

# JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 41 • Issue 06  
June 2013



Photo by Tony Graves

## Catherine Russell Raises the Rafters at Bethany Church Jazz Vespers

For 13 years, one Newark, New Jersey church has mixed music and prayer at a once-monthly Saturday evening service, attracting some of the best-known names in jazz to participate. Bethany Baptist's Jazz Vespers is open to all, ecumenical in spirit, free, and should be on every New Jersey jazz fan's to-do list.

*See story and photos on page 22.*

**We're sociable!**  
**Come join the schmooze:**  
**June 23 @ Shanghai jazz**  
**Betty Liste Group**  
*see calendar page 3  
for details*

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**Prez Sez**

By Mike Katz President, NJJS

*This month I've invited NJJS Executive Vice-President Stew Schiffer to write the Prez Sez message and to share his thoughts on the jazz scene in New Jersey. So Stew, it's all yours...I'll be back next month. — Mike*

**T**hanks Mike, so here are my thoughts...

Let's start a petition (just kidding...well, maybe not) to change New Jersey's motto from The Garden State (never understood why they called it that) to The Jazz State. It may be true that New Jersey has a lot of pretty gardens, but boy if ever there was an abundance of something in New Jersey, it's great jazz. New Jerseyans need not feel they live in the shadow of New York City or any other place anywhere in the world. We have so many first-class (make that world-class) jazz artists and so many venues featuring live jazz, that anyone so inclined can catch this music almost every day of the year.

Be it at a jazz festival, concert hall, theater, jazz club, restaurant, school, library, church, community center, hotel, coffee house, gazebo or riverboat — did I leave anyone out? — the music is out there. So the next time you're going out to dinner, choose a restaurant that features live music. What can be better than enjoying a wonderful meal while listening to great jazz? It's

just another way you can support those venues and the wonderful artists that perform there. It's not hard to find...check your local newspaper: "The Ticket" in Friday's *Star Ledger* or "TGIF" in the *Daily Record*, or Andy McDonough's "Jazzlist" at NJJazzList.com, or just searching online for "Jazz in New Jersey," and of course our own "Somewhere There's Music" located on the last pages of the journal you're holding in your hand. It lists over 120 New Jersey venues where live jazz can be heard. As a side note, if you know of a New Jersey venue that regularly has live jazz, and they're not on our list, let us know so that we can include them. And especially check out those venues that advertise in this publication. We thank all the venues for their support of the music, the artists, and the Jazz Society.

Townships like Morristown, Madison, Montclair, Maplewood, Middletown, Mahwah, Millburn, Marlboro and Matawan are just a few of many communities that have become havens for jazz artists to live and perform. (I would have mentioned the Oranges and the Brunswicks among others, but I got carried away with the alliteration). With the summer months now upon us, townships throughout the state put on free concerts in the park often featuring jazz performances. Great place to bring the kids and introduce them to this music.

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 39 for details!

And then there's the Jersey Shore...where you can walk along the many boardwalks and oceanfront avenues with one ear listening to the soothing sound of the ocean and with the other ear the cool sounds of jazz coming from many restaurants and clubs from Red Bank to Asbury Park to Cape May and points in between (Sandy notwithstanding). What it all adds up to is a state rich in talent and rich with jazz.

It's often been pointed out that traditional jazz, as we know and love it, is somehow dying off because of its appeal to an older and aging generation...(you know what the definition of "old age" is...anyone 15 or more years older than yourself). Well for starters, people are living longer, healthier, and with more leisure time, and this alone would assure us that this music will be around for a long time to come. But indeed, the music continues to re-surge and re-invent itself, and people of all ages are finding this music, playing it, listening to it, dancing to it and loving it. Just consider the resurgence of Swing dancing, especially here in New Jersey.

And if you need further proof, New Jersey schools continue to offer programs and degrees in jazz studies, and continue to

graduate remarkably talented jazz artists. Rutgers, William Paterson, Jersey City State, Montclair State, Ramapo College, just to name a few, are schools where jazz students throughout the state, nation and world come to learn their craft and build their jazz chops. A special shout out goes to those educators who teach and inspire these young students. It's important that we support these schools and students by attending their concerts and seeing for yourself that the future of jazz is in good hands, and you'll get to hear great music at very little expense.

In addition to the professional jazz musicians and singers that regularly perform throughout the state, and the students who are the future of Jazz, there are literally thousands of terrific musicians and singers living and playing here in New Jersey who don't necessarily make their living from music but who are out there jamming and gigging, be it in big bands, smaller ensembles, soloing, playing in restaurants, churches, libraries, clubs, senior residences, dances — anywhere they can be heard and appreciated — and they're often great and accomplished artists. These musicians and singers do it for the passion and love of making music (and making a

few dollars is not bad either). Check out the many jazz jam sessions that go on almost every day of every week to see, hear and meet all these talented people whatever level they're performing at.

The New Jersey Jazz Society, with over a thousand family members, is proud and privileged to represent and support this great music and the New Jersey musicians, singers and venues that play and create this uniquely American art form. That's why your membership and participation are so important to us.

Yes, "New Jersey and You are Perfect Together," and jazz (perhaps more than the gardens) make this a great state in which to live, to work, to party and to enjoy.

New Jersey — "The Jazz State" — it has a nice ring to it. J

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

for updates and details.

## Sunday June 23

JAZZ SOCIAL

*Betty Liste Group:*

*Betty Liste, piano; Bill Robinson, vocals;*

*Kevin McCarthy, bass;*

*Stewart Schiffer, drummer*

Shanghai Jazz

24 Main St. Madison

3 - 5:30PM

Free admission NJJS members;

\$10 all others; \$10 venue minimum for all

## Sunday September 9

JAZZFEAST

The Green at Palmer Square, Princeton

In its 22nd year, this an open air jazz festival swings with the joy of great music and food!

In the heart of downtown Princeton at Palmer Square, JazzFeast goes on rain or shine. A fabulous assortment of food and beverages from great area restaurants will be available for purchase, along with a great selection of jazz CDs. Best of all — the music is free!

Check for updates re 2013 performers. [www.visitprinceton.org](http://www.visitprinceton.org)

# NJJS Calendar



WANNA HEAR SOMETHING GOOD?

# SANDY SASSO

**Sat. June 8**

**Sandy Sasso and her Trio**  
at The 55 Bar, Christopher St., NYC

The early show, no cover and snacks!

