many times but I have only

been to mainland China once and that was fascinating. I am looking forward to exploring China, this vast ancient civilization, and to see how they've taken this incredible culture and transformed it in this century. I'll also be going to Shanghai in October with the Manhattan Transfer; so China is opening its gates. [Chuckles]

I am also excited about working with John Di Martino. We met on one of those jazz cruises. John was playing with Houston Person and he was at the jam session every night. That is where I sat in with him, and I thought, "This is nice. This is a special guy." I'm also doing a lot more solo work and a lot more teaching. And I want to go back to school for arranging and composing.

**JJ:** I'm very impressed by your participation in so many different projects and going so far outside what I assume is your comfort

zone. Has that always been part of your personality?

**JS:** Pretty much, yes. When I joined the Transfer I started doing outside projects toward the end of the seventh year. Being in a group is a collaborative effort, and you have a certain role in that group. I'm very happy to play that role. It is very satisfying, but I think if you just get stuck in that your musical life becomes a bit stagnant and one-dimensional. And it is very, very good to be working with different people using different methods. It just makes you more flexible and gives you more choices.

**JJ:** I imagine it has also caused you some panic at times.

**JS:** [Chuckles] I can remember a couple of times being on stage with Jon Hendricks and thinking, "I don't know just what the hell I'm doing" and being completely out of my league. He is great like that.

*continued on page 14*

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**JANIS SIEGEL**

*continued from page 12*

He will call you up to improvise knowing full well that you are going to be terrified standing next to him and at one time his group included Bobby McFerrin and Michelle Hendricks.

**JJ:** Did Jon give you much advice?

**JS:** Jon is the kind of teacher that pushes you in the water and waits for you to swim. He said many things over the years that I gleaned about singing vocalese; like it almost doesn't matter about the words. The real skill in vocalese is not imitating the original instrument but evoking the emotion and the timbre of the original instrument. Rhythmically, there are certain key words that you land on. That is really the object. It is not a kind of individual expression, that particular art form.

**JS:** Would you care to say anything about your long association with the late Joel Dorn?

**JJ:** I first met him about 1980. I was putting together my first solo record, *Back to the Islands*, and thinking, "Who would I like to do this with?" I clearly need some guidance. I looked at records that I really love and every one had Joel's name on it. I knew him from Atlantic Records, of course, because we were up there constantly. I contacted Joel and gave him a cassette tape of my ideas. He immediately responded because they were so crazy and eclectic, which he liked. We became really good friends.

In the beginning, I was very much under his tutelage. He guided me through that first album. He put me in specific musical settings...like he was setting a jewel. If I wanted to do a Latin cut, he got Tito Puente's rhythm section and Paquito D'Rivera to play. If I wanted to do a ballad, he got Tommy Flanagan, Grady Tate and Ron Carter. He just put everything in the ultimate setting, which is the job of the producer for sure. He had some unorthodox methods, plus he was deaf in one ear. The end of his life was so crazy. One day he was rampaging around the city, and the next day he was gone. I miss him so much. He was an extraordinary person.

**JJ:** What do you mean by "unorthodox methods?"

**JS:** He did everything by instinct. He was not a musician. I was coming from The Manhattan Transfer, a very technically oriented group. We sang elaborate harmonies. He could have cared less about that. He was all about feeling. He was almost



like a divine fool. He kept an atmosphere of a bit of chaos and humor going, which was disconcerting and threw me off balance. He would almost infuriate me sometimes because he would make light of the process of the recording, almost like an impatient kid. He couldn't focus on the more intellectual aspects of the recording, which I love. I was used to a more disciplined studio experience where everything was written out.

One place where we disagreed, was the concept of "back to mono." He was a Phil Spector fanatic and my first record is total "Phil Spector — back to mono." He liked that big mush of sound. I wanted crispness and separation between the parts. We compromised on that. I guess that made us a pretty good team. I learned a lot from him. One thing being if you pick the right session musicians, you don't have to do anything, just let them play and capture it. He was not much for arrangements either. [Chuckles] Our albums *Friday Night Special* and *I Wish You Love* were pretty much done on the fly. He paid Cedar Walton for arrangements, but Cedar didn't really write anything down. It was basically paying Cedar for being Cedar and coming up with the introductions and the endings. It just gave me such a wider perspective on the recording process, an old school way of doing things.

**JJ:** I loved his sense of humor.

**JS:** Oh, my God, yes. I don't think I ever laughed so hard in the studio. He used to piss me off sometimes because I would think, "I'm paying a ton of money for this studio time and we are screwing around here," but he was very, very funny and his worldview was delightful. He was very loyal and he loved woman vocalists.

**JJ:** Speaking of woman vocalists, I was impressed reading about your first meeting with Ella and discovering just how shy she was. Was she always like that?

**JS:** I met her several times and I even went to her house. I just think that's the kind of person she was; shy and very unassuming. She just did what she did and there was no ego about it that I could see. She was very warm and very supportive of other singers, especially young singers. She had made a casual invitation to my partner Tim that I should come over to her house. He pushed me to go. I had just recorded a little tribute to her, a recording of "In a Mellow Tone," and I thought I could bring that. I was very, very nervous. She is my idol, so I sat in front of her house, then I rang the doorbell. A maid answered and looked at me suspiciously and this voice from upstairs said, "Who's that? Oh, you are the little one who sings." She had just gotten home from the road. She was unpacking. She invited me in and I stayed, like, an hour with her, sitting in her music room, surrounded by pictures of Louis Armstrong and Duke Ellington.

I did a three-hour radio special on Ella for KCRW once, and I was able to obtain from my friend — Lorraine Feather — interviews that her father, Leonard Feather, had done with Ella. They were sitting in the kitchen eating tuna fish sandwiches. She was very comfortable with Leonard and it was very down to earth; we call it "Hamish."

**JJ:** I love the line, "She didn't believe she was Ella Fitzgerald."

**JS:** Exactly. She didn't know who she was. [Chuckles] Yeah, she just wanted to sing. I wasn't a close friend, but as a student of her and her life, it seems to me that she was really only happy on stage. That's where she came alive and lived out her dreams of romance and love.

**JJ:** Do you have any souvenirs of your career that you would care to tell us about?

**JS:** [Laughs] I have a beautiful plate with a caricature of Ella Fitzgerald on it that I love. It was done by a Czechoslovakian artist. We played in Prague and met the artist. He gave each one of us a plate with a jazz artist on it. I got some other artist and Cheryl Bentyne, my partner, got Ella. She traded with me because she knew how much I loved Ella. I've also got a bunch of Grammys lying around. [Chuckles] I don't know where to hang all this stuff. Honestly, I don't think it's a good idea to have all of that around to look at all the time. It keeps you in the past and put your focus on the wrong thing. There is no competition in music, really.

**JJ:** It seems to me that Manhattan Transfer has always happily crossed categories. What

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**JANIS SIEGEL**

*continued from page 14*

do you think of our cultural tendency to want to put artists into certain niches and complain when they don't stay there?

**JS:** Oh, that is marketing and I am weary of it. When I'm thinking of doing another album, the first questions are, "Who are you making it for?" "How are you going to sell it?" [Chuckles] That is not what I'm thinking about when I'm creating a project. I don't know what to do about that. I think there will always be pockets of people that appreciate eclecticism and search out alternate ways of hearing music.

**JS:** Are you the first professional musician in your family or does musicianship stretch back over time?

**JS:** I'm the first. I had a great-uncle who was a professional comedian. That is the only show business blood in our family.

**JJ:** What set you on music as your career?

**JS:** I'd been singing professionally since age 12, and for some reason it never occurred to me to make music a career. It was something I did naturally. I was self taught. We had a modicum of success as teenagers. We recorded and performed but our parents were all professional people and were pushing us to get serious. We all went to different colleges. I went and I was having difficulty fitting into my nursing class. It seemed all so serious and I wasn't emotionally ready to accept that challenge. I kept flying back to do sessions and I met musicians and I don't know why I didn't change my major to music, but I didn't. I took a History of Jazz course with Archie Shepp up in Buffalo, which was great and powerful. I started listening to more and more jazz and started singing with an alto player named Jay Beckenstein, a classmate of mine. He later started Spiro Gyra. Finally, I said, "I don't want to be here." I was too impatient. I had had a taste of performing and creating music and I just wanted that, so I left.

**JJ:** Were your parents pleased by your career choice?

**JS:** I didn't really decide to do this until I was 18 or so when I left school; and when I left they were not happy. [Chuckles] They didn't stop me and I was determined to do this.

**JJ:** How do you cope with the rigors of the road?

**JS:** I seriously look at it as an athletic event. There is the old saying, "I sing for free. You have to pay me to travel." The travel is so grueling and horrible especially these days when jazz musicians have to



The Manhattan Transfer

ping pong all around the road to make ends meet. There is no such thing anymore as a well-routed tour. [Chuckles] That all has to do with how you are doing in the economic marketplace too — the demand for you; when the Manhattan Transfer was big on TV, selling records and had a record company behind us, we would go on a tour that routed so that we could bus it. We could carry props, sets and costumes and we could put on the show that we wanted to put on. We'd have days off. [Chuckles] That is also a thing of the past. The irony is the older you get the more grueling the travel. It is my conclusion that I have to treat myself as an athlete would; a very lax athlete, working out regularly (especially cardio-vascular and stamina-wise) and you have to eat properly. You can't over indulge in anything. You have to get enough sleep. Sleep is so underrated, especially for singers. And you have to carry an arsenal of emergency supplies with you.

**JJ:** Do you have any road stories that you would care to share?

**JS:** Yeah, but I can't tell them to you. [Laughs] We have had a lot of fun, really a lot of fun. I can tell you about one of the best days in our lives. The Manhattan Transfer was slated to sing "How High the Moon" with Ella Fitzgerald on the Grammy telecast. In the mid-morning we rehearsed with Ella. We sang our part and she scatted through it. Then she turned to us and said, "Was that all right?" The day didn't end there. We found out that the Count Basie Orchestra was playing at the Grammy party. We contacted Bill Basie and said, "We would

love to sing 'Corner Pocket' with you." He said, "That would be great, but you have to rehearse with us." [Chuckles] So in the morning we rehearsed with Ella Fitzgerald and in the afternoon we rehearsed with Count Basie. Then we sang with Ella and then we went to the party and sang with Basie. That was really, really great.

**JJ:** It sounds great to me. Is there a film, play or novel that you feel might give us non-musicians a good idea of what a musician's life is like?

**JS:** There is a book by Geoff Dyer, *But Beautiful*. It is a novel about jazz. He evokes the music and talks about the men who

shaped jazz. I'd recommend that and Frank Conroy's *Body and Soul*. That is an excellent book.

**JJ:** Is there any advice you would want to give for any young jazz singers?

**JS:** Just one word — listen. That is it.

**JJ:** What are some other interests you have beyond music?

**JS:** I was in school for nursing, on a nursing scholarship actually, and I wouldn't mind finishing that nursing degree. I still have a deep and abiding respect and interest in both medicine and marine biology in particular. I'm also interested in cooking and food cultures around the world.

**JJ:** Thank you so much for doing this.

**JS:** You are quite welcome. Goodbye. JJ

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

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## William F. Hyland: Lawyer, Politician, Clarinetist

By Jack Stine

NJJS President Emeritus

The many obituaries I read extolling the life and public career of Bill Hyland were respectful, dutiful, and laudatory in making note of the passing of one who may well be remembered as a giant in the legal history of New Jersey. The memory of this modest and genial man who served many terms in New Jersey history as a member and later Speaker of the General Assembly, President of the New Jersey Board of Public Utilities, first chairman of the New Jersey Commission of Investigation and, finally Attorney General in the administration of Governor Brendan Byrne was well served by the numerous accountings provided by the press, radio, and TV when he died in early March of 2013. The bare bones listing of William Hyland's life of service to law and order would surely be enough for any ordinary lawyer to be proud of, but he was no ordinary lawyer and his concurrent love for music, especially jazz, was an example of this. In many ways, the success of the New Jersey Jazz Society itself is expressed in its association with Bill, and this should be recorded along with the other garlands that accrued at the time of his death.

NJSS's partnership with Bill Hyland started in the mid-1970s at the time of our first concert at Waterloo Village as part of George Wein's KOOL jazz festival. That George had asked us to be part of his famous festival created a stir of interest that reached all the way to Trenton and the desk of Attorney General William Hyland. I was somewhat overwhelmed by his phone call asking if there was any chance of his being part of the day's music. Our sudden fame resulted in a dozen or so such calls and were easily spurned, but this was different. I asked what instrument he played and he said clarinet. To put this unknown reed on stage alongside musicians like Herb Hall, Bob



Bill Hyland and Benny Goodman play a clarinet duet in an undated photo. © Estate of Benny Goodman. Used by permission.

Wilber and Kenny Davern seemed to be a bit cruel but, hey, we were talking to the Attorney General and could not summarily overlook the prospect of squashed speeding tickets or anything similar that might come up. I said great, be there, and so he was, on the appointed day at the appointed hour. To everyone's surprise, he played and held his own in the very fast company we had booked. Many members of NJJS who were there that day and are still around may recall the fanfare that went with Bill's arrival that afternoon in one of the State's helicopters, him debarking with the aplomb of a seasoned commu-



Former NJJS president Joe Lang, left, presents an award to Bill Hyland prior to bandleader Alan Vaché's (center) Benny Goodman Centennial Tribute at Jazzfest at Drew University, June 2009. Photo by Tony Mottola.

ter at such affairs. I've always placed that entrance alongside Cleopatra's arrival inside a rolled-up carpet as an example of pure *savoir faire*. No doubt to it at all. Bill Hyland had *savoir faire* to burn.