Steve Elmer *piano*  
Dan Fabricator *bass*  
Special Guest *vibes*

**Sun. June 9**

**A concert for the Daughters of Israel**

West Orange  
with Rio Clemente  
2:30-3:30

[www.sandysasso.com](http://www.sandysasso.com)  
for details



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## The Mail Bag

**RECENTLY WE WENT TO SHANGHAI JAZZ** for a special event only to find that the featured musician had cancelled literally only a few hours before the gig. Dave and Martha were saved by Paquito D’Rivera who hurriedly gathered a group together and showed again what a master can do with little or no preparation. Between numbers Paquito said, in part, why he was willing to jump in and save the day, “This place is important.” This should be a self-evident truth to all jazz fans in New Jersey. What other venue offers so much great music with such a healthy mix of established artists and rising stars? We used to have others, but no longer. Thank you David and Martha and all your great crew.

Schaen Fox  
Princeton

## Jazz Trivia

By O. Howie Ponder

### SONG TITLES



(answers on page 39)

1. Neal Hefti wrote this popular one-word titled TV show’s theme song in 1964. On the sheet music he is credited “Word and Music by Neal Hefti.”
2. This blues, written by Kansas Joe McCoy, was originally recorded by Lil Green in 1936 and titled “The Weed Smokers Dream.” It got a whole new life — and title — after Peggy Lee and Benny Goodman got through with it in 1942.
3. Zoot Sims composed “The Red Door.” What inspired it?
4. “Wild Man Blues,” the song, not the Woody Allen movie, is about a New Orleans character, but he isn’t insane. Who is he?
5. The Roman Catholic church wanted Woody Herman’s “Blues on Parade” pulled from the market in 1940. What reason did they give?
6. Count Basie recorded “John’s Idea” in 1937, dedicated to someone who had a major influence on his career. Who was John?

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



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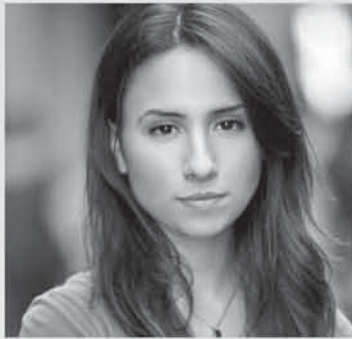
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Holiday

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7:30 pm

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Roseanna

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“The Art of Vocal  
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Roseanna Vitro

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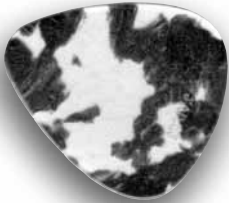
These programs have been sponsored by the Woodbridge Township Cultural Arts Commission with the support of Mayor John E. McCormac. Funding has been made possible in part by The Middlesex County Cultural and Heritage Commission through a grant provided by The New Jersey State Council on the Arts/Department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

# THE CAT'S MEOW

The sleek white pussycat pictured here is named Papa. Mr. Papa started coming around *Jersey Jazz's* backyard last summer and was soon taking regular meals al fresco on the deck. After a while he was curious to take a look inside. Papa decided he liked the premises just fine — and in September, ahead of the coming fall and winter weather, he took up residence as official house cat.

Papa spends much of his waking hours, all four of them, hanging around the office, where he likes to sort paperwork and keep an eye on things. With some new *Jersey Jazz* giveaways coming up, and nobody to pick winners, we asked Papa if he would like to follow in the late Chickie the Jazz Dog's paw prints and be our contest coordinator. We took his deadpan "meow" to mean, "Well, anything a *DOG* can do..."



And so this month, "Papa Jazz Cat" makes his debut with a doubleheader giveaway of two new CDs that are reviewed in this month's issue in Joe Lang's Other Views column on page 26.



### Marlene VerPlanck: *Ballads...mostly*

The latest recording from New Jersey's prolific grand chanteuse may well be her best. At least that's Jay Leonhart's opinion. He shares the disk's bass chair with Boots Maleson and wrote the witty liners. *Ballads...mostly* is 15 pages from the Great American Songbook, including a large helping of Cy Coleman and a nice pair of Harry Warren tunes. All rendered to perfection by the crystalline-voiced Ms. VerPlanck and a fine cast of supporting players. Mike Renzi and Tedd Firth share piano duties and Ron Vincent is on drums. Claudio Roditi and Houston Person add their soulful and simpatico horns on four tracks each.



### Swingadelic: *Toussaintville*

A raucous and tasty gumbo of New Orleans R&B music by composer Alan Toussaint that's filled with hit tunes like *Java*, *Southern Nights*, *Whipped Cream*, and — you guessed it — other delights. This strikingly original opus is built on adventurous and playful arrangements written by leader Dave Post and several band members that re-imagine Toussaint's music while respecting its roots. There are strong solos throughout and a couple of star turn vocals by Rob Paparozzi and Queen Esther. Put it short: this recording is a real party.

**WIN A CD:** To win one of these CDs please e-mail your name and mailing address to: [papajazzcat@njjs.org](mailto:papajazzcat@njjs.org) with either "Marlene" or "Swingadelic" in the subject line. Must be active NJJS member. You may enter both contests, but can only win once. You may also enter by mailing your information to the editor at the address in the column to the right.

### 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:

**July/August: May 26 • September: July 26**

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

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**Tony Mottola** Editor

27 Upper Mountain Ave., Montclair, NJ 07042  
e-mail: [editor@njjs.org](mailto:editor@njjs.org)

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

**Fradley Garner** International Editor  
e-mail: [fradleygarner@gmail.com](mailto:fradleygarner@gmail.com)

**Dan Morgenstern** Contributing Editor  
e-mail: [dmorgens@andromeda.rutgers.edu](mailto:dmorgens@andromeda.rutgers.edu)

**Mitchell Seidel** Contributing Photo Editor  
e-mail: [photo@njjs.org](mailto:photo@njjs.org)

**Fran Kaufman, Tony Graves**  
Contributing Photographers

**John Maimone** Entertainment Contributor  
908-753-6722 | e-mail: [jim426@att.net](mailto:jim426@att.net)

**Fred McIntosh** Entertainment Contributor  
201-784-2182 | e-mail: [derfie\\_07675@yahoo.com](mailto:derfie_07675@yahoo.com)

**Don Robertson** Contributing Editor

**NEW JERSEY JAZZ SOCIETY**  
**OFFICERS 2013**

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

**Stew Schiffer** Executive Vice President  
973-403-7936

**Larissa Rozenfeld** Treasurer  
973-879-6330

**Caryl Anne McBride** Vice President, Membership  
973-366-8818 | e-mail: [membership@njjs.org](mailto:membership@njjs.org)