Bill made lots of friends that day and we soon learned of his unusual association with

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## Leonieke Scheuble: 11-year-old Jersey Pianist Wins “Women in Jazz” Competition

Morris County’s Leonieke Scheuble is the winner of the recent International Women in Jazz Festival 2013 auditions held in Manhattan and is the recipient of this year’s “Youth In Action” award open to female jazz musicians under 18 years of age (Leonieke is only 11). She was featured at the International Women in Jazz Festival 2013 evening concert held on April 13th at St. Peter’s Church in NYC.

The young lady is a gifted pianist who has a rare talent for blues and jazz improvisation at an unusually young age.

Born to an engineer mother and a musician father in 2002, she was given a Dutch name after her parents lived in the Netherlands on assignment and developed an affection for Holland and the Dutch people. Her namesake is the Dutch pianist, Leonieke Vermeer.

Leonieke (phonetically pronounced “lay-o-nee-ka”) started to play piano sometime after being inspired by the film *Ray*, which is based on the life of Ray Charles. Without any prior musical training, she began to spend great lengths of time at the piano creating songs that were rhythmically interesting and compositionally balanced. This was at age 5 or 6.

At age 7, Leonieke recorded a handful of pieces including two of her own compositions. This was brought to the

attention of Steve Ash, a highly respected jazz pianist, who then agreed to take her on as a student. She has been with him ever since.



Leonieke Scheuble

Since beginning her studies with Mr. Ash, Leonieke has been receiving a great deal of attention for her playing. The first event came about after Mr. Ash and Katie Cosco thought that she should be taken to meet Barry Harris, a legend amongst jazz musicians who has received honorary doctorates and “living legacy” status at a ceremony held at the Kennedy Center in Washington, D.C.

Mr. Harris immediately recognized her talent and advised to “let her be free.”

The same advice came after Grammy-award winning jazz organist Joey DeFrancesco let her step on stage at Dizzy’s Club Coca-Cola at Jazz at Lincoln Center, and play his Hammond B3 organ.

In February 2012, Leonieke performed at a Jazz Liturgy in a band led by pianist John Girvin that included Tim Ries (saxophonist/keyboardist with the Rolling Stones) and Steve Turre, (trombonist with the *Saturday Night Live* band and recent first-place winner in the International *Downbeat* Polls). A year earlier Mr. Turre sat with Leonieke and generously gave of his time writing a piece for her to play (a piece that she recorded in December 2011).

In March 2012, Ken Drucker, manager of public programming at Jazz at Lincoln Center, and Bob Belden (former A&R of Blue Note Records) arranged for her to meet Herbie Hancock and present him with a CD that contains some of his compositions.

Bob Belden has since become a mentor for her and is guiding her through recordings.

Perhaps the most wonderful experience that Leonieke has had came this past summer after Dr. Lonnie Smith, one of the true legends of the Hammond B3 organ, met Leonieke. Upon viewing a YouTube clip of her playing, he asked if she would like to play the organ and arranged for a Hammond Organ to be delivered to Leonieke as a gift.

Besides the wonderful generosity of Dr. Lonnie Smith, many other outstanding musicians have been very kind to her including Joey DeFrancesco, Joel Perry and Bill Crow. She has been invited to play on some of the most prestigious jazz stages in New York City.

Leonieke has aspirations of performing as a professional Jazz musician and writing more of her own music. She continues her studies with Steve Ash. □

*Note: On June 7 bandleader Marty Eigen will feature Leonieke at The Watchung Arts Center with his Beacon Hill Jazz Band. This will be her second performance with the band.*

# Rosalind Grant

UPCOMING  
EVENTS

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

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## NJPAC Packs Upcoming Year with Jazz

By Sandy Ingham

Newark's NJPAC is the jazz capital of...New Jersey!

The downtown concert complex staked its claim as it unveiled a 2013-14 schedule with no fewer than 22 events, highlighted by the second annual weeklong James Moody Democracy of Jazz Festival coming November 4-10. Among the greats to perform over the next year are Jimmy Heath, Sergio Mendes, Joe Lovano, Dianne Reeves, Al Jarreau, George Duke, Paquito D'Rivera, Steve Turre, Esperanza Spalding, Mulgrew Miller, Bill Charlap, Jon Faddis, Freddy Cole...not to forget Kareem Abdul-Jabbar and Bernie Williams. And Amiri Baraka. More on those three later.

John Schreiber, the Performing Arts Center's president and CEO, whose career has been devoted in large part to producing and promoting jazz as America's own classical music, introduced the schedule at a star-studded party April 2. He also introduced NJPAC's new jazz adviser, the bandleader-bassist-educator Christian McBride, who will take charge of the Moody festival as well as a pair of genre-bending events.

Also on hand April 2 was Charlap, who will preside over three concerts in early 2014 devoted to great American composers — Ellington, Gershwin and Rodgers — with a Who's Who of singers and sidepersons. Charlap offered a brief preview, sitting at the Steinway to play a medley of favorite tunes.

Larry Rosen, Jazz Roots creator and a co-founder of GRP Records, was present to talk about two Moody Festival events he's curating: a special Jazz Meets Samba all-star concert, and the second annual Sarah Vaughan International Jazz Vocal Competition.

*continued on page 24*

*Sandy Ingham is Jersey Jazz's roving reporter.*



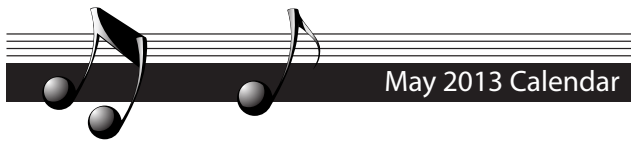
Bassist Christian McBride of Montclair tells the press what to expect at the second annual James Moody Democracy of Jazz Festival and the 2013-2014 jazz season at NJPAC. Photo by Mitchell Seidel.



Drummer Jared Silverstein, right, and tenor saxophonist Jack Ferguson listen as trumpeter Wallace Roney Jr. and bassist Alex Warshawsky get in some impromptu jamming while waiting for a group photo at the James Moody Democracy of Jazz press conference at the New Jersey Performing Arts Center in Newark, April 2013. Photo by Mitchell Seidel.

732.640.0001

NBJP.ORG



### May 2013 Calendar

Wednesday May 1  
7.30 - 10.00 pm  
**Nat Adderley Jr. Group.**  
Hyatt Regency New Brunswick, 2 Albany, St. No Cover

Thursday May 2, 7.30 - 10.30 pm  
**Vibraphonist Behn Gillece Quartet.**  
Makeda 338 George St. \$5 Cover.

Thursday May 9, 7.30 - 10.30 pm  
**Trombonist Michael Dease Quartet.**  
Makeda 338 George St. \$5 Cover.

Wednesday May 15, 7.30 - 10.00 pm  
**Organist Radam Schwartz with Vocalist Madam Pat Tandy**  
Hyatt Regency New Brunswick, 2 Albany, St.  
No Cover

Thursday May 16, 7.30 - 10.30 pm  
**Tenor Saxophonist Ralph Bowen Quartet.**  
Makeda 338 George St. \$5 Cover.

Thursday May 23, 7.30 - 10.30 pm  
**Trumpeter Phillip Harper Quartet.**  
Makeda 338 George St. \$5 Cover.

Sunday May 26, 3.00 - 5.00 pm  
**New Brunswick Jazz Project Band @**  
the 2nd Annual Old Bay Food & Music Fest.  
Old Bay Restaurant 61 Church St. Cover TBA.

# New Brunswick Jazz Project

Since 2010 the New Brunswick Jazz Project has presented great live jazz weekly. World-renowned jazz masters, acclaimed regional musicians and emerging jazz talent perform at New Brunswick Area venues every Tuesday and Thursday, and most Wednesdays.

Wednesday May 29  
7.30 - 10.00 pm  
**Vocalist Vanessa Perea Group**  
Hyatt Regency New Brunswick  
2 Albany, St. No Cover

Thursday May 30  
7.30 - 10.30 pm  
**Organist Jared Gold Quartet**  
Makeda 338 George St. \$5 Cover.

### Emerging Artist Series:

Tuesday May 7, 8.00 - 11.00 pm  
**Drummer Jon DiForie Band** Open Jam 9.30.  
Tumulty's 361 George St.  
\$4 Soda Charge-Under 21s.

Tuesday May 14, 8.00 - 11.00 pm  
**Flutist/Baritone Saxophonist Sam Tobias Band**  
Open Jam 9.30. Tumulty's 361 George St.  
\$4 Soda Charge-Under 21s.

Tuesday May 21, 8.00 - 11.00 pm  
**Drummer Gusten Ruldoph Band.**  
Jam session at 9.30 Tumulty's 361 George St.  
\$4 Soda Charge-Under 21s.

Tuesday May 28, 8.00 - 11.00 pm  
**Trumpeter Suzan Veneman Band**  
Jam session at 9.30 Tumulty's 361 George St.  
\$4 Soda Charge-Under 21s.

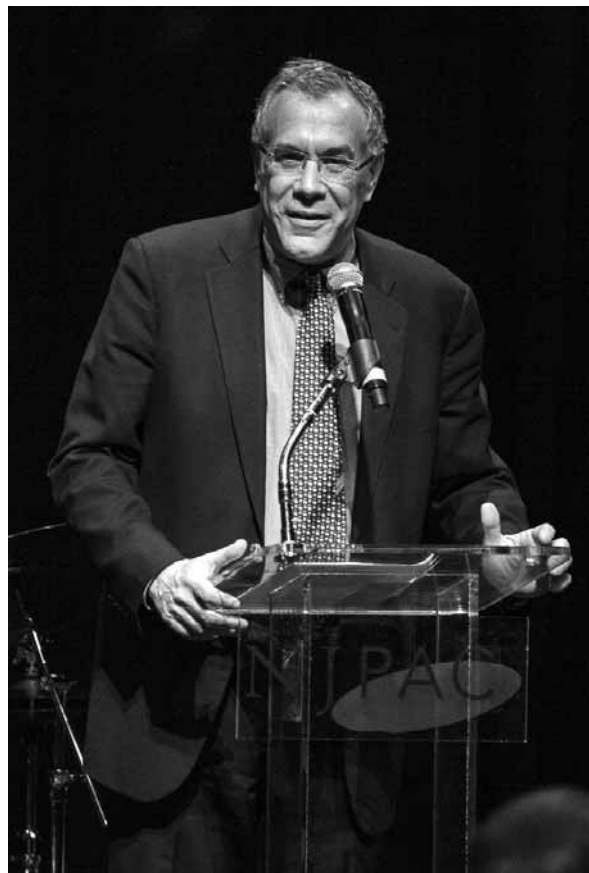
Schedule subject to change. Check [www.nbjp.org](http://www.nbjp.org) for current information

New Brunswick Jazz Project [www.nbjp.org](http://www.nbjp.org) 732.640.0001





Pianist Bill Charlap treats the press to a preview of his program with a solo medley at the New Jersey Performing Arts Center in Newark. Photo by Mitchell Seidel.



NJPAC President and CEO John Schreiber. Photo by Tony Graves.

## NJPAC MOODY FESTIVAL

*continued from page 22*

He showed a video of highlights from the first contest, won by fast-rising Cyrille Aimee.

Back for a second year are the Sunday jazz brunches at NICO, NJPAC's restaurant, coordinated by Dorthaan Kirk. She's an executive at WBGO, the Newark-based jazz station and also books monthly jazz concerts at Newark's Bethany Baptist Church. Both church and station are partners in the festival.

Schreiber thanked principal sponsors TD Bank and the Prudential Foundation. He noted that New Jersey — where Moody, the late saxophonist, occasional singer and beloved figure grew up and where the equally beloved singer "Sassy" Sarah Vaughan was born and raised — continues as home to hundreds of renowned musicians, many of whom will take part in NJPAC's season. He also thanked the eight young men — ages 10 and up — from Montclair's Jazz House Kids program who played before and after the speeches and demonstrated that the talent continues to sprout in the Garden State.

"It's going to be a festival all year long," Schreiber promised. Here's the proof:

### 2013 Events

- Nov. 2, 6:30 and 8:30 PM: Tony DeSare, singer-songwriter, mixing originals, standards and contemporary pop.
- Nov. 4, 7 PM: Jimmy Heath Quartet opens the Moody festival in a free concert at Bethany Baptist Church.
- Nov. 5, 7 PM: 50th anniversary celebration of poet Amira Baraka's "Blues People" at Newark Museum. Free.
- Nov. 6: "Champions of Jazz" gala honoring the Thelonious Monk Institute, performers and other details TBA.
- Nov. 7, 7:30 PM: Vanguard Jazz Orchestra with Barry Harris, Christian McBride and the Anat Cohen Quartet in a concert honoring Lorraine Gordon and her legendary Village Vanguard jazz club.
- Nov. 8, 8 PM: Jazz Meets Samba with Sergio Mendes, Eliane Elias, Lee Ritenour, Airo and Joe Lovano.
- Nov. 9, noon to 6 PM: NJPAC Center for Arts Education "KidzSwing" program for "kids of all ages" to learn about the music at workshops, master classes and performances by Jazz House

Kids' big band and NJPAC's Jazz for Teens ensembles. all free.

- Nov. 9, 2 PM: Vince Giordano and the Nighthawks celebrate Ellington's music, plus rare films and a panel discussion on his legacy.
- Nov. 9, 8 PM: "Sing, Swing, Sing" concert with Dianne Reeves, Al Jarreau, Jeffrey Osborne, George Duke, Christian McBride Big Band with Melissa Walker, plus Cyrille Aimee.
- Nov. 10, 11 AM and 1 PM: Paquito D'Rivera brunch concerts.
- Nov. 10, 3 PM: Sarah Vaughan International Jazz Vocal Competition finals and awards, with guest judges Al Jarreau, Janice Siegel, Larry Rosen.
- Dec. 15, 11 AM. and 1 PM: Cecil Brooks III band, brunch concerts.

**2014 Events**

- Jan. 19, 11 AM and 1 PM: Steve Turre Quartet, brunch concerts.
- Jan. 25, 8 PM: "Jazz and Beyond" with Geri Allen, Terri Lynn Carrington and Esperanza Spalding, plus The Philadelphia Experiment with McBride, rapper Questlove and Uri Caine



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**SANDY SASSO**

**May 4**  
**Sandy's Quartet**  
**at The Mill in**  
**Spring Lake Heights**

8-11. No cover.

**Rio Clemente** *piano*  
**Desi Norman** *vibes*  
**Mike Carino** *bass*

**www.sandysasso.com**  
 for details



**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)**





## Another Great Day

By Schaeen Fox

The National Jazz Museum in Harlem, at 104 E. 126th Street, is a well-known treasure for jazz fans. Just a brief stroll away, however, is building 17E 126th Street — the unmarked brownstone that is the background for Art Kane's world-famous photograph Harlem 1958. Over the years that house has served as the location of many other group photographs; perhaps that of former president Bill Clinton and his new Harlem neighbors being the second most famous. In 2008, the site hosted another gathering of great musical talents. This one celebrated the segment of jazz artists that was almost completely ignored the first time — women in jazz.

The idea to photograph this new gathering of musicians belonged to Director/Producer Judy Chaikin. While having lunch with drummer/band leader Sherrie Maricle she said she wanted a new version of the photo for her documentary *The Girls in the Band*, a fascinating peek at the story of women musicians' struggle to play the music they loved. This photo would be a reversal of the original with only three men included. Sherrie agreed enthusiastically and the two set to work. They wanted men who had substantial records of being fair to women musicians. Unfortunately, they did not have a long list to work from. They soon agreed it should be Dr. Billy Taylor, Bob Cranshaw and Stanley Kay. "They picked the right guys," said bassist Nicki Parrott. "I could not think of more vocal champions for women in jazz... They were in positions where they could be helpful and were, all the time."

Getting the proper permission proved simple as city officials were very cooperative. With a sense of history and drama, Judy's producer, Nancy Kisson, planned the new version for August 12, exactly 50 years after the original. Auspiciously, the day was a Tuesday as it had been in 1958. Learning from Art Kane's important misstep, however, she pushed back the selected hour. The original gathering took place at 10:00 AM, which some musicians found to be far



Harlem 2008, 17E 126th Street. For full caption information visit [www.thegirlsintheband.com](http://www.thegirlsintheband.com).  
Photo by Shaun Mader.

too early to climb out of bed. This time the hour was set at 4:00 PM with the site to be cleared and cordoned off by the police. The lady that currently owns the brownstone, Noela Cotto, was delighted to help. She bought the then-abandoned building some years before and knew its history. "I'd like to have a plaque in front of the house, but I don't have that kind of money." While her funds are limited she has slowly restored the property, and made sure her new doors matched those in the great photo. She also agreed to find local children to sit on the curb as in the original.

About 90 invitations were sent to women living all over the country, but all were told they would have to pay their own way to the shoot. The opportunity was so attractive; however, that few did not attend. Although they are West Coast musicians, Ann Patterson, the saxophone-playing leader of the California-based big band Maiden Voyage, and bassist Jennifer Leitham both felt so honored to be invited that they cashed in airline miles and flew east. That day, Jennifer drove past the Apollo Theater

on the way and felt a shiver as she approached the site. She felt that she was almost stepping back in time. Ann had a different feeling: She had planned to fly into New York early the day before, but when she and her boyfriend reached their flight gate they were told the plane was delayed for two hours. They went to the airport coffee shop for an hour and returned to find that their flight had departed. They reached the city very late and she went up to Harlem the next day exhausted and thinking, "Oh, my God, I'm going to have bags under my eyes in this picture."

The Art Kane photo was well known to all the musicians. Copies were even displayed in the childhood homes of Israeli Anat Cohen and the Australian sisters Nicki and Lisa Parrott. When Nicki was invited to take part in the new photograph she felt especially lucky as the date was right between some of her European tours. Both she and Lisa looked forward to the date as a chance to see Geri Allen. Years before while on an Australian tour the renowned pianist had encouraged them to consider leaving



their home country for the New York jazz scene and they especially wanted to thank her.

Nancy had arranged for everyone to meet in a nearby church several hours before the time for the photo. When she and Judy arrived, they noted the day's glaring sunlight — not the best condition for photography. Inside the church, snacks, drinks and water waited as the musicians gathered, but emotions were so high that hardly anyone touched any of it. People were anxious to take advantage of the rare opportunity to reconnect with old friends, meet new talents and honor living legends that they arrived as early as they could. Many of the women said that it was like an emotional homecoming. They hugged, talked, cried and snapped photos as a few hours flew by in a few moments. To Sherrie, "it was a gigantic party."

The number of players well known to the public that assembled that day was impressive and too long to completely list here. In addition to those already mentioned; there was Joanne Brackeen, Toshiko Akiyoshi, Renee Rosnes and Marian McPartland as well as several who had played in the pioneering International Sweethearts of Rhythm during the 1940s. Crowds gathered around many of the seniors, but Marion was especially sought-after. She was not only in the original photo; she was also beloved for her tireless efforts on behalf of women musicians as well as her extraordinary talent. Sherrie Maricle probably spoke for all the musicians when she described McPartland as "a goddess and a legend." When Anat Cohen had appeared on *Piano Jazz*, Marion told her that she "was actually still able to fit in the original dress she had worn in the photo." Time, however,

had made travel a real problem for the icon and when Judy had asked her to attend, she first declined. Judy replied, "We will send a car for you. You will be brought directly to the site and everybody will want to see you," so Marian agreed.

Saxophonist Roz Cron paid her dues as a member of the Sweethearts but eventually had to stop playing. "I've had the feeling of discrimination for a long time." She made the cross country trip and remembers the time in New York as a lot of fun because she was able to reconnect with old friends and see landmarks like the Apollo where she had played three times. While she has a copy of the famous photo at home in California, she said, "I never thought I'd see one with women musicians on the very same spot... Art Kane brought together the male musicians without giving a thought that women were musicians, too. That rankled

*continued on page 28*



**ACCLAIMED DOCUMENTARY  
THE GIRLS IN THE BAND  
COMING TO LINCOLN CENTER IN MAY**

*"A vivid experience...I sat there watching and just wiping tears away...tears of joy."*

— **Herbie Hancock**

**T**he *Girls in the Band* is a documentary about women jazz and big band instrumentalists that chronicles their inspired journeys and struggles for recognition from the late 1920s to the present day. The film will be screening for one week beginning May 10 at the Elinor Bunin Munroe Film Center at Lincoln Center. Written and directed by Judy Chaikin and executive produced by Michael Greene, who are also the film's producers, *The Girls in the Band* is being hailed as a "real crowd-pleaser" by *Variety* and "extraordinary" by *The Hollywood Reporter*.

The film won the Audience Choice Awards at the Palm Springs Film Festival, the Victoria Film Festival and the Omaha Film Festival as well as the Best Music Documentary Award at DocUtah Film Festival. The film has also screened at many other festivals including the Atlanta Film Festival, the Dubai International Film Festival, the Cleveland International Film Festival and the Washington D.C.

International Film Festival. *Screen Daily* International declared *The Girls in the Band*

to be "a fascinating, moving and wonderfully tuneful documentary." Please see below for complete schedule, more info on the film can be found at: [www.thegirlsintheband.com](http://www.thegirlsintheband.com).

Combining archival footage and interviews with musicians including drummer Viola Smith, saxophonists Roz Cron, bassist Carline Ray and trumpeter Clara Bryant, Chaikin explores how even in the face of extreme prejudice, sexism and racism these women helped shape the history of American music and bravely challenged the racial barriers that prevented white and black musicians from working together. The film also reveals how female jazz musicians of today, including Maria Schneider, Anat Cohen, Sherrie Maricle and Esperanza Spalding, are continuing to build upon the talent and courage of their predecessors.



## ANOTHER GREAT DAY

*continued from page 27*

most of us, especially those of us who had been around a long time.” Although Roz had given up playing decades before, saxophonist Virginia Mayhew and others were thrilled to meet her because, as Virginia noted, her sacrifices had “paved the way for the current generation.”

Bob Cranshaw missed being in the original shot because he was on the road with Carmen McRae and he was pleasantly surprised to be asked to be in the new one. When he arrived, the ladies flocked to him and he said he “...got a chance to talk to everybody that was there. Some I knew, a lot of them I had never met. We had a good time. Any time that many musicians are together is great. They are moments we enjoy because we don’t get a chance to see each other that often. I would have taken off or done whatever I had to do to be there because it was just such an honor. Those ladies are just so talented.”

Two saxophonists had different experiences. Tia Fuller was home from her first year working with Beyonce. For her it was an empowering experience to see women from the different generations coming together. She was excited to “be part of creating new history” and catching up with “a lot of women I hadn’t seen since I moved out to New Jersey,” seven or eight years before. One of those was Tanya Darby, so in the photo Tia is standing with her arm on her friend’s shoulder. She is the only one in that relaxed pose. Sharel Cassity was perhaps the only musician squeezing the photo shoot in between two gigs that day. Also, she had learned about it at the last minute. “I didn’t know that the shoot was

going to be a recreation of A Great Day in Harlem. I do remember rushing there afraid I was going to be late. I didn’t realize that so many of my heroes, like Geri Allen, Marian McPartland and Dr. Billy Taylor were going to be there. I felt I didn’t dress up like I would have wanted to, but it was fun to see everyone.”

On the day of the photo shoot, someone gave saxophonist Claire Daly tickets to see the Anita O’Day documentary [*The Life of a*

‘God’s silk’ softened everything.” Nicki was impressed with how well Judy had organized everything. The efficient and fascinated police kept passersby at a distance. “They didn’t know what we were doing, but they knew it was some kind of happening, and the looks on their faces was really fun.”

At the site, photographer Shaun Mader waited on the stoop across the street while Noela Cotto waited with the neighborhood

kids. This time, rather than having only boys to take part, she had assembled both sexes. Two of the musicians, pianist Tomoko Ohno and trumpeter Liesl Whitaker, also brought their sons to be part of history. In the photo, they are the last boys on the right. Like many others, Ann Patterson was amused because, “the two boys on the left had left quite a bit of space between them and the girl. Somebody asked them to move in, so they did and a couple minutes later they were back out again. Two or three times they had to be asked to move in next to the girl. We were all just going, ‘Well, some things just never



Piano jazz’s Grand Dame Marian McPartland is applauded as she arrives to participate in the Harlem 2008 photo project. Photo by Ann Patterson.

*Jazz Singer*] so she called a friend and said, “Whatever you are doing just blow it off. Let’s go see this documentary and then go to this photo shoot of all these woman jazz musicians.” The friend worked at National Public Radio and brought audio equipment to document the whole thing. The church gathering “...was really fun. Then we rallied and walked to where the picture would be taken. It was like herding cats. Everybody was gabbing and hanging out. I don’t know how they got us on the steps.”

For Judy Chaikin, the walk was perfectly magical. As the happy crowd ambled toward the steps, “this cloud came over [the harsh sunlight.] Like we say in the movie business,

change.” Noela, meanwhile, had gone inside and can be seen looking out her window in the photo.

“The hardest thing was to get everybody to just stand and be quiet,” Anat Cohen remembered. “Everybody wanted to be funny and catch up. It was hard not to be laughing.” Helen Sung said, “Most of us just found a spot — except for the kids in the front and the living legends.” Sherrie, though, did ask to have Count Basie’s spot at the curb because, she said, “I love Basie.” As everyone settled into place, a car brought Marian McPartland from the church right up to the stoop. Ann Patterson said, “She got out and this spontaneous applause broke

out from all of us. It wasn't like one person started it, everybody started immediately and we kept applauding the whole time until she was seated in her place for the photo." Sherrie remembers that moment as so special that "...we all had goose bumps and were crying." To Roz Cron, "Marian was like a movie star ready to walk the red carpet. She was very, very happy and just enjoying the moment as we all were."

Next, Judy said, "I wanted to get some animated shots and I figured the best way was to get everybody singing. I asked Billy to kick it off and 'A Train' seemed like the natural song. He got up and did it really eagerly. It was fantastic." Photographer Shaun Mader did his work and then it was over. Some of the musicians gathered for smaller group shots, some went to local spots to continue catching up while the rest went on their way — but all knew they had been part of something historic. Then it started to rain.

Looking back, Geri Allen remembered "the warm embrace of that day by all of the musicians there. The photo shoot was the first time I had been out socially on the scene for some time, and I still remember how grateful I was that this was the door through which I entered." Anat Cohen said that she did not feel that the photo was of "a bunch of women, we were a bunch of musicians and it was great." Nicki Parrott reflected that "Women in jazz, particularly in New York, are a good and strong community. I'm proud to be part of that. There are a lot of women I admire in it. They have strong voices and stick up for what they believe in. They juggle families and music and everything. I look up to them very much."

So should we all. ■

*The documentary will have its New York premiere on May 10 at Lincoln Center's Walter Reade Theater and then run for one week at the Francesca Beale Theater, 144 West 65th St., NYC.*

## NJJS Presents Cynthia Sayer at Shanghai Jazz on May 19

Our May 19 jazz social at Shanghai Jazz in Madison features Cynthia Sayer, who is regarded as one of the top 4-string banjoists in the world today. A member of Woody Allen's jazz band for over 10 years, Cynthia's solo career has taken her well beyond these New Orleans roots to become an acclaimed bandleader and guest artist. She is also a respected vocalist. Her eclectic repertoire ranges from swing and hot jazz to tango, western, classical, and more. She also will be selling and signing copies of her brand new CD, *Joyride*, at the event.