**Sheilia Lenga** Vice President, Publicity  
908-346-0558 | e-mail: [publicity@njjs.org](mailto:publicity@njjs.org)

**Mitchell Seidel** Vice President, Music Programming  
201-243-1813 | e-mail: [mitchellseidel@att.net](mailto:mitchellseidel@att.net)

**Al Parmet** Recording Secretary  
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**Frank Mulvaney** Immediate Past President  
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### DIRECTORS

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

### ADVISORS

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

Website: [www.njjs.org](http://www.njjs.org)  
e-mail: [info@njjs.org](mailto:info@njjs.org)

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

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# WBGO TRAVEL & EVENTS

**“Jazz is  
restless.  
It won’t  
stay put  
and it  
never will.”**

Trombonist J.J. Johnson



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Michael Weinrob



Perugia



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## Big Band in the Sky

By Sanford Josephson

■ **Phil Ramone, 79, producer/engineer, January 5, 1934, South Africa — March 30, 2013, New York.** Ramone won 14 Grammy Awards, but his first three were for a landmark jazz album, *Getz/Gilberto* (Verve: 1964), featuring tenor saxophonist Stan Getz and Brazilian guitarist Joao Gilberto playing the music of Brazilian composer Antonio Carlos Jobim.

The album ignited a bossa nova trend and became one of the best-selling jazz albums of all time. In 1965, the album took home three Grammys: Best Album of the Year, Best Jazz Instrumental Album – Individual or Group, and Best Engineered Album, Non-Classical. In addition, the single from it, “The Girl From Ipanema,” sung by Joao Gilberto’s wife Astrud Gilberto, won Record of the Year.

While known as the “Pope of Pop” for producing albums for such superstars as Paul Simon, Billy Joel and Barbra Streisand, Ramone engineered jazz albums for John Coltrane, Keith Jarrett and Gerry Mulligan in the ’60s and won an Emmy Award for sound mixing the 1973 television special, *Duke Ellington... We Love You Madly*.

After his family emigrated to the United States, Ramone grew up in Brooklyn and studied classical violin at Juilliard. According to Mikael Wood, writing in the *Los Angeles Times* on March 31, 2013, Ramone, as a teenager, secretly listened to pop music and jazz on the radio. As a young adult, he shifted his attention from classical music to pop and jazz and apprenticed as an engineer, eventually co-founding a New York studio called A&R Recording. The “A” was for his partner, Jack Arnold.

Quincy Jones released a statement the day of Ramone’s



Phil Ramone

death, saying, “Whenever I was in the studio recording, if Phil wasn’t there by my side, it would seem like one ingredient was

missing.” Billy Joel, also in a prepared statement, said, “I always thought of Phil Ramone as the most talented guy in my

band. So much of my music was shaped by him and brought to fruition by him.” Joel’s album, *52nd Street*, produced by Ramone and released by Columbia Records in 1978, won Album of the Year in 1979.

Ramone is survived by his wife Karen and three sons, Matt, BJ and Simon. BJ and Simon were named after Billy Joel and Paul Simon.

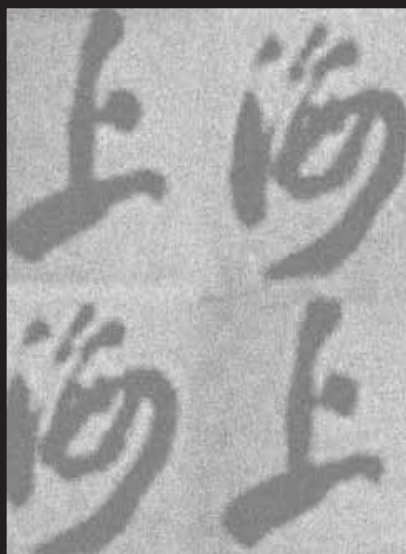


Dwiki Mitchell and Willie Ruff

■ **Dwiki Mitchell, 83, pianist, February 14, 1930, Dunedin, FL — April 7, 2013, Jacksonville, FL.** Mitchell and French horn player/bassist Willie Ruff met in the Army in the late 1940s. They both pursued their education under the G.I. Bill — Mitchell at a Philadelphia conservatory and Ruff at the Yale School of Music. After playing with such jazz stars as Dizzy Gillespie and Lionel Hampton, Mitchell was reunited with Ruff in 1955, and they ended up staying together for 55 years.

*continued on page 10*





# SHANGHAI JAZZ

Restaurant  
and bar

24 Main St. (Rt. 124), Madison, NJ 07940  
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Thank you  
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WORLD!!!

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

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**fri & sat**

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**tue & wed**

**5/28 & 5/29: JOHN KORBA**

**thu 5/30: JANICE FRIEDMAN**

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**wed 6/5: WARREN VACHÉ**

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## BIG BAND IN THE SKY

continued from page 8

According to Paul Vitello, writing in *The New York Times* on April 26, 2013, Mitchell and Ruff were never fully accepted by jazz critics. “Some viewed their classical training as detrimental to their credibility as jazz artists,” he wrote. “But their academic backgrounds propelled the introspective Mr. Mitchell and the kinetic Mr. Ruff to world fame in 1959 when Mr. Ruff, who had a part-time teaching job at the Yale School of Music, arranged for them to accompany the Yale Russian Chorus on a summer visit to the Soviet Union.”

They ended up performing a spontaneous jazz concert at Moscow’s Tchaikovsky Conservatory, despite the Soviet government’s “injunctions against the bourgeois decadence of jazz.” *Time Magazine* referred to the incident as the first unofficial concert by American jazz musicians in the Soviet Union. Three years later, Benny Goodman, in an agreement between the Soviet Ministry of Culture and the U.S. State Department, gave the first official jazz concert in Russia.

A later trip to China was described by William Zinsser in his book, *Mitchell & Ruff: An America Profile in Jazz* (Paul Dry Books: 2000). “Jazz came to China for the first time on the afternoon of June 2, 1981,” he wrote, “when the American bassist and French horn player Willie Ruff introduced himself and his partner, the pianist Dwiki Mitchell to several hundred students and professors who were crowded into a large room at the Shanghai Conservatory of Music. Probably they were not surprised to find that the two musicians were black...What they undoubtedly didn’t expect was that Ruff would talk to them in Chinese.”

Mitchell, whose father drove a garbage truck, received his first piano, a reject his father recovered from a curb, when he was three years old. By the time he was five, he was selecting chords by ear and accompanying his mother Lilla on her solos for a church choir.

Billy Strayhorn, who seldom wrote for anyone besides Duke Ellington, composed a

piece for Mitchell and Ruff called “Suite for Horn and Piano.” The *Times’s* Vitello believes that Mitchell and Ruff were distinguished by their “missionary zeal...Their thousands of concerts at schools and colleges and in foreign countries where jazz was taboo doubled as music appreciation classes for the young and uninitiated and came to define the duo at least as much as their professional work, which was formidable.”