Cynthia has worked with a variety of leading jazz and popular artists such as Dick Hyman, Wynton Marsalis, Marian McPartland, Bill Cosby, Warren Vaché, Les Paul, Wycliffe Gordon, Marvin Hamlisch, Bucky Pizzarelli, Scott Robinson, and many others. She has also played with some top bluegrass/roots/country artists, including Tony Trischka, Bill Keith, Odetta, Eric Weissberg, Mike Marshall, and John McEuen (Nitty Gritty Dirt Band).

Cynthia's extensive career includes performances in New York City's Carnegie Hall and Lincoln Center, playing the White House, appearing with The New York Philharmonic, feature film and TV soundtracks, TV commercials, radio jingles, and numerous national TV and radio show appearances in the USA and abroad. She plays at many music festivals in North America, Europe, Asia, and Australia.

Cynthia has accumulated numerous awards and honors, including induction into the National Banjo Hall of Fame. Her CD release, *Attractions*, which includes legendary jazz guitarist Bucky Pizzarelli, received two 2009 award nominations. She was also a subject of a PBS documentary about the banjo aired in 2011. For more information, please visit [www.cynthiasayer.com](http://www.cynthiasayer.com).

**Please note that we're starting early just this time, with the social running from 1 to 3:30 PM and the music beginning at 1:30 PM.** ■



Banjoist Cynthia Sayer. Photo by Gary Spector.



## Norway's Mean Ensemble Pays Tribute to Raymond Scott

By Lynn Redmile

*Don't Beat Your Wife (Every Night)* is a dubiously-titled, attention-getting name for a show performed by The Mean Ensemble from Norway, and with the subtitle of *A Tribute to Raymond Scott (and the perfect world of commercials)*, it was certainly a harbinger of things to come. During a brief introduction in the Rose Nagelberg Theater at the Baruch Performing Arts Center, Manhattan on March 12, 2013 by Jeff E. Winner, operator of the Raymond Scott Archives, and Raymond's son Stan Warnow, the audience was asked how many were familiar with the work of Raymond Scott. When only a few responded, it seemed natural to wonder what attracted so many to attend! But wasn't it curiosity that caused Scott himself to compose as he did, inventing instruments and innovating recording techniques to create the sounds he imagined?

The Mean Ensemble acted and dramatized the sounds their instruments were making, smoked cigarettes, dressed the part and



The Mean Ensemble in performance at the Baruch Performing Arts Center, Manhattan on March 12, 2013.

Photo by Lynn Redmile.

### Remembering a "Dream Job"

"Raymond Scott, an innovative composer and pianist, came to CBS to form a 'Dream Jazz Group' for the network. It was a dream to me to be chosen by him to join the group. Listen to this lineup: Billy Butterfield, Ben Webster, Charley Shavers, Hank D'Amico, Cozy Cole, Toots Mondello, Paul Ricci, Lou McGarrity, my old friend from the George Hall days, Johnny Guarneri, and so many others, that if I could remember them all it would make a super Who's Who list of the greatest names in jazz at the time.

The band played a daily half-hour show on the CBS network. The singer on the show was Frank Sinatra. Frank had just left the Dorsey band and was starting his climb to stardom. He didn't stay on the show very long. CBS gave him his first commercial radio half-hour show once a week. I even remember his first sponsor: 'Vimms Vitamins!'

— *Guitarist Tony Mottola*  
*My Life, unpublished memoir, 1991*

even wore Buddy Holly-style spectacle frames (without the lenses) as though in a 1960s television studio — and with deep passion and precision, these Norwegians paid tribute to this prolific and maverick American composer and inventor. For comedic effect, and to reemphasize the time warp, the Mean Ensemble interspersed Scott's compositions with classic vintage commercials for products like Wrigleys, County Fair, Hostess Twinkies, Good Air, Light Works and Society National, all in subdued blue-grey light to simulate black and white film footage.

A band of highly skilled musicians, The Mean Ensemble jazz nonet is led by Harvard Lund (bass clarinet), with Oivind Nussle (violin), Johannes Skyberg (viola), Hans-Urban Andersson (cello/baritone sax), Hakan Henriksen (double bass), Arnfinn Bergrabb (percussion), Are Simonsen (electronium and guitar), Lasse Rossing (trumpet) and Ole Kristoffersen (clarinet). They fully embraced the challenge of recreating Scott's world — *Don't Beat Your Wife (every night)*, written and directed by Anders Alterskjaer Whist, and produced by Vibeke Forshaug and Musikk I Nordland, premiered in Norway in 2011 and the group gave their first USA performance in the Baruch Performing Arts Center, New York in March this year.

Scott created his pieces by ear — composing by humming phrases to his sidemen, and demonstrating riffs and rhythms. He allowed creative innovation while the piece was being developed, but once complete, he required strict adherence to the piece, with no

improvisation. He also demanded that his complex orchestral arrangements were memorized — and the Mean Ensemble did just that, playing without sheet music, apparently the only band to do this with the music since Scott’s own 1930s Quintette. Scott called his music style “descriptive jazz,” and the band brought every dimension of *New Year’s Eve in a Haunted House*, *Dinner Music for a Pack of Hungry Cannibals*, *In an 18th Century Drawing Room*, *War Dance for Indians* and others vividly to life, reproducing the compositions note-perfectly and physically demonstrating the scenes they thought Scott envisaged when he titled the pieces. Music director and bandleader Harvard Lund even reenacted Scott’s penchant for rigidly controlling the band’s repertoire and style.

No show honoring Scott would be complete without using his own creation, the Electronium, which Scott invented in 1949, operated in this show by Are Simonsen. It generates original music by means of random sequences of rhythms, timbres and tones. It isn’t a synthesizer as it has no keyboard but it undeniably paved the way for electronic compositions of the future.

Raymond Scott was a ground-breaker, leading the first racially-integrated radio band in 1942 when he was appointed music director for CBS (see sidebar). His musical creativity was sometimes negatively judged — his more popular works were often disdained as novelty music, and he alienated many jazz purists and critics with his lack of improvisation allowed during the performance of his pieces. Serious musical authorities dismissed his practice of adapting classical motifs in his pieces as “trivializing the classics” but none of this negativity was reflected by the Mean Ensemble’s audience who chuckled through the works, and loudly applauded at the end of each piece. At the conclusion of the show, more than one person could be heard asking when next show was, and expressing extreme disappointment when they discovered the group was returning to Norway the next day. Clearly, when next they visit, this is a band and show not to be missed. **J**

## A New House for JHK



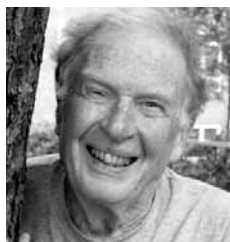
Joining ribbon cutting ceremonies are (l-r): Montclair Councilor Renee Baskerville, Montclair Deputy Mayor Robert Russo, JHK president/founder Melissa Walker, JHK board chairman Fred Smagorinsky (partially hidden), Mayor Robert Jackson, producer Tommy LiPuma, JHK artistic chair Christian McBride, Congressman Donald Payne, Jr., Councilor William Hurlock, Assemblyman Thomas Giblin (partially hidden) and Essex County Freeholder Brendan Gill. Photo by Richard Conde.

**J**azz House Kids moved to a brand new 4,000 square foot facility of studios and offices in the heart of Montclair, New Jersey’s arts and music district at 347 Bloomfield Avenue. The new Jazz House provides year-round instruction for students of all ages and levels from more than 10 counties and 30 school districts across New Jersey. The organization also provides instruments and scholarship support for more than 30 percent of its student body.

More than 100 government officials, educators, musicians, supporters, students, friends and family came out to celebrate the official ribbon cutting on Friday, March 1. Montclair Mayor Robert Jackson officially cut the ribbon, with local dignitaries looking on. Attendees included JHK artistic chair Christian McBride, music producer Tommy LiPuma, jazz trumpeter Dominick Farinacci, Congressman Donald Payne, Jr., Assemblyman Thomas Giblin, State Senator Nia Gill, Essex County Freeholder Brendan Gill and representatives from the Montclair Township Council.

Mayor Jackson remarked that Jazz House Kids is leading the way for an arts/jazz hub not only for Montclair but the entire region. “I think the revival here says that we are on our way to making Montclair an even better arts mecca for the entire state of New Jersey,” he said.

For Melissa Walker, president and founder of Jazz House Kids and professional jazz vocalist, her dream of a Jazz House is finally a reality. What started as a straightforward idea — to open the window for students to understand, appreciate and apply jazz and its rich cultural and international legacy — has become a rich gathering place of musical talent and shared promise. Over the past decade, Jazz House Kids has become a highly regarded New Jersey arts education and performance organization, fostering a strong community of award-winning students, dedicated teachers and first-rate professional musicians. **J**



## Noteworthy

**Fradley Garner** International Editor *Jersey Jazz*

### EXPLAINING JAZZ TO NON-JAZZ LOVERS...HARLEM JAZZ FESTIVAL BECKONS ACROSS THE HUDSON...WORLD'S BIGGEST JAZZ MURAL (?) RESTORED... 2013 BEN WEBSTER PRIZE TO DANISH PIANIST

**HOW TO EXPLAIN JAZZ** to the non-jazz lover? That was top topic at press time on the global blog, Jazz Friends. "It seems I'm always having this conversation with people," writes youthful **Alan**. "I mention that I enjoy jazz music and they always respond with 'Oh, I hate jazz' or 'I don't understand it' or 'It just sounds like a bunch of random notes with no melody,' and so on. I usually tell them they're not listening. That there IS a melody if only they would listen." Suggests Alan: "Try to focus on one instrument and follow it through the entire song. Or just let the music wash over you." First to comment was **Gloria Miglionico Krolak**. Gloria asks if they like any other kind of music. Such as rock. "If they say yes (most do), I ask them what kind they like. Folk rock, heavy metal, grunge, etc." Most name a favorite. She explains how jazz is the same. There's Dixieland, swing, Latin, bebop, other styles." **Gene Akimov** agreed, adding: "I could not understand bee-bop (sic) when I was 17 — it sounded like a bunch of random notes. Now I love and understand all jazz there is and can't live a day without playing an improv over some jazz standards. So you can suggest listening to some classics that have very beautiful themes. My favorites are "Moon River," "Days of Wine and Roses," any jazz tune from old movies."

*Jersey Jazz* readers are welcome to join the conversation. Google Jazz Friends-Linkedin and log in.

**A \$10 TICKET ADMITS** you to daily events at the third annual Harlem Jazz Shrines Festival, May 6–11. Sponsored by the Apollo Theater, Harlem Stage and Jazzmobile, this Harlem-wide celebration showcases new and established artists at iconic venues like the Apollo and Showman's (Minton's Playhouse could not be reopened in time), with panel discussions and showing of a documentary film on the Cotton Club at Columbia University University. Sponsors present their own events. Jazzmobile's include the **Cab Calloway Orchestra**, May 9, 8:00 PM, at the Alhambra Ballroom, one of this year's shrines. Also, the Minton's Playhouse Legends & New Titans of the Bandstand with **Jimmy Heath, Paul West, Junior Mance, Rashaan Carter, Christian Sands**, at Ginny's Supper Club, downstairs from the Red Rooster. A walking tour may be offered. Check the program at [www.harlemjazzshrines.org](http://www.harlemjazzshrines.org).

**HOLLYWOOD'S JAZZ MURAL**, bordering the parking lot on the south wall of Capitol Records, has been transferred to a mosaic of tiles and restored in situ. The 88-foot-long by 22-foot-high mural has been a popular showpiece since 1990, seen in movies, TV shows and commercials, and videos. A smiling **Nat (King) Cole** fronts an array of head-and-shoulders portraits of **Duke Ellington,**

**Billie Holiday, Dizzy Gillespie, Ella Fitzgerald, Charlie Parker, Miles Davis, Chet Baker, Shelly Manne, Gerry Mulligan and Tito Puente.** Ferocious sun exposure over the years had destroyed the giant work's surface. Meanwhile, artist **Richard Wyatt Jr.** had started painting other murals on glazed ceramic tiles. "It's more permanent that way," he says. Each of the 2,288 tiles took two days to fire in the kiln. A computer graphic designer scaled Wyatt's original designs and photos and transferred them onto a grid, assuring that each tile would be correctly proportioned and contain all needed information. Two former students did the transfer and a professional crew mounted the tiles. After more than a year, the original luster of "Jazz in Hollywood, 1945–1972" was restored. "**Maria Cole**, Nat's widow, loved the study when she saw it but asked that I paint his favorite tie

into it," Wyatt was quoted in *DownBeat*. "No problem! It's great to be able to touch that kind of history."

**THE BEN WEBSTER PRIZE** for 2013 was awarded to the Danish pianist **Jacob Christoffersen** at a concert this spring in Copenhagen's Jazzklub Montmartre. The 25,000 kroner (\$4,300) prize has been tendered since 1976 by the Ben Webster Foundation in Denmark. **Palle Mikkelborg**, a foremost Scndinavian trumpeter, was given an honorary prize of 10,000 kroner (\$1,719). Born in Kansas City, the iconic tenor saxophonist **Ben Webster** (1909–1973) lived in and worked out of Copenhagen for the last eight years of his life. He died on tour in Holland and is buried within walking distance of **Hans Christian Andersen's** and **Søren Kierkegaard's** graves in the city's Assistens Cemetery. "Jacob always delivers," said foundation chairman **Henrik Wolsgaard-Iversen**, "whether he's leading the band or accompanying [singer] **Signe Eeg**, or the countless international stars he's played with over the years." The pianist's latest trio release, *JC3*, garnered enthusiastic reviews. **JD**



**TAKE THE A TRAIN** : Thelonious Monk, Howard McGhee, Roy Eldridge, and Teddy Hill, pose at Minton's Playhouse, NYC, c. September 1947. Photo by William Gottlieb.