Mitchell had lived in New York for several years, but he moved to Jacksonville last year when he became ill with pancreatic disease. There are no known survivors.

■ **Vincent Montana, Jr., 85, vibraharpist, February 12, 1928, Philadelphia — April 13, 2013, Cherry Hill, NJ.** Although he once played jazz with Charlie Parker, Montana is best known for his role in the development of the “Philadelphia Sound” for MFSB, the house band for Philadelphia International Records whose artists included the O’Jays, the Spinners and Teddy Pendergrass. He was also a member of the house band on *The Mike Douglas Show* on TV and a key member of the Salsoul Orchestra, a band that backed several important disco recordings.

His daughter Eileen Montana told South Jersey’s *Courier Post* that hearing her father’s music on the radio when she was a child was “a normal thing. It’s just a part of life, and you don’t quite grasp it, but you know it’s something special.” Her older sister Denise sang with Montana on recordings with the group Goody Goody and her brother Vincent III played piano and worked with his father in the studio.

■ **Don Shirley, 86, pianist, January 29, 1927, Kingston, Jamaica B.W.I. — April 6, 2013, New York City.** Shirley was classically trained and made his professional debut with the Boston Pops when he was 18 years old. But, Bruce Weber, writing in *The New York Times* (April 29, 2013), said, “the impresario Sol Hurok advised him to pursue a career in popular music and jazz, warning him that American audiences were

not willing to accept a ‘colored’ pianist on the concert stage.”

According to *The Encyclopedia of Jazz* (Bonanza Books, New York: 1961), Shirley was encouraged to pursue jazz by Nat Cole, Duke Ellington and George Shearing. However, *The Times’s* Weber characterized Shirley’s music as “his own musical genre. First as part of a duo with a bassist and later as the leader of the Don Shirley Trio, featuring a bassist and a cellist — an unusual instrumentation suggesting the sonorities of an organ — he produced music that synthesized popular and classical sounds.”

Shirley made several recordings on the Cadence label in the 1950s and early ’60s, including *Don Shirley Plays Love Songs*, *Don Shirley Plays Gershwin* and *Don Shirley Plays Shirley*. He also appeared on the concert stage but rarely as strictly a classical player. He appeared at Carnegie Hall with Ellington, played Gershwin’s “Rhapsody in Blue” at La Scala in Milan and accompanied the Alvin Ailey dancers in the late ’60s at the Metropolitan Opera.

A concert at Carnegie Hall in 1971 was reviewed by *The New York Times’s* classical critic Peter G. Davis, who wrote that Shirley’s “silky tone and supple rhythmic flow is just as artful and ingratiating as ever.” He added that hearing “‘I Can’t Get Started’ as a Chopin nocturne or ‘Blowin’ in the Wind’ as a Rachmaninoff etude may strike some as a trifle odd, but these were beautifully tailored to spotlight Mr. Shirley’s easy lyrical style and bravura technique.”

While appearing at the Cookery in Greenwich Village in 1982, Shirley told *The Times* that jazz piano players “smoke while they’re playing, and they’ll put the glass of whisky on the piano, and then they’ll get mad when they’re not respected like Arthur Rubinstein. You don’t see Arthur Rubinstein smoking and putting a glass on the piano.”

Survivors include a brother, Maurice, and a half-sister, Edwina Shirley Nalchawee.



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.

## Jazz Research Grants Available at Rutgers IJS

Each year the Institute of Jazz Studies at Rutgers University awards up to 10 grants of \$1,000 each to assist jazz researchers. Half of the awards are designated for students in the Rutgers-Newark Master's Program in Jazz History and Research and half are awarded to scholars from other institutions or unaffiliated researchers to enable them to visit IJS in conjunction with their projects. The Institute is a special collection of the John Cotton Dana Library on the Rutgers-Newark campus.

### BACKGROUND

The Morroe Berger – Benny Carter Jazz Research Fund was established in 1987 with a gift by composer/arranger/multi-instrumentalist Benny Carter (1907-2003) in memory of Morroe Berger. Berger, a close friend and Carter's biographer, was a professor of sociology at Princeton University until his death in 1981.

Carter's initial gift was matched by the Berger family, who asked that Carter's name be added to the Fund's title. Benny Carter, his wife Hilma, and other donors have regularly added to the endowment over the years. To date, over 85 awards have been given to scholars and students worldwide working in a variety of disciplines, including jazz history, musicology, bibliography, and discography.

### ELIGIBILITY

*Rutgers Master's Program Students:* Students currently enrolled in the Rutgers-Newark Master's Program in Jazz History and Research. NOTE: Students must be nominated by a member of the Jazz Program faculty. Please contact Prof. Lewis Porter before submitting an application.

*Others:* Jazz researchers at Rutgers or other institutions or non-affiliated researchers whose projects would benefit from the use

of the research collections of the Institute of Jazz Studies.

NOTE: Previous Berger-Carter award recipients are not eligible.

### APPLICATION PROCEDURE

Send a brief (two-page maximum) resumé and a one-page description of your project and how this award and access to IJS collections will facilitate your research. Include your full contact information (email and mailing addresses). The resumé and one-page description should be sent as MS Word or pdf attachments to: eberger4@verizon.net

### DEADLINE

Applications are due by June 28, 2013. Awards will be announced by July 31, 2013. For further information <http://newarkwww.rutgers.edu/IJS/berger-carter-fund/index.html>



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## Talking Jazz

### A Jersey Jazz Interview with Les Leiber

By Schaen Fox

*In 2012 Les Lieber passed the century mark. For most of his long and eventful life making music was his passion but not his livelihood. He has, however, been in close contact with some of the biggest names in the industry both in business and friendly relationships. In 1965 he began “Jazz at Noon” in New York City as a venue for those who had chosen nonmusical careers but still yearned to express their musical talents. Fridays at noon, psychologists, engineers, physicians and many others gigged as their audiences dined. At first the talent pool of dilettantes was large but as time reduced their number, they augmented their ranks with a host of artists like Gerry Mulligan, Earl Hines, Pee Wee Erwin, Kai Winding and Bill Wurtzel. The latter actually deciding to end his career in advertising and become a full-time musician after performing with the group. I expected to talk to Les mostly about Jazz at Noon but when I found that he had personal recollections of titans as diverse as Frankie Trumbauer, Django Reinhardt and Yehudi Menuhin I shifted my focus.*



**JJ:** Do you come from a musical family?

**LL:** In the sense that in the old days families of any class at all used to have their kids take up an instrument. My father had played the violin but he kept it under the bed and only once did I hear him play a few notes. He had two brothers (my uncles). One played banjo and guitar. The other was a piano teacher. My mother sang a little bit. So there was some talent, but I was the one that really needed an instrument. I did ask my parents for a saxophone. When I was 13 we went down to the music store in St. Louis and bought a saxophone.