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



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

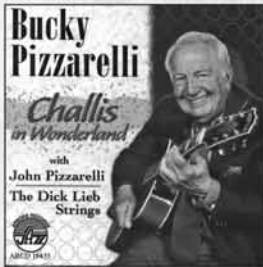
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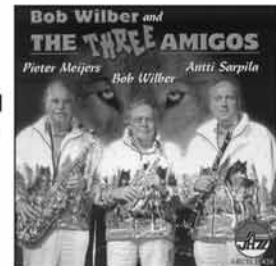
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**Bob Wilber and The Three Amigos**  
Jazz legend Bob Wilber leads the Three Amigos with Pieter Meijers and Antti Sarpilla; an all-star combo on clarinet, soprano and tenor sax, named after first performing on a Jazzdagen cruise to the Mexican Riviera.  
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## "Double Header" in South Orange

By Schaen Fox

The South Orange Performing Arts Center recently hosted two great jazz events. On Saturday, March 16 it was the Frank Wess Quartet followed on Tuesday, March 19 by The New York Voices. I know double headers are not separated by days, but they were "close enough for jazz" and both groups "knocked one out of the park."

In addition to Mr. Wess, the quartet consisted of Michael Weiss on piano, Noriko Ueda on bass and Winard Harper on drums. There were, however, two additional musicians, Gregory Gisbert on trumpet and Iyla Lushtak on guitar — making it a six musician "quartet." The gig began when John Lee introduced the 91-year-old legend as "a true giant of our music." Mr. Wess slowly emerged, stabilized by his walker, and made his way to the center stage where three stacked, padded



THE NEW YORK VOICES: Darmon Meader, Lauren Kinhan, Peter Eldridge and Kim Nazarian posing at SOPAC on March 19. Photo by Vicki Fox.

chairs awaited him. As he sat, I wondered how many of the younger audience members were thinking, "Get the Geritol."

I expected most of the program to be standards, but it was not; nor did the star coast while others covered for him. Frank and Gregory Gisbert did the entire show without any sheet music. Originals or standards, they knew the arrangements and often played beautifully in sync. Frank

performed two standards almost entirely as solos, *Never Let Me Go* and *Easy Living*. During the latter, one woman in back of us softly said, "He still has it." Age may have weakened his body, but the music was still there and handled by a great artist.

Throughout the performance Noriko Ueda and Winard Harper provided a rock solid musical foundation. Noriko, a longtime member of the DIVA big band, DIVA Trio and Five Play, had numerous opportunities to show her considerable chops. Strangely, for most of the night Winard seemed destined to only propel his bandmates rather than solo. In the second set, however, the band did *Backfire*, a number he had recorded with Mr. Wess in 2009. Winard took off on a long, glorious solo that even got Frank Wess to swivel around to watch. It was well worth the wait. Another number they played from the same CD was *You Made the Right Move*. When Frank announced it, the saxophonist added, "when you came here tonight." I think everyone in the audience agreed.

■ The following Tuesday saw the New York Voices on the SOPAC stage for the first time. The famed vocal group consists of New Jersey's own Darmon Meader, the group's principal arranger, Kim Nazarian, Lauren Kinhan and Peter Eldridge. They are celebrating their 25th anniversary this year and showing that their technical prowess has only improved over time. Backed by Alex Brown on piano, Paul Nowinski on bass and Marcello Pellitteri on drums, the four presented a polished program of both old classics such as *Jackie*, *Stolen Moments*, and *The World Keeps You Waiting*; as well as newer songs, among them *Cold*, *Answered*



Frank Wess and Winard Harper on stage at SOPAC on March 15. Photo by Vicki Fox.

*Prayers*, and *Reminiscing in Tempo*. They are revisiting some of their classic material, because they have a new CD out that includes several of these with brand new arrangements. It is their first live recording since the 1996 CD with the Count Basie Orchestra. This one is with the WDR Big Band of Cologne, Germany.

If, somehow, you are unfamiliar with the Voices but like vocal jazz, treat yourself to their music. Their vocalese is impeccable. Scat singing is always an important part of their performances, and they all do it so well. The only "problem" with them is as one is singing out in front; the tight complicated harmonies the others offer is such interesting background that I don't know where to focus. They blend their voices so seamlessly that it reminds me of the Parthenon in Athens. There the ancient masons so carefully carved, polished and fitted together some blocks of marble that they appear to be one stone.

After the gig, the four Voices made their way to the lobby where a large number of people waited. They chatted, signed autographs and posed for pictures. When Kim realized, however, that one fan waiting was the legendary Slide Hampton, she hurriedly gathered the others and they converged around him. Later when I spoke to him Slide marveled at the quality of their show. In evaluating their technical prowess he said, "You have to be together 25 years to be able to do what they do." □



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## Other Views

By Joe Lang

Past NJJS President

No intro, just some discs for you to consider.

■ The relationship between **PHIL WOODS** and the **DEPAUL UNIVERSITY JAZZ ENSEMBLE** has resulted in four terrific albums, the latest being **Right to Swing (Jazzed Media – 1061)**. This outing contains a recent reworking of the Woods five-movement piece "Rights of Swing," originally recorded in 1961 with an octet, for a nonet, *The Phil Woods Ensemble at DePaul University*. It is an ambitious work that explores several moods and tempi, giving the outstanding DePaul students ample space to establish their solo credentials, while Woods stands out as the primary solo voice, still a master improviser. The balance of the album is played by Woods with the big band, the DePaul University Jazz Ensemble, exploring five other examples of Woods compositional genius. This is challenging music played with aplomb by an impressive student ensemble led by Bob Lark, an outstanding jazz educator. With musicians like these coming into the jazz world, the music is in good hands for the coming years. ([www.JazzedMedia.com](http://www.JazzedMedia.com))

■ Put three great musicians into a studio, ask them to play a program of Hoagy Carmichael songs, and the resulting pleasures are the kind that you find on **I Walk with Music: The Hoagy Carmichael Songbook** by **ROSSANO SPORTIELLO, HARRY ALLEN** and **JOEL FORBES**. This is one album of Carmichael songs where you will not hear "Star Dust," but with marvelous interpretations of "Moon Country," "In the Cool, Cool, Cool of the Evening," "I Get Along Without You Very Well," "New Orleans," "The Nearness of You," "I Walk with Music," "Two Sleepy People," "Rockin' Chair," "One Morning in May," "Georgia on My Mind," "April in My Heart," "Jubilee" and "Skylark" you will not mark the absence of Carmichael's most famous and recorded song. Whether swinging out or caressing a ballad, this trio of musicians gives each selection careful and imaginative attention. Being a devoted Carmichael fanatic, I can be a bit stringent in judging how his songs are played, and here I have no quibbles. It is still early in the year to be thinking about candidates for a Top Ten list, but it will be difficult to leave this one off when the time comes for such consideration. ([www.rossanosportiello.com](http://www.rossanosportiello.com))  
 Note: *The Rossano Sportiello Trio — The Smiling Piano: A Tribute to the Artistry of George Shearing*

at the *Café Carlyle, NYC, June 11–22*. The trio features Frank Tate (bass, 11th–15th), Joel Forbes (bass, 18th–22nd) and Dennis Mackrel (drums). For more information see [http://www.rosewoodhotels.com/en/carlyle/dining/entertainment\\_calendar/](http://www.rosewoodhotels.com/en/carlyle/dining/entertainment_calendar/)

■ Several years ago, one of the bands at Jazzfest was Harry Allen's Four Others. Among those in the four saxophone front line on that day was tenor man Jeff Rupert who has a full-time gig as Professor and Director of Jazz Studies at the University of Central Florida. Along with some of his colleagues at UCF, he is a member of **THE JAZZ PROFESSORS**, with Michael Wilkinson on trombone, Bobby Koelble on guitar, Per Danielson on piano, Richard Drexler on bass and Marty Morell on drums. Their second album, **Do That Again (Flying Horse – 10413)**, features 11 tracks that cover many moods, all with superior musicianship. The program consists of four standards, "I Remember You," "Where or When," "What'll I Do" and "You're Blasé," two jazz tunes, "Hey Lock" by Eddie "Lockjaw" Davis" and Duke Pearson's "Cristo Redentor," plus one original from Morell and four from Rupert. This is a talented crew. If they are as good in the classroom, and I assume that they are, as they are playing, the students at CFU are benefiting from their exposure to some fine musical minds. ([flyinghorserecords.com](http://flyinghorserecords.com))

■ The **TOM DEMPSEY/TIM FERGUSON QUINTET** takes the listener for an eclectic ride on **Beautiful Friendship (Planet Arts – 301226)**. With Dempsey on guitar, Ferguson on bass, Joel Frahm on tenor and soprano saxes, and Eliot Zigmund on drums, they explore 10 selections that cover a lot of territory. The most straight ahead track is "Autumn in New York." The most out selection is a group improvisation that they call "It's True." They are brave and effective in taking on Thelonious Monk's eccentric "Coming on the Hudson." Ferguson's lovely "Last Summer," a ballad that should find more takers, cries out for a lyric. They take the title from the long standing musical relationship between Dempsey and Ferguson, and emphasize it with a swinging version of the tune with the same name. In selecting Frahm and Zigmund to complement their playing, they chose well. Both are players with the taste and imagination to mesh well with the co-leaders. This is an album for people with big ears and an appreciation for hearing music played by musicians who really listen to each other. ([www.PlanetArts.org](http://www.PlanetArts.org))

■ There are so many jokes about the accordion and its practitioners that we often forget there have been some outstanding accordion players on the jazz scene over the years, people like Joe Mooney, Ernie Felice, Mat Matthews, and probably the most successful of them all, Art Van Damme. Producer Peter Maxymych, a successful domain entrepreneur based in Montreal, has been an avocational

accordionist and a fan of Van Damme. He decided to put together a group to record an album with the feel of the Art Van Damme Quintet. His search led him to a vibraphone player from North Carolina, Steve Hobbs. Guitarist Greg Clayton, bassist Alec Walkington, and drummer Dave Laing are all from Montreal. Naturally the key element was finding an accordionist, and Californian Kenny Kotwitz, a friend of Van Damme who played at his funeral, filled the bill perfectly. The group was given the name **NORTH AMERICAN JAZZ ALLIANCE**, and the result of this collaboration is an engaging album, **The Montreal Sessions (Challenger– 73354)**. There are 12 tracks, mostly familiar standards, with John Labelle, another cat from Montreal, adding some hip vocalizing to three tracks, "Close Your Eyes," "Nobody Else But Me" and "Dancing in the Dark." This is a swinging outing that will keep you interested and smiling throughout. While this group was put together specifically for this album, it would be nice if they played out, and got back into the studio to make some more of this appealing music. ([www.challengerrecords.com](http://www.challengerrecords.com))

■ At our January Jazz Social, guitarist **MONROE QUINN** was our special guest. Unfortunately, health issues kept me from the event, but at least I have been able to listen to his album titled **On Riverside Drive (Monroe Quinn – 7873)**, and it is a delight. This solo guitar album is comprised of 10 original compositions. Quinn has a wonderful melodic sense, and is a fluid interpreter of his tunes. Unlike many albums with all original compositions, this one quickly grabs your ear, and you do not feel like you are about to visit some strange territory that will take some getting used to for you. My first thought after listening to the album for the first time was "Damn, I wish that I had been able to make that Social." Well, at least I have the CD to enjoy. ([www.monroequinn.com](http://www.monroequinn.com))

■ Serendipity is a good word to describe how good jazz sometimes happens. **Jones Street (Invisible Music – 2049)** is a good example of this. Guitarists **MARK KLEINHOUT** and **NEIL LAMB** were friends who had a professional relationship that found Lamb as the recording engineer for several Kleinhout albums. The story is a bit complicated, but they ended up meeting in Savannah for a vacation, and brought along their guitars, with Lamb also bringing some portable recording equipment. They did this in 2010, and got together to jam for several hours, with Lamb recording the results. The music that they played was spontaneous, and when Lamb listened to what he had recorded, he realized that there was material that could be used as the basis for an album. They eventually settled on some of the material, but not enough for a complete album, so they reunited for some more vacation time in the same city a year later, and did the balance of what was to become *Jones Street*. The

continued on page 38

# RVCCARTS



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**OTHER VIEWS** *continued from page 36*

10 tunes that resulted were given names related to their being in Savannah. The empathy between two friends who had not played together too often previously is evident throughout this highly listenable collection. I must admit to being partial to duo performances that display the kind of natural flow that exists on this album. Buy bit, dig it, and enjoy some superb original music. ([www.invisiblerecords.com](http://www.invisiblerecords.com))

■ **For Langston (Arthur Circle Music – 6854)** by the **KEN HATFIELD SEXTET** is a very unusual album. Hatfield has set 16 poems by Langston Hughes to music in the form of a song cycle performed by a sextet with Hatfield on guitar, Hilary Gardner on vocals, Jamie Baum on alto flute, Hans Glawischnig on bass, Jeff Hirshfield on drums and Steve Kroon on percussion. This is a carefully conceived and executed project that walks a thin line between art song and jazz. The feeling of the music is definitely jazz, but there is a formality to the structure that adds a dimension more often found in a classical setting. Hatfield's compositions are arranged by him in a manner described in detail in his informative liner notes. His vision has been effectively brought to life by the musicians chosen by him. The instrumentalists are well selected, and Gardner brings clarity to the words of Langston Hughes. This is not an album for casual listening, but those who give it the attention that it deserves they will find many rewards for investing their time in listening with open ears. ([kenhatfield.com](http://kenhatfield.com))