I started playing it about 10 minutes after I got back home, figuring out what the keys were and what noise it made when you pressed different buttons. Within two weeks after that I was playing it and never took a lesson. I started playing on the radio within six months of having taken it up. Thirteen-year-old Ted Straeter was already playing jazz piano on KMOX, the main radio station in St. Louis. In those days I guess radio stations weren't too picayune about what they were doing and we kids had a half hour program called "Les and Ted." He later moved to New York and eventually led a society type orchestra at the Plaza Hotel.

I discovered that St. Louis had two of the chief improvisers of this young music called jazz. One was Frankie Trumbauer, one of the first improvisers of the saxophone. He was born in New Jersey. The other improviser was Bix Beiderbecke. Within a month after I took up the saxophone Frankie Trumbauer entered my life. He had written a tune called "Sensation Stomp" that was recorded by Paul Whiteman with Jimmy Dorsey playing a spectacular alto solo. When I heard this fantastic solo I wrote Trumbauer a nice letter congratulating him on that solo. He was nice enough to write me a letter and thank me and say that unfortunately he

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**LES LEIBER**

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hadn't taken that solo. Jimmy Dorsey was responsible for it. Frankie and I stayed in contact after that.

**JJ:** I should ask if there is anything special you would like to talk about?

**LL:** I'd like to get into what I did for a living, which was writing magazine articles. I graduated from the University of Chicago. The speaker at graduation happened to be the editor of the *Chicago Daily News*. At the end of his lecture, I told him I hoped to become a foreign correspondent. He gave me an assignment to do an article on communism at the University of Chicago. I wasn't aware there was any, but I did a little research and did a story on some socialists around campus. It was published in the *Daily News*, and the editor said, "My brother is the European editor of our paper. I'll give you a note to him. He is in Vienna."

On my next trip to Europe, I went to see him. He said, "Why don't you see the Paris editor of the *New York Times*?" He said, I took his advice and the editor said he had never met an American youth who could write a sentence of English. He said, "Write a paragraph about something." I did and he gave me a wonderful connection with the *Times* as a freelancer.

I got to know the well-known writer Gertrude Stein in Paris. She was a friend of all those great painters and writers. They all met at her house. I had met her when I was a student at the University of Chicago. She had come over to visit American colleges and give talks. She had agreed to interview students, and I was chosen to be one. She wrote a sentence or two about each student and so I had my appraisal from Gertrude Stein. When I went to Paris, I attended a speech by the president of France. I saw her and we sat together. In the middle of his speech, she got bored and started to walk out, and I went with her. We walked around a park and talked, and she drove me back to my hotel in her Tin Lizzie.

During that *New York Times* period, I took a vacation to Morocco just to see what that country was like.

It was just at the time that Francisco Franco was preparing to go into Spain. He did go while I was there. I did the first article for the *Times* on the outbreak of Spanish Civil War. I could have stayed in Paris, but I became homesick, and my mother was home alone in St. Louis, so I gave up that job. When I got back to America, one of my best friends had become editor of a magazine called *This Week*,



Les Leiber performing with Doc Cheatham in an undated photo. Photo courtesy of Les Leiber.

which appeared every Sunday in 40 of the top newspapers in the country. He got me started, and that became my career. I was with *This Week* for 35 years. I did stories on a lot of things but hardly any on music. I did one on Benny Goodman when he went to Russia. I'm glad of that because music is a very difficult thing to write about.

Golf was one of my main interests in life. I did quite a few golf stories. I went to Atlanta, Georgia and interviewed Bobby Jones, the greatest pro of all time. I did a couple of stories and played with Sam Snead. One story I did with him I beat him, but I didn't reveal until the final paragraph that the reason I beat him was he played me with a branch of a tree. [Chuckles] When he was a boy, he couldn't afford golf clubs, so he figured out how to cut tree branches and make fairly good golf clubs. We played a little round together and the day before, we took pictures of him whittling the branch into a golf club.

I also got a job with the Columbia Broadcasting System in their publicity department. My job was to write seven stories a week and send them out to radio editors who then would use those under their

byline. I met the celebrities like Jack Benny, Fred Allen and Andre Kostelanetz, but in the meantime, I was playing my pennywhistle on a wonderful jazz program called *The Saturday Night Swing Session*. That was on the 18 floor every Friday, and I was on the 16th floor. If a guest star like Artie Shaw or Benny Goodman didn't show up they would have me on playing my pennywhistle. I met a lot of good

jazz musicians that way. That is how I became publicity man for Benny Goodman, Paul Whiteman and a lot of outstanding musicians. I was always around music in some capacity. I traveled with Paul Whiteman's orchestra and he twice had me on his nation-wide show called *The Chesterfield Hour* playing the pennywhistle.

**JJ:** Did you ever play golf with Whiteman?

**LL:** No, I had a close relationship with him and I think he once in a while did shuffle around a golf course, but I did not play golf with him. He wasn't the greatest company in the world when he didn't have a baton in his hand. He stumbled into his

position. His father was a musician in a symphony and he took up the violin but he couldn't play jazz, He had six other violinists in his orchestra, three on one side and three on the other and he was in the middle with his baton. He did always manage to put the violin under his chin and run the bow across the strings so that it looked as if he was playing.

He had two big arrangers. One did "Parade of the Wooden Soldiers" for me which I played, but it is a very technical thing. That instrument only has six holes. You have to get all your sharps and flats by gently half covering holes. In those days, I was brave enough to play things that required a lot of sharps and flats. I played one with Whiteman where I played two pennywhistles at one time. I'd never do anything like that anymore.

**JJ:** Did you have personal contact with Benny?

**LL:** Oh sure, I was with him a lot. I did publicity on him with my friend Hal Davis. I knew Teddy Wilson, Benny Goodman and all those people through my publicity work with CBS. I played my pennywhistle with the sextet a couple of times. He would charge for me as a guest star and then he would keep the

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★ NONSTOP MUSIC ON THE GREEN IN MORRISTOWN ★

## LES LEIBER

*continued from page 14*

money. [Chuckles] I was just happy to play with the sextet. He paid me as a publicity man.

Hal developed a closer connection with him. When Benny took an orchestra to Russia, Hal went with him, but I did not. Benny was not happy with his trip because he thought he was going to be king but the players over there were all trying to play like Charlie Parker. So Benny found himself interviewed by the newspapers but the musicians were interested in the people in the band that played the modern stuff. They were the ones the audience called for and whistled about.

**JJ:** I read that before you joined the Army during World War II, you took a Rumba band down to Cuba.

**LL:** I did but it was not a Rumba band. It would have been better for us if it were. They were jazz musicians. Neal Hefti was only about 16 years old and hadn't established his reputation, but we did benefit from his good playing. It was a good little jazz group but what I didn't know was that the same musicians who made up the great Cuban bands that have come to this country, including the top alto saxophonist of modern times, Paquito D'Rivera, were very well equipped to play good jazz. We were a bit taken aback.

That was an adventure. I officially went down as a spy. I spoke German and had gone to our intelligence unit in Washington, D.C. and convinced them that I could perhaps come up with information about any German spy activity down there. I would be mingling in circles that most tourists do not by being with musicians and other local people. We were sponsored by a cigarette company and after two weeks their engagement with us was over and the government had not sent me the money that they were supposed to, so we had to come back.

**JJ:** Did you bump into any Germans there?

**LL:** No. [Chuckles] Still, it filled the bill that we were supposed to. I did write it up for the government and took it down to Washington. I made about five trips there waiting for the \$225.00, which I finally wrangled out of them after two and a half years.

**JJ:** I am very interested in hearing about your time in the Army.

**LL:** I joined the Army and was assigned to go to the University of North Carolina to study. I had the choice of four languages. I already spoke French

and German, so I chose Spanish. There were about 30 other people studying, but we never knew why we were studying Spanish. After about a year there, I was sent to England. Then I went through France to Paris. I had been to Paris several times, so I was of quite a bit of service to the Army. They put me in charge of publicity for American Forces Network. We had stations in Paris, London, Nice, Frankfurt, Castle, Berlin, and Munich and on the Riviera. I had a chauffeur and used to travel to all those stations and do public relations on the announcers, all of whom had been

announcers on commercial radio before they were put into the Army. I really was lucky because those stations always had a wonderful chef. The food and accommodations were great. It was a wonderful situation.

I was only a corporal, but I was associating with very important people. I had a patch on my uniform that said "Correspondent, American Forces Network." So I was able to go wherever officers could go. There was a day when Yehudi Menuhin, the great violinist, was making his first visit to Paris after the war. DeGaulle had promised that the first concert in liberated Paris would be given at the Opera and Menuhin would do the concert. I saw a big crowd of high officers in this hotel surrounding Yehudi Menuhin. They had a problem. Menuhin was supposed to get back to London the next day and he didn't know how he was going to do it. I heard that and called our airfield and talked to the colonel in charge. I said, "Listen, Yehudi Menuhin has to get to London tomorrow. If I can get him to give a concert at the airfield could we provide him with the plane?" "Yes we will." I went back and explained it to the officers. He came out and played for our group. Then we all walked out to an



This poster for Jazz at Noon was designed by New York Daily News cartoonist Paul Rigby. Courtesy of Les Lieber.

airplane, he got on, and I waved goodbye.

**JJ:** Would you tell us about your association with Django Reinhardt?

**LL:** I went to see the president of the Hot Club of France whom I knew from previous visits to France when I was playing my saxophone in orchestras there for fun. He was also Django's manager. I didn't know that he had been worried that the American Forces Network might not be so cozy with Django because he had played indiscriminately for the German army, not caring who won the war. I was in uniform and I asked

him where Django was. He said, "Oh, he's right over there in that restaurant." I said, "Can I go over and meet him?" He said, "Oh, absolutely!" He evidently called Django and told him to be nice to me. When I got there I found a very affable Django Reinhardt. He did something I don't think he ever did before. He took me out to his caravan. I took a picture of him outside playing his guitar for some gypsy children.

The next day I called for him and took him up to American Forces Network. I thought I would just take him up and introduce him. I was surprised that he had his guitar with him. He was very affable. There were three musicians there, a pianist, a bass player and a drummer. When he took his guitar out, they came right up around him. He showed no surprise at all. He began to play "Lady Be Good." That trio accompanied him beautifully. I took out my pennywhistle and after he took two choruses I took two choruses. I must say I was very happy and he looked perfectly happy. Then he went into "Honeysuckle Rose" and I took out my alto sax which I kept in the studio. After giving him two choruses, I came in for a couple of choruses and I have that on a record. I didn't realize that those

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They played for us in celebration of Django Reinhardt's centennial, so we're having them back to commemorate 60 years without the great Gypsy Jazz guitarist. Originally, violin joined the rapid-fire guitar work that is central to this style, but **Dan Levinson** substitutes clarinet, reflecting later versions of Django's groups. **Tom Landinan** and **Ted Gottsegen** are the pivotal guitarists here with **Molly Ryan** playing rhythm guitar and singing. **Rob Adkins** supports them with his thumping string bass. Breathtaking jazz with distinctive instrumentation!

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**LES LEIBER**

*continued from page 16*

three musicians were in the orchestra that took the place of the Glenn Miller band when Miller disappeared. When Django came up he became part of the studio orchestra. I have a picture of the whole orchestra that I took with Django playing trombone.

**JJ:** What? Trombone?

**LL:** Yep. He obviously asked the trombone player if he could use his trombone. In the picture the trombone player is disconsolately sitting there without his trombone.

When he came over here I was Django's only contact. I actually had him up for dinner. He wasn't much of a socializer. If you came to him, it was alright, but he wasn't likely to go to you to establish a relationship. He was not an affable storyteller let's put it that way. He partook of the dinner very pleasantly like a mute. He lived at either the Essex House or the Hampshire House. I like to think it was the ESSEX HOUSE because at that time it was very common for them to turn off the "ES" so it said SEX HOUSE. You could see it all over Central Park. So he was on the top floor of the Sex House. I think I had something to do with finding him those quarters because he was going to be appearing at Carnegie Hall and this was across the street.

The next afternoon, I visited the Duke Ellington Orchestra at Carnegie Hall for the rehearsal. Django wasn't there, but I didn't think that was too important because he wasn't supposed to be in the first part of the show. That night I was there, and he hadn't shown up. At intermission I went backstage and asked some members of the band, "Where is Django?" They didn't know. I phoned his room and there he was. He had been asleep. I said, "You better get down here. You're going on in five minutes." He got there real fast. He was in a tuxedo but wearing white socks. That indicated he got dressed very fast.