■ For her second album, **Mostly Jobim (Kozuch Productions)**, vocalist **ANNIE KOZUCH** concentrates, with one exception, on music created by Antonio Carlos Jobim. On her first release, *Here with You*, Kozuch mixed a few Jobim selections into an eclectic program that mixed standards with Brazilian tunes. This time out, she assays nine Jobim songs, "Waters of March (Aguas de Marco)," "Wave," "A Felicidade," "Eu Sei Que Vou Te Amar (I Know I'll Love You So)," "Desafinado," "Someone to Light Up My Life," "Girl from Ipanema," "How Insensitive (Insensatez)" and "Agua de Beber." The exception mentioned above is "So Nice" composed by Marcos Valle. Kozuch has a voice and musical sensitivity well suited to the bossa nova style, and is at home singing in both English and Portuguese. Her instrumental support comes from her musical director Frank Ponzio on piano, Cecilia Tenconi on saxophone and flute, Sean Harkness on guitar, Saadi Zahn on bass, Vito Lescaq on drums and Edson "Café" Aparecido da Silva on percussion. The songs are familiar, but the approach is fresh. Annie Kozuch has given us another fine album to savor. ([www.anniekozuch.com](http://www.anniekozuch.com))

■ Brazilian music continues to attract performers from all parts of the world. **EMY TSENG** was born in Taiwan, but was still a baby when her parents

brought her to live in the United States. While in college she studied math and physics, but during graduate school, she took some voice lessons at a nearby music school. When she moved to New York City, she became interested in jazz, and particularly the Brazilian forms of the music. She paid her dues performing first in New York, and subsequently in Washington, and now has released her initial album, **Sonho (Dream) (Mei Music)**, a collection of mostly Brazilian tunes with a few pop tunes, "California Dreamin'," "I Thought About You" and "Close Your Eyes" sprinkled into the mix. Tseng approaches the music with a respect for the source material, but adds her own contemporary vision to her interpretations. The instrumental backing varies from track to track with the guitars of Matvei Sigalov and Rogerio Souza being the predominant presence. Tseng demonstrates a maturity of style that is rare on debut albums, and proves to be a welcome new voice on the scene. ([www.emytseng.com](http://www.emytseng.com))

■ I do not understand Spanish, but I found myself deeply enjoying **Deseo (Breaking Records Music)**, a collection of Cuban ballads by **MARIA BACARDI**. Her distinctive rich voice attracted my attention immediately, and the language barrier disappeared almost at once. The songs are ones that Bacardi has heard from childhood as a Cuban exile living in Spain. She also has a lot of experience performing as an actress, and that is an influence on her dramatic and passionate singing. The band of Cuban and Latin American musicians brings the arrangements of David Oquendo, who also plays guitar in the ensemble, and Carlos Gomez to brilliant fruition. This was a different listening experience for me, one that I found completely satisfying and engaging. ([mariabacardi.com](http://mariabacardi.com))

■ Although this is her fourth album, **Lovely Days (Blue House/Pacific Coast Jazz – 71002)**, is my first exposure to the vocal talent of **SHERRI ROBERTS**, and it is about time. This is a lady who knows how to pick songs and sing them with great respect for their lyrical content. To help her along the musical journey that she has chosen, pianist Bliss Rodriguez proves to be a fine partner. Roberts has a voice that is instantly accessible, warm and easy on your ears. The program has 14 songs on the 12 tracks, one of them being "I'm All Smiles," and that is what I was while listening to Sherri Roberts and Bliss Rodriguez. ([www.sherriroberts.com](http://www.sherriroberts.com))

■ There are not many 17-year old singers who get to make an album with the likes of Fred Haas on sax, Marvin Stamm on trumpet, Ben Williams on trombone, Bill Mays on piano, Martin Wind on bass and Matt Wilson on drums. Well, **CHLOE BRISSON** is one who did, and you can hear a stylist who is mature well beyond her years on her recent album, **Blame it on My Youth (Chloe Brisson)**. It is

refreshing to hear a young singer raised in the era of American Idol who shows no trace of the excesses that characterize most singers of the recent decades. This is a young lady who has listened to the likes of Diana Krall and Karrin Allyson rather than Maria Carey and Whitney Houston, or at least has absorbed the influences of the former rather than the latter. The arrangements by Haas are well executed by the stellar band, and give Brisson settings that allow her to present her vocal prowess in the best light. If there is one track that illustrates that this young lady understands what jazz singing is, it is "How High the Moon/Ornithology." To add some icing on this vocal cake, veteran jazz singer Sheila Jordan comes onto the scene to join Chloe Brisson for a hip reading of the closing track "I'm Gonna Sit Right Down and Write Myself a Letter." Chloe Brisson has a talent that is only beginning to blossom, and it is already worthy of attention. ([chloebrisson.com](http://chloebrisson.com))

■ Finally, I will indulge myself by calling your attention to an album that is not jazz, but should appeal to those who love popular song. Sir Noël Coward was one of the few non-Americans who contributed many songs that fit easily beside the classic pop of the Great American Songbook. Like his American counterparts, he wrote much material that never bubbled up to the status of being considered standards, but such was his talent that even his more obscure material usually has those special qualities that catch your ears. **Noël Coward Off the Record (Original Cast– 1128)** is a collection of rare Coward material that was originally gathered together by **STEVE ROSS** for a concert at Lincoln Center. He called upon three guests, Jeannie Lehman, Lisa Riegel and, for one number, Edward Hibbert, to share with him the pleasure of bringing into the spotlight 22 songs written by Coward, in all cases the lyrics, and for most the music also, that had gone unrecorded and pretty much forgotten. Even the lesser of these songs have that unique brilliance that Coward brought to his work. He was capable of wit, passion and insight, all strengths that are on display here. Who would have thought that Coward would write a lyric about baseball, but the earliest selection here is "Baseball Rag" for which he wrote the lyrics in the 1917–1918 period. Did you know that he once wrote lyrics to a composition by Jerome Kern? Well, he did, and it is called "Morganatic Love," a truly curious piece. In 1940, he was even moved to put words to a tune by Charles Trenet, and the result is "Why Do You Pass Me By?" Ross provides commentary throughout that puts the songs into their historical and musical contexts. This is a delightful visit to parts of the Coward catalog that have remained sadly dormant for too long. Thanks to Steve Ross and his friends we can now discover their charm. ([www.amazon.com](http://www.amazon.com))

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



**Caught in the Act**  
 By Joe Lang  
 Past NJJS President

**REBECCA KILGORE with HARRY ALLEN QUARTET**

WILD ABOUT MEN: Songs about Men from Tin Pan Alley to Broadway

The Metropolitan Room, NYC  
 March 6-10, 2013

Rebecca Kilgore and Harry Allen have found a new venue for their joint projects. The Metropolitan Room is their new home following the closing of Feinstein's, and it was a perfect setting for their latest show titled *Wild About Men*.

Following in the pattern of their past tributes to Marilyn Monroe and Judy Garland, Kilgore and Allen, who did the nifty arrangements, explored songs that ranged from tender ballads to pieces infused with doses of humor. Kilgore's tasteful vocals were backed by Allen on tenor sax, Ehud Asherie on piano, Joel Forbes on bass and Kevin Kanner on drums.

Kilgore got off to an appropriate start with the Peggy Lee/ Jack Marshall exclamation "I Like Men," and paired it with a swinging nod to her musical partner, "I'm Just Wild About Harry." A program with this theme will almost naturally include "Lover Man," and this one was no exception. I have always associated "An Occasional Man" with the recording by Jeri Southern, and only learned from Kilgore's commentary that it was performed by Gloria DeHaven in a film titled *The Girl Rush*. Allen's chart gave it a Latin flavor that felt just right.

"Marry the Man Today" is a comic gem from *Guys and Dolls* that Kilgore gave a spirited reading. She then went in a completely opposite direction with a lovely ballad treatment of "He Needs Me." The next three songs were all written for films. I am a huge Hoagy Carmichael admirer, but Kilgore came up with a new one for me, "Down Boy," a cut song from "Gentlemen Prefer Blondes." Next she reached back to her Garland show to give a perfect rendition of "The Boy Next Door" from *Meet Me in St. Louis*. A few years ago, Allen did an album of songs from James Bond movies, and one of them, "Goldfinger," garnered Kilgore's attention for this show.

It was time for another ballad, and Kilgore movingly sang "I've Grown Accustomed to His Face." She then swung out on "He's My Guy." The film *Casbah* had four terrific Harold

*continued on page 40*



Rebecca Kilgore performs with the Harry Allen Quartet at the Metropolitan Room. Photo by Lynn Redmile.

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**for complete upcoming schedule details, please visit [www.marleneverplanck.com](http://www.marleneverplanck.com)**

## CAUGHT IN THE ACT

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Arlen/Leo Robin songs, "Hooray for Love," "It Was Written on the Wind," "What's Good About Goodbye" and the haunting "For Every Man There's a Woman," a song that Kilgore simply nailed. Another Arlen tune, "One Man Ain't Quite Enough," this one with lyrics by Truman Capote for "House of Flowers," was sung by Kilgore with a humorous twinkle in her eyes. Finally, Kilgore addressed a tune most often associated with Billie Holiday, "When a Woman Needs a Man," a version enhanced by Allen's bluesy arrangement.

This was an evening of sublime vocalizing by Rebecca Kilgore, with the kind of support from Allen and his rhythm section that singers savor. There are few horn players who have the kind of feeling and sensitivity as accompanists that Allen possesses. Asherie has quickly become one of the first call pianists in New York, and the reasons for this were evident throughout the set. Forbes is as steady as a rock laying down the bass lines, and Kanner knows just which rhythmic accents to add to the mix. It all added up to a well conceived and satisfying program.

## HIGHLIGHTS IN JAZZ

### Swing Memories

Peter and Will Anderson Jazz Orchestra  
Peter and Will Anderson Octet  
BMCC TRIBECA Performing Arts Center  
March 14, 2013

One of the most impressive aspects of Jack Kleinsinger's approach to making Highlights in Jazz the wildly successful series that it has been is his willingness to recognize and promote young talent by giving these rising stars opportunities to take center stage and share their artistry with an educated and perceptive jazz audience. For the *Swing Memories* program, the beneficiaries of his perspicuity were Peter and Will Anderson, twin reed-playing brothers who are outstanding musicians, and natural leaders, as well as those who were fortunate enough to experience this concert.

The program was divided into two halves, the first dedicated to recalling the legendary Artie Shaw Orchestra that included a string section, while the second half of the evening was aimed at recalling the sound of the Benny Goodman small groups. For both parts of the program, the Andersons were front and center sharing the announcing duties, and leading the Peter and Will Anderson Jazz Orchestra and the Peter and Will Anderson Octet. Both gentlemen proved to be congenial and witty hosts, and chose their personnel with acumen, finding a nice mix of first rank musicians who varied in age, but were universal in talent.

The Artie Shaw portion of the evening had a nice blend of the familiar, "Frenesi," "Moonglow," "Stardust," "There'll Be Some Changes Made" and "Dancing in the Dark;" and the more

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esoteric “Solid Sam,” “Just Kiddin’ Around” and “Concerto for Clarinet.” The band played the Shaw charts with precision, and the soloists constantly sparkled.

They also included some new music arranged to fit the paradigm of the Shaw template. Will Anderson composed and arranged a catchy piece titled “Devil’s Advocate,” and Peter Anderson did the same for his “Seven Steps.” They also performed a piece that was created by Kyle Athayde for the brothers titled “Reed Reflections, Movement 1.” All of this original music indicated that there is a bright future for large ensemble jazz with creators like the Andersons and Athayde on the scene.

One of the primary attributes of the music of Benny Goodman was the consistent swing feeling that underscored all of the music that he played. The group assembled by the brothers Anderson for this occasion was perfectly in tune with this approach to small group jazz. They visited some classic Goodman territory with “The Man I Love,” “Nice Work If You Can Get It” and “Avalon.”

Warren Vaché and Wycliffe Gordon are among the most swinging cats around, and they meshed nicely with the reed work of the Andersons, and the terrific rhythm section. Howard Alden, Ehud Asherie and Clovis Nicolas were given ample solo space to the delight of all present, and Kevin Dorn proved to be as steady and kicking in the small group as he was with the big band.

Gordon and Asherie were given the spotlight on “I Got Rhythm,” with Gordon adding some nice vocalizing and scatting. Vaché and Alden gave Duke Ellington’s “Black Butterfly” a warm and inventive reading. There was more than a bit of whimsy going on when the group turned their attention to a Mary Lou Williams composition most associated with Dizzy Gillespie, “In the Land of Oo-Bla-Dee,” with Gordon handling the out there lyrics.

When the evening concluded, there was some sense of nostalgia in the air, but also a realization that this music is still very much alive, and will continue to be as long as there are musicians like Peter and Will Anderson to perpetuate it for willing listeners.

## HILARY GARDNER Willing to Be Lucky: Songs of New York

The Metropolitan Room | NYC | March 22, 2013

A friend recently hipped me to vocalist Hilary Gardner. After hearing her new album, *The Great City*, and seeing her show at the Metropolitan Room, *Willing to Be Lucky: Songs of New York*, one that included many selections from the CD, I would say that he well lives up to his moniker of the song scout, for she is a singer wonderfully worth discovering.

When she took the stage with Jeb Patton on piano and Noah Garabedian on bass, she immediately set the framework for the evening with the Curtis Lewis peacen to New York *The Great City*.

This is a lady who grew up in Wasilla, Alaska, but had her eyes on New York City from an early age. She told of a chance meeting with a stranger in a New York bookstore shortly after she had arrived in town about 10 years ago. He recommended E.B. White’s *Here Is New York* to Gardner, and proceeded to purchase a copy for her. It was the perfect book for her at the time, and she read White’s opening paragraph that starts and concludes with the words:

*On any person who desires such queer prizes, New York will bestow the gift of loneliness and the gift of privacy...No one should come to New York to live unless he is willing to be lucky.*

These words, and the book, were inspiring to her, and provided the title to this evening of song, one that incorporated many asides about her relationship with the Big Apple.

This was strongly evident when she sang with convincing passion “A New Town Is a Blue Town” a story of determination from “The Pajama Game.” Other aspects of her New York experiences were delineated in “Sweetheart (Waitress in a Donut Shop),” like many young people striving to establish themselves in this town, she worked as a waitress, and “The Brooklyn Bridge,” a nod toward the borough where she lives. She mentioned how easy it is for one out-of-towner to

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## CAUGHT IN THE ACT

continued from page 41

recognize a kindred soul, and illustrated this with a bluesy, knowing reading of “You’ve Come a Long Way from St. Louis.”

Patton and Garabedian had been offering magnificent accompaniment to Gardner, and at this point the ensemble was expanded by one as drummer Jerome Jennings arrived on the scene to add his exquisitely sensitive percussive talents to the proceedings.

Two songs by Dave Frishberg followed. One looked at the nature of so many strivers that she has met in New York, “Wheelers and Dealers,” and the other at the ennui that affects displaced New Yorkers, natives or ones who adopted the city as their home, “Do You Miss New York.”

Some of the better contemporary songwriters provided Gardner with material to fill out her portrait of life in New York, “Drunk on the Moon,” a bit of dark whimsy from Tom Waits, “Chelsea Morning,” a Joni Mitchell song that captures the excitement and anticipation of each day in the city, “No One After You,” about the depth of relationships as conceived by Leonard Cohen and Anjani, and Nellie McKay’s eccentric view of city life, “Manhattan Avenue.”

Gardner has a voice that is instantly engaging, the ability to make each lyric sound like it was written just for her, and a stage presence that is totally natural, filled with unforced humor, and without a trace of pretension.

The show impelled me immediately back to *The Great City* CD to quickly revisit some of the magic that Hilary Gardner had brought to the intimate Metropolitan Room setting. You can dig most of the songs mentioned above, along with “Autumn in New York,” “This Little Town Is Paris” and “(Ah the Apple Trees) When the World Was Young” by visiting Gardner’s website ([www.hilarygardner.com](http://www.hilarygardner.com)), and ordering a copy for yourself, a step that I highly recommend. **J**

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## On The Road

By Gloria Krolak

The song says there is a rose in Spanish Harlem; now there's another, equally special, blooming in the Germantown section of Philadelphia. Named for its low-key owner (Dr. Chenat) LaRose, this four-year-old garden of jazz is building a reputation for great Sunday night jam sessions.

Visiting LaRose had been on my list of things to do ever since my son, bassist Nicholas Krolak, told me that it was a happening place some months ago. This particular Sunday night Nicholas was in the house band, all the more reason to brave the cold and set out for Germantown Avenue. The club was easy to find, the neighborhood was well-lit, though quiet. We were able to park within feet of the building. Maybe in the summer there is more life on the street but this night it was empty of pedestrians.

Once inside and settled at a table we focused on the house band. Robert H. Henderson, drummer and emcee, led the morphing group. A natural showman, Henderson's joy in playing and, I suspect, life in general, was infectious. At the piano was Jeff Knoetter, originally from Haddon Heights, NJ and now living in Delaware.

He brought along his organ keyboard which not only added texture and color to the jam, but proved useful later for pianist/organist Paul Adrian Pelusi when "Sugar" was called. The website posted this on the following day: "The spirit of Philly's own Shirley Scott, queen of the organ, was in the house when [trumpeter] Messiah Harley called 'Sugar' and we actually had an organ to play it on." Scott passed away in 2002 but has not been forgotten. Except for three tunes, Krolak manned the bass for the four-hour session, earning himself the nickname "Marathon Man."

Henderson held his chair for the first half hour and I began to wonder if he would give it up for the three drummers standing by. But give it up he did, with his broad smile. Justin Sokol showed his stuff and then another drummer whose skill had not yet met up with his desire to play, absorbed a great lesson from Henderson, showing everyone, once again, that jazz is all about teaching and cultivating the next generation.

One reason to attend a jam is its unpredictability — who will show up and how will musicians who have never met play together. When trumpeter Anthony C. Smith, also from Delaware, turned a groove in E-flat into "Grazin' in the Grass," you knew the magic was happening. Vocalist Michael Andrews sang the always-popular "Route 66" and two saxophones shared the stage, veteran Pete Chavez and young Turk Jon Katz, weaving themselves in and out of nearly every tune. And for the true unexpected that Nick had warned me to expect, Israeli accordionist Eli Betz played two solo tunes, one he called simply "Italian Jazz."

Gloria Krolak is host of Good Vibes at [www.jazzon2.org](http://www.jazzon2.org).

The cover fee is a mere \$5 on Sunday nights. There is also a Monday night blues jam and the cover is \$8. The venue is small, the sound is sharp, the décor stays out of the way, and the sight lines are all good. There is a full bar in the front of the club with waiter service and for \$10 each, a limited menu of home-made food — salad, chicken, macaroni and cheese — is buffet style. The audience is all jazz lovers and friends, many of whom are greeted by name and treated like family. Parking is on the street or in a nearby free parking lot. For directions see the LaRose Facebook page. The club is closed Tuesdays to Saturday, but available for private parties. One last important detail: bring enough cash to cover expenses as LaRose does not accept credit.

Afterwards, Facebook lists the musicians and the tunes that were played that night.

JJ

**LaRose Jazz Club** 5531 Germantown Ave.,  
Philadelphia, PA; Sunday Jazz Jam: \$5 , 6-10 PM;  
Monday Blues Jam: \$8, 6-9 PM



Fran Kaufman photo

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

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## March Jazz Social

### Loren Schoenberg with Brandon McCune

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

**L**oren Schoenberg is a guy with lots of hats in his closet. He's a musician, bandleader, author, radio host, music historian, museum director and — when need be — a bit of a borscht belt comedian.

At Shanghai Jazz on March 17, after opening with a strolling saxophone rendition of “Taking a Chance on Love,” he simplifies all that headwear. “I’m the luckiest person in the room,” he declares, “basically I’m a fan of music and I found a way to make a living at it. Doing things I never anticipated, including teaching at a school I never graduated from — Juilliard.”

Born in 1958, Schoenberg came of musical age at a time that rock and folk music ruled the roost. But a love of old films led him to the music of Benny Goodman. He began haunting the Goodman record collection at the Fair Lawn Library, ultimately memorizing “every note on the Carnegie Hall record.” Then in 1971 he happened to read a notice in *The Bergen Record* that Goodman’s famed pianist, Teddy Wilson, was playing at a local club. Brought to a show by his accommodating parents he soon became Wilson’s “protégé and hanger-on.” He also took some informal lessons from Wilson, who lived in Dumont at the time, having been introduced to the instrument earlier by his mother.

In short order Wilson brought the young acolyte to a Goodman performance at the Waldorf Astoria where Schoenberg met the great bandleader and got his autograph. Suitably star-struck, he got himself a Goodman biography/discography and “memorized the book.” He also wrote the author and began to teach himself to play the sax. He went on to study at the Manhattan School of Music where he majored in saxophone.

In 1980 Schoenberg received an unexpected call from the man himself, Benny



Saxophonist Loren Schoenberg of the National Jazz Museum in Harlem tells the attendees at the March jazz social about working with Benny Goodman and other jazz greats. Photo by Mitchell Seidel.

Goodman. Goodman had decided to donate his music to the New York Public Library and he wanted Schoenberg to organize the collection. Schoenberg became his assistant and later, his personal and business manager, including after Goodman changed course and decided the collection would go to Yale. The highlight of their personal association came in 1985 when Goodman tapped the Loren Schoenberg Big Band, a repertory group, to back him on a PBS special called *Let's Dance*. It was Goodman's last television performance.

Schoenberg's current day job is as Artistic Director of the National Jazz Museum in Harlem. Along the way he's been Bobby Short's musical director, a radio host on WKCR, and WBGO, a consultant for Ken Burns's noted PBS documentary film *Jazz*, and a two-time Grammy Award-winning liner notes writer. He has also conducted the Lincoln Center Jazz Orchestra and the Smithsonian Jazz Masterworks Orchestra. If there is a Renaissance man in jazz today Loren Schoenberg is the guy.

At Shanghai he mixes anecdotes, quips and wry jokes about all of the above with some strong opinions about the state of jazz music. He also, accompanied by the engaging pianist Brandon McCune, performs some fine tenor sax music. You get the impression that, along with all that Benny Goodman, young Schoenberg

listened to plenty of Lester Young. His style is relaxed and easy, his tone is cool, his floating lines are filled with harmonic invention. And the repertoire he offers is elegant, highlights including “Sophisticated Lady,” “Deep in a Dream” and the closing “Smoke Gets in Your Eyes.” What tenor man doesn't love beautiful ballads, right?

For a museum bigwig, Schoenberg's opinions about the music are pretty down to earth. Asked about “the future of jazz” he takes off his glasses and pulls a napkin over his eyes. Then, noting that we are in a Chinese restaurant in the middle of New Jersey with a whole bunch of “hamish” people, he says: “We in this room are all gonna be gone...all who knew it first-hand and remember the beginning. It has to be something new; it must evolve. We don't want to be ostriches — hungry for the past. That's dangerous for the music. It has to mean something as fresh as it did to you in 1912. Nothing can come back.” **□**

The National Jazz Museum, located at 104 E 126th St., New York, NY, is open Monday – Friday from 10 AM to 4 PM. For more information visit: [www.jazzmuseuminharlem.org](http://www.jazzmuseuminharlem.org). Loren Schoenberg's website is: [www.lorenschoenberg.com](http://www.lorenschoenberg.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. Steve Albin, Montclair, NJ  
 Mr. Ed Berger, Princeton, NJ  
 Mrs. Edmund W. Billhuber, Madison, NJ  
 Peggy Burke, Morristown, NJ \*  
 Mr. William B. Dunham, New York, NY \*  
 Mr. Martin I. Engel, Kendall Park, NJ  
 Mr. Don Fagans, Clinton, NJ  
 Joan M. Ferrara Millar, Wayne, NJ  
 Dave & Linda Fosdick, Mineral, VA  
 Stephen Fuller, Newark, NJ  
 Mr. & Mrs. Vito Gallo, Summit, NJ  
 Joseph & Patricia Giannone, Wayne, NJ \*  
 Mrs. Sandy Grossman, Springfield, NJ  
 Mr. Edward Joffe, Riverdale, NY  
 Sanford Josephson, West Orange, NJ  
 Mr. Michael Kolber, Union, NJ

Mr. Joe Lang, Chatham, NJ  
 Mr. Vince Lewis, Amherst, VA  
 Peter Lin, Whippany, NJ  
 Mr. & Mrs. Joseph Lo Bianco, Englewood, NJ  
 Ms. Linda J. Lynch, Rockaway, NJ  
 Irene P. Miller, Budd Lake, NJ  
 John Patterson, Garwood, NJ  
 Mr. Richard Royce, Chatham, NJ  
 Joan Marie Scalera, Rockaway, NJ \*  
 Novella and Karen Smith, Rockaway, NJ  
 Dr. & Mrs. Wayne Tamarelli, Basking Ridge, NJ \*  
 Mrs. Barbara Warshaw, Montville, NJ  
 Ken Weaver, Randolph, NJ  
 Mr. Ronny Whyte, Jersey City, NJ \*  
 Mr. & Mrs. Henry G. Wilke, Pittstown, NJ  
 Mr. Herb H. Wolke, Lewisberg, PA  
 Joe & Sue Youngman, Hackettstown, NJ  
 Danny Zack, North Brunswick, NJ

### New Members

Lois and Sandeep Bhatt, Madison, NJ  
 Mary and Bob Bostock, Lawrenceville, NJ  
 Brenda Bucci, Springfield, NJ \*  
 Maurio & Bobbi Cammarano, Ramsey, NJ  
 Maria Capello, Cambridge, MA  
 Gene & Janet D'Agostino, Stamford, CT  
 John Devol, Englewood, NJ  
 Mr. and Mrs. Terence Dougherty, Hackettstown, NJ  
 Bernard C. Jacobs III, Livingston, NJ  
 Michael Kadish, Philmont, NY  
 Ms. Joan Loume, Bridgewater, NJ  
 Mr. & Mrs. William McGreevy, West Orange, NJ  
 Paul Meyers, Jersey City, NJ  
 Donald F. and Carolyn Shaw, Denville, NJ  
 Cindy Stone, Maplewood, NJ

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### 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

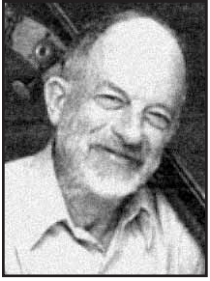
**Jazzer** (\$100 – 249): acknowledgement in Jersey Jazz, 1 Pee Wee Stomp ticket plus preferred, reserved seating

**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](mailto: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.





## From the Crow's Nest

By Bill Crow

■ While talking on the phone to Jim Hall recently, he reminded me of a story he told me many years ago. I ran it in this column then, but it is so good it bears repeating. When Jim first came to New York City in 1957 with the Jimmy Giuffre Three, the third member of the group was Chicago bassist Jim Atlas.

After playing a few gigs around town, Giuffre discovered that Bob Brookmeyer was available, and decided to change the instrumentation of his trio from bass to valve trombone. He explained his decision to Jim Atlas, and gave him his ticket home. Jim Hall went to Penn Station with him to see him off to Chicago.

Atlas later told Hall that when he arrived in Chicago he passed a newsstand where the local newspapers were carrying stories about the latest ICBM developments at Cape Canaveral. The huge banner headlines read: ATLAS FIRED.

■ Arun Luthra sent me this one: At rehearsal with the Bill Warfield big band for a concert of the music of Jimi Hendrix, Mike Migliore quipped, "We're dropping acid before the gig, right?" Dave Riekenberg immediately replied, "No, man, we'll be dropping antacid!"

■ Winston Byrd sent me a note reminding me of his first CD, on which the late John Hicks and I accompanied him on a rendition of Duke Ellington's "Come Sunday." Searching for the music, John had found a copy of it in a Baptist hymnal.