He had the amp that Les Paul gave him. Les had convinced Django of the joys of using a sound system for the guitar. Django had never used it before. He had wonderful resonant guitars but not the electric guitar. So it was a blessing for him when he was featured with the whole Duke Ellington Orchestra behind him to have amplification. He kept the thing in the back of him and as he was reaching back getting tuned up he almost fell over backwards. His chair was stopped by the amplifier. At that point, I decided I'd go



A montage of "By Leslie Leiber" magazine clippings serves as wallpaper in Les Leiber's bathroom.

home. I saw him once more. He was hired by the uptown Café Society, and I went there to say goodbye to him. Sure enough, after doing his stint, he came out to the lobby, and I could see he was all by himself in that he had a look of emptiness on his face. I said goodbye, and that was the last I ever saw of him.

When you sum it all up, I probably had a closer relationship with him than any other American without making a project out of it. I gave the picture and the original recording away to some prominent young guitar player.

**JJ:** That's amazing. Why did you start your long running Jazz at Noon?

**LL:** I started Jazz at Noon in 1965. I just had the feeling that there were other businessmen like myself who would like to play but couldn't at night because they were busy or would be home with their wives. So I got the idea to start an event at noon so that business men and women who play could use their lunch time to play jazz.

**JJ:** In all the time you had Jazz at Noon did any businessman decide to drop his business career and become a full time musician?

**LL:** If they played with us for any length of time, then any business they were in, they continued in that business. I think Bill Wurtzel is not the only person who played as well as professional musicians, but he is the only one that gave up his

job and devoted himself to becoming a professional musician. We had a lot of guys that would take a job, maybe playing at their own country club, and then go back to their regular jobs.

**JJ:** Has our state of New Jersey been of any significance for you?

**LL:** When I lived in St. Louis, New Jersey was already important to my family, because we had two vacation spots we went to in the summer. One was Frankfort, Michigan and the other was Beach Haven, New Jersey. Beach Haven was like a little Atlantic City. Quite a few of our players at Jazz at Noon have come from New Jersey. Our drummer Dr. Litwak was the chief of cardiovascular surgery at New York's Mount Sinai Hospital. He lived in a wonderful house only about 20 minutes away from the George Washington Bridge. And I would say that about half of our guest stars over the years have been from New Jersey. There is quite a pool of talent there. I was also responsible for some of the early publicity for the New Jersey Jazz Society.

**JJ:** That is a good place to end this. Thank you for being so generous with your time.

**LL:** [Chuckles] That is easy to do. The most selfish person would undoubtedly be generous with his time if somebody were doing a story about him. Thank you for your interest. Goodbye. **JD**

*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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## DIVA TRIO (+ ONE) in Allamuchy on June 16

**S**herrie Maricle, Noriko Ueda, and Tomoko Ohno are the rhythm section heartbeat of The DIVA Jazz Orchestra and FIVE PLAY. As The DIVA Jazz Trio, they aim to take their multiple musical powers to new levels of swing, sophistication and originality.



DIVA JazzTrio: Tomoko Ohno,piano;  
Sherrie Maricle, drums; and Noriko Ueda, bass.  
Photo by Bill Westmoreland.

After 10-plus years together, the trio shares not only a deep intuition for each other's musical inclinations but also a compelling, powerful and unified creative vision, fueled by mutual admiration and respect. This triple treat of talent has melded their individual skills into a fresh, exciting trio infused with imagination, rooted in jazz tradition and unified by a collective passion to make exceptional music for our listeners.

The trio's repertoire includes innovative arrangements of classic and contemporary standards, as well as original music composed by Sherrie, Noriko and Tomoko. Their compositions and arrangements are conceived to highlight the unique style of each player and also support the distinctive sound of the ensemble.

The DIVA Jazz Trio was officially born in 2005 and has performed at many of the world's most prestigious concert halls, music festivals, jazz clubs and universities including Carnegie Hall, The Kennedy Center, Lincoln Center and major venues throughout Spain, Germany, Portugal, Ireland and Switzerland. In June of 2009 the trio was featured on Marian McPartland's celebrated National Public Radio Show *Piano Jazz*. The trio's premier recording, *Never, Never Land* (Arbors Records), was released in 2009.

For this special "Piano in the Parlor" performance at Rutherford Hall in Allamuchy, the Trio will be joined by DIVA bandmate Janelle Reichman. Janelle first discovered her love of music when she picked up the clarinet in fifth grade, and went on to become a multi-instrumentalist. A saxophonist, clarinetist, composer and educator, she has performed with musical greats like Doc Severinsen, Les Paul, Anne Hampton Callaway and Dave Li.

The Piano in the Parlour jazz series is produced by Coyne Enterprises, Inc. in cooperation with Rutherford Hall and WRNJ Radio. Rutherford Hall is located at 1686 Route 517, Allamuchy, NJ. The June 16 performance is at 3:00 PM. \$20.00 Advance / \$25.00 Door. Tickets may be purchased online at [www.RutherfordHall.org](http://www.RutherfordHall.org).



## Catching Up With Ramsey Lewis

By Greg Bufford

Recently West Orange drummer Greg Bufford chatted with pianist Ramsey Lewis about his new projects and upcoming appearance at City College on Father's Day.

**GB:** Ramsey, we are really excited about you coming to New York Father's Day weekend. Tell us about your new recording *Taking Another Look*, and your group The Electric Band.

**RL:** That came about because one day my agent called me and said that when he calls around the world people say, "Ramsey has been a trio forever, is he ever going to go back to his electric band?" — which I had in the '70s when I recorded a song called "Sun Goddess."

**GB:** Right.

**RL:** So he called me and I said I feel comfortable with a trio, it feels good, just three people on stage, I don't know, I'll think about it. Well this was sort of the end of the year, the year before last, and Christmas was coming, etc. I said let me think about it through the holidays. After the holidays I called a few guys to come in. I said let's just jam. I called in a guitar player; I called in a keyboard player. They asked what should we learn, well pick up some of the songs off the *Sun Goddess* album, because that is what people are kind of talking about and we'll just jam on those you know, see how it feels and go from there. I rented a studio for a couple of hours, because I figure after a couple of hours we ought to know how we feel [Laughs]. Well, after three hours I looked at my watch and said man I gotta to put the quintet back together and I have not regretted a moment. We weren't going to record soon, but after jamming on those songs, and it went so well...

**GB:** It just felt right.

**RL:** Yeah, so I called a rehearsal the next week and we got serious about those songs and two weeks later we recorded them and called the album *Taking Another Look*.