Winston said he had once driven Clark Terry to a doctor's appointment. Clark's nephew, who was with them, needed to stop off to see a relative, and so Winston and Clark were sitting in his car listening to WBGO while they waited. One of the things being played was Clark's big band version of music from *Porgy and Bess*. And then, amazingly, the disc jockey played Winston's "Come Sunday." Clark said, "Hey, who's that?" They listened together, and then the disc jockey announced the names of the musicians. Clark was complimentary, and Winston was delighted. He told me, "I almost cried in the car! That was a blessed day!"

■ Michael Garlick sent me this one from England: Young Ronnie Scott came home one night and told his mother he'd just heard a record by Louis Armstrong. He said he wanted to become a great musician and then join a jazz band. His mother told him those things were mutually exclusive.

■ Bluegrass great Tim O'Brien sent this joke to Herb Gardner, who passed it along to me: "They found the best kind of pickup to put on a banjo. A Ford F-150."

■ Harvey Estrin once told Greg Thymius, "Your worst day on the bandstand is still better than your best day in an office." ■

*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.*

## BILL HYLAND

*continued from page 18*

Benny Goodman whose style anyone could easily hear in Bill's playing. Bill had become Goodman's executor and legal advisor and, indeed often accompanied Benny onstage, trading twos, fours, and eights in the fashion of Bix and Tram and other earlier jazzmen. The standard comment by Benny, feigning relief as Bill left the stage after one such performance was, "It was getting a little warm with Bill up here. I'm sure glad he didn't go into music full time — I wonder why he ever wanted to be a lawyer."

In 1974 Bob Wilber, noting it was Benny's 75th year, suggested that NJJS do something to honor the great man whose best playing years were long over. The "something" was to create an evening of Benny's big band arrangements played by an orchestra of especially chosen musicians to produce, once again, the wonderful sound Benny had committed to the old Victor 78s almost 45 years earlier. This posed several questions, questions such as were the arrangements still around, where were they, would Benny allow them to be used, and, after all other questions had been answered, where could the concert be played. And this is where our relationship with Bill Hyland bore fruit. As Benny's great friend and also as a member of the Board at Waterloo Village, most problems seemed to melt away, making the nuts and bolts problem of production easier for NJJS. The evening was a smashing success and provided NJJS with the confidence it needed to consider tackling its major production a few years later.

Then, as a fitting gesture and acknowledgement of Bill Hyland's huge contribution to both NJJS and the legacy of Benny Goodman, we invited him to be part of that major production, a concert we staged in Carnegie Hall as the 50th anniversary of Goodman's legendary 1938 concert. At the end of his career, Benny owned four clarinets. Each of his daughters, Rachel and Benjie, got one, Bill Hyland got the third, and the fourth was assigned to the newly created museum at Carnegie Hall. This contribution was made to Carnegie's president Isaac Stern during the intermission of the NJJS Anniversary concert with Bill playing Benny's instrument for the last time, fittingly, *Memories of You*. And it truly was a grand evening of memories.

Bill Hyland was a remarkable man, a man whose life amounted to signal importance in two very difficult fields, legal and musical. Not many men are so doubly gifted, and of these, very few perform with the nonchalance and composure that he did. The bottom line suggests a kind of genius, and we were all gifted to have had him on our side. It was a great ride for us all. ■

**JAZZ TRIVIA ANSWERS**

questions on page 4



- |  |                          |
|--|--------------------------|
| 1. Leon Beiderbecke                      | 10. Edward Davis         |
| 2. Rowland Bernard Berigan               | 11. Milton Mezzrow       |
| 3. Quentin Jackson                       | 12. Alton Glenn Miller   |
| 4. Benjamin Drootin                      | 13. Michael Andrew Hucko |
| 5. Charles Melvin Williams               | 14. Rossiere Wilson      |
| 6. William Wells                         | 15. Leroy Stewart        |
| 7. Michael Marmarosa                     | 16. Eugene Edward Young  |
| 8. Joseph Edward Phillips<br>[Filipelli] | 17. Harry Edison         |
| 9. Ferdinand Joseph Morton<br>[LaMenthe] | 18. Melvin Edward Murphy |
|  | 19. John Rhea Lawson     |
|  | 20. John Haley Sims      |

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**About NJJS**

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

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

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

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

Visit [www.njjs.org](http://www.njjs.org), e-mail [info@njjs.org](mailto: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](http://www.njjs.org) and *Jersey Jazz* for updates.
- **FREE Film Series** — See [www.njjs.org](http://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](mailto: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](mailto:membership@njjs.org)  
OR visit [www.njjs.org](http://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

Django Reinhardt is one of those rare jazzmen who created and popularized his own branch of the music almost singlehandedly. His Gypsy Jazz involves lightning strumming and fingering on the guitar, all the more surprising since Django himself had limited use of his left fingers due to injury in a fire. It is 60 years since he left us, as good an excuse as any to treat an audience to this electrifying style by some of today's finest practitioners. Save Monday, May 6 for a memorable evening.

**Frank Vignola** is well known to Bickford audiences, having appeared there many times when creativity and blurring speed were characteristics valued in a guitarist. "Calling Frank Vignola a virtuoso is something of an understatement," writes Alison Richter. Other reviewers cite his "jaw-dropping technique" or recount the thrill of witnessing "the Vignola group's burning set." Obviously, he is the man to lead a Django tribute.

Fellow guitarist **Vinny Raniolo** has been touring with Frank for over four years, doing hundreds of shows together, including previous Bickford and MidWeek Jazz visits. He captures much of the speed and character of Frank's playing, such that they "blend like espresso and gelato," and "at times their hands were literally a blur."

The third guitarist, **Olli Sokkille**, will be less familiar to local audiences, although he is an icon in his

native Finland. "Olli is one of the best Gypsy Jazz guitarists alive," attests Jyrki Kangas. "With such talent as Olli around," adds Andreas Öberg, "there's no need to worry about the future of Gypsy Swing in Scandinavia." If you have any further doubt, Frank specifically selected these two associates for this show.

June gets busier, with three concerts booked



Bucky Pizzarelli



Aaron Weinstein

at the Bickford. On June 3, vocalist **Carrie Jackson** will arrive with her own group, a bit more compact than the big bands she has appeared with there before. Her Jazzin' All-Stars will include **Noriko**

**Kamo** (piano), **Thaddeus Exposé** (bass), **Alan Korzin** (drums) and **Charlie Apicella** (guitar), all players you should get to know.

**Neville Dickie** returns on June 10, with the great British stride pianist combining forces with the popular **Midiri Brothers** for this performance. That's **Joe Midiri** playing reeds, with **Paul Midiri** on drums, possibly vibes or trombone too. It's a combination that you've probably never seen before, and it will amaze you.

**Mona's Hot Four** returns to close the month on June 12, a Wednesday. **Dennis Lichtman** leads on clarinet, of course, with **Gordon Webster** (piano), **Nick Russo** (guitar and banjo) and **Jared Engel** (string bass). This performance is a special one, in that stars **Bria Skonberg** (trumpet) and **Emily Asher** (trombone) have been added to the roster for a fuller sound.

Summer plans are still taking shape, but at press time it looks like **Jeff Hughes**, **Joe Midiri**, **Noel Kaletsky**, **Paul Midiri**, **Dan Levinson**, **Mike Davis**,

**Josh Holcomb**, **Dalton Ridenhour**, **Mike Weatherly**, **Kevin Dorn**, **Nicki Parrott** and **Rossano Sportiello** will be involved with one or more dates, with **Allan Vaché** and **Emily Asher** as possible additions with their selected groups. This could be a good summer to stay close to home.



Vinny Raniolo



Frank Vignola

## Jazz For Shore

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

Tickets/Information: 732-255-0500

Nobody consistently fills seats for MidWeek Jazz like guitar legend **Bucky Pizzarelli**, especially when he brings violinist **Aaron Weinstein** and bassist **Jerry Bruno** along. The three not only have a tight musical relationship, but they display a delightful interplay with off-the-cuff comedy bits, so fans get a well-rounded show when the trio returns to MidWeek Jazz on Wednesday, May 15.

At age 87, Bucky is not the oldest in this trio, but his career is the longest and most varied. He has played from the the Swing Era into modern times, accumulating a repertoire that spans the decades and defies neat categorization. He still keeps up a daunting performance and recording schedule, with many younger players inviting him to share his sound on their latest recordings.

Jerry is a bit senior to Bucky, but took some time out from music to become a noted restaurateur. Aaron represents "the rebirth of hot jazz violin" according to celebrated writer Nat Hentoff. He also brings along his wicked sense of humor that assures nothing approaching a dull moment at this show.

**Baby Soda** returns on June 5, bringing back their youthful energy and surprisingly diverse repertoire of traditional jazz tunes for this downstate audience.

**Peter Ford** runs things from his vantage point next to the unique box bass, with people like **Mike Davis** (trumpet), **Emily Asher** (trombone) and **Bobby Henry** (banjo) joining him. It's a fun group for both watching and listening, and will probably be enlarged by next month. They were a hit at The Pee Wee Russell Stomp, where just being invited speaks volumes.

On June 19, **Fête Manouche** returns to recognize the fact that we have been without Django Reinhardt for 60 years. This is **Dan Levinson's** Gypsy Jazz group, with Dan playing clarinet, plus **Tom Landman** and **Ted Gottsegen** providing the blazing guitar work that is almost impossible to follow with the eye. **Rob Adkins** adds his thumping bass, while **Molly Ryan** plays rhythm guitar and sings several numbers. There were ovations the first time they played for MidWeek Jazz, and fans will welcome them back.

July and August are still being booked, but we know that **Al Harrison's Dixieland Band** will return on July 10, with young **Geoff Gallante** as a guest with his various horns. The 18-piece **Jazz Lobsters Big Band** will close the season on August 12, and sometime in between they hope to get **Allan Vaché** back. The summer schedule should be resolved by next month. JJ

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



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

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

### calendar:

#### JAZZ RESEARCH ROUNDTABLES

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

■ Watch for upcoming announcements.

free  
roundtables

#### CONCERTS/PERFORMANCE

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

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

■ Watch for upcoming announcements.

free  
concerts

#### JAZZ FROM THE ARCHIVES

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

- **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.
- **5/5:** "Naughty But Nice:" Dan Morgenstern and singer Barbara Rosene listen to and chat about 1920s songs from her latest CD.
- **5/12:** Picture of Heath: Joe Peterson plays the music of bassist extraordinaire Percy Heath.
- **5/19:** Quincy Jones and Nat King Cole: Tad Hershorn plays a recent CD issue featuring these two jazz icons.
- **5/26:** Rhythm is Our Business: Vincent Pelote features the music of expatriate Willie Lewis and his Orchestra.
- **6/2:** Sam Cooks: Host Ed Berger examines the jazz recordings made by soul/R&B/gospel singer Sam Cooke.
- **6/9:** Great Recording Sessions: First in a new series with Dan Morgenstern, this one centered on two with Nat King Cole, the great pianist.
- **6/16:** Peterson Plays Pedersen: Joe Peterson plays the music of bassist Niels-Henning Orsted Pedersen, one of the most technically accomplished bass players in jazz.
- **6/23:** Solo Flight: Vincent Pelote salutes the great electric guitar master Charlie Christian and the recordings he made with Benny Goodman.

on  
WBGO radio

# Somewhere There's Music

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

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

## Asbury Park

**HOTEL TIDES**  
408 Seventh Ave.  
732-897-7744

**LANGOSTA RESTAURANT**  
100 Ocean Ave.  
732-455-3275

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

**MOONSTRUCK**  
517 Lake Ave.  
732-988-0123

**THE SAINT**  
601 Main St.  
732-775-9144

## Basking Ridge

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

## Belmar

**NICCHIO RESTAURANTE**  
1000 Main St.  
732-280-1132

## Bernardsville

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

## Bridgewater

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

## Cape May

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

## MAD BATTER

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

## BOILER ROOM, CONGRESS HALL

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

## MERION INN

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

## Closter

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

## Cranbury

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

## Cranford

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

## Cresskill

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

## Dunellen

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

## Edgewater

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

## Englewood

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

## BLUE MOON MEXICAN CAFÉ

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

## Ewing

**VILLA ROSA RESTAURANTE**  
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  
908-829-3417

## Morristown THE BICKFORD THEATRE AT THE MORRIS MUSEUM

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

## THE COMMUNITY THEATRE

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

## HIBISCUS RESTAURANT

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

## ROD'S STEAK & SEAFOOD GRILLE

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

## THE SIDEBAR AT THE 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 felinghuysen 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://nbpj.org or 732-640-0001 for dates/times

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

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

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

## 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://nbpj.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/  
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

Jazz House Kids 6th annual Inside the Jazz Note® 5/22. **CHRISTIAN MCBRIDE** hosts conversation and music with **JIMMY HEATH, JON FADDIS, CEDAR WALTON, LOUIS HAYES**. Jazz House Big Band directed by Julius Tolentino. Kasser Theatre, Montclair State University. Plus afternoon master class. www.jazzhousekids.org

5/4 Jazz Vespers, **CATHERINE RUSSELL** 6-7:30 PM, light refreshments; Bethany Baptist Church, Newark; freewill offering

4/28 **RUSS KASSOFF TRIO** Rutherford Hall, 1686 Rt. 517, Allamuchy. www.rutherfordhall.org. 908-637-6455.

**CARRIE JACKSON** every Thursday 16 Prospect, Westfield; and at Trenton's Candlelight Lounge 5/25.

**NORMAN SIMMONS** Master Class 5/4, 12-4 PM; all are welcome vocalists & instrumentalists, donation \$15; Memorial West Presbyterian Church, 286 So. 7th St., Newark; To register: info@cjayrecords.com

Also visit Andy McDonough's njjazzlist.com



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 Michael A. Katz  
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