**GB:** Looking ahead, what's in the future of recording for you?

**RL:** Oh yeah, the next record is going to be with Dee Dee Bridgewater. That's already set. We're going to record next year.

**GB:** Thanks for having this conversation with me.

**RL:** Thank you.

*A Father's Day Weekend Celebration with Ramsey Lewis & The Electric Band, featuring Henry Johnson (guitar), Joshua Ramos (bass) and Charles Heath (drums).*

Friday, June 14, 2013, The City College of New York, Aaron Davis Hall, West 135th Street and Convent Avenue For information/tickets, visit: [www.adhatccny.org](http://www.adhatccny.org), or call: 212-650-6900.



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## Hugh Masekela Shines at Ubuntu Awards Ceremony

Recently at an awards ceremony at the New York City Public Library, Grammy-nominated jazz musician, friend and collaborator Hugh Masekela gave a memorable performance celebrating his South African roots. Masekela also served double duty by accepting the esteemed “Friend of South Africa” Award on his friend Paul Simon’s behalf.

The artists were recognized with for their inspirational work, groundbreaking lyrical storytelling and cultural collaboration on the 1986 album *Graceland*, the critically-acclaimed album that ultimately freed South African artists from the Apartheid through a special video tribute. Shining the spotlight on South Africa’s music culture long before the world took notice, Simon’s cultural thought-provoking work with the likes of Hugh Masekela, Bakithi Kumalo, Ray Phiri, Ladysmith Black Mambazo, and others exposed the talents and beauty of South Africa, amidst the tumultuous time of social apartheid. *Graceland* eventually

earned him a Grammy for Album of the Year, as well as Record of the Year for its title track.

The overarching theme of the evening’s Ubuntu Awards stems from the African “Ubuntu” — a philosophy that speaks to people’s bonds with one another and their interconnectedness. It is the essence of being human — “I am because you are,” an ethos fitting for a magnanimous musical figure such as Paul Simon, a man who continues to be an inspiration for many young and established South African artists today. **J**



Hugh Masekela accepts South African Tourism’s “Friend of South Africa” award on behalf of Paul Simon at the 2013 Ubuntu Awards on Monday, April 15, 2013 at the NY Public Library. (l-r) Chief Executive Officer of South African Tourism, Thulani Nzima, Minister of Tourism Hon. Marthinus van Schalkwyk, Hugh Masekela and President of South African Tourism North America, Sthu Zungu. (Photo Credit: South African Tourism/Andrei Jackamets Photography)

## Jack Kleinsinger Salutes George Wein with Highlights in Jazz Award

On May 9 at the Tribeca Performing Arts Center, Highlights In Jazz producer Jack Kleinsinger presented George Wein with the concert series’s annual award.

Every year since the 1974 Highlights In Jazz the series has honored living jazz legends for their “matchless musical achievements.” Previous honorees include Lionel Hampton, Roy Eldridge, Frank Wess, Roy Haynes, Maxine Sullivan, Hank Jones, Sonny Fortune and Dr. Billy Taylor, to name a few.

The venerable Highlights in Jazz concert series — currently in its 41st season — presented a musical tribute to NEA Jazz Master George Wein entitled “Swing Memories.” The all-star lineup of performers included Ron Carter, Anat Cohen, Wycliffe Gordon, Jay Leonhart, Kenny Washington, Lew Tabackin and the

honoree himself, who took a turn at the piano.

The 87-year-old Wein has been called “the most famous jazz impresario” and “the most important non-player... in jazz history”

He is the founder of what is probably the best known jazz festival in the United States, the Newport Jazz Festival. He also co-founded the Newport Folk Festival with Pete Seeger and Theodore Bikel.



Jack Kleinsinger presented George Wein with an award at the Tribeca Performing Arts Center on May 9. Photo by George Wirt.

Jack Kleinsinger, a former assistant attorney general for the State of New York, has been presenting the Highlights jazz concerts continuously since 1973, making it New York’s longest running jazz concert series. **J**

## Praise the Lord... and Play That Jazz!

By Tony Mottola  
and Linda Lobdell  
Jersey Jazz Co-editors

Photos by Tony Graves

For the past 13 years, Bethany Baptist Church in Newark has presented a service called “Jazz Vespers,” where congregants and guests “worship the Lord to the sounds of jazz” on the first Saturday of every month from October through June.

Church member Dorthaan Kirk, often called “Newark’s First Lady of Jazz,” programs the service and has enticed a long-running string of top artists to perform at Bethany’s Vespers, including such luminaries as Randy Westin, Junior Mance, Yvette Glover, Hilton Ruiz, Cyrus Chestnut, Jimmy Heath, Earl May, Lizz Wright, David ‘Fathead’ Newman, Mulgrew Miller, Slide Hampton, Sonny Fortune, Houston Person, and Geri Allen.

“I started the vespers because I was interested in broadening people’s sense of what is sacred and what is spiritual,” Rev. M. William Howard, Bethany’s pastor explained in an interview with *The Spiritual Herald*. “We live in a tradition where we allow music to be balkanized, put into categories, and so forth, but jazz is a music with spiritual content.”

And there was music and spirit in abundance when the soulful and powerful singer Catherine Russell appeared at Bethany’s Saturday evening Jazz Vespers on May 4.

There was also an air of anticipation in the crowded church. The singer, affectionately known as “Cat,” has been a rising star in the jazz world since her eponymous 2006 debut CD was released — winning fans and wowing crowds at festivals here and abroad, including in New Jersey at NJJS’s 2009 Jazzfest and at Princeton’s JazzFeast last September. Many in the church this evening have heard Ms. Russell before and are looking forward to more. If there are some prayers to be heard and said in the

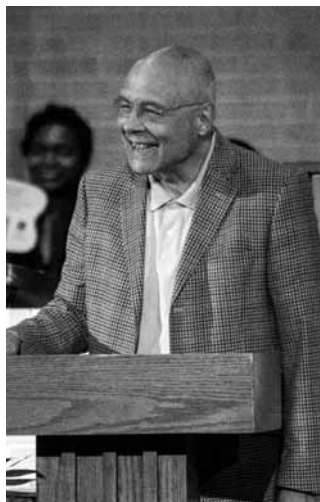


bargain... well then, “Amen” to that.

Then, without fanfare or introduction, the diminutive singer appears on a riser behind the stage, as always dressed with impeccable elegance, an illuminated cross can be seen on the wall behind her. A brief piano intro and the singer eases into “Just in Time,” her husky warm voice embracing the lyric, the musical phrases flowing seamlessly one to another until a bravado blues shout of a closing coda.

The tune, like all of the evening’s selections, is secular, but the redemptive powers of hope and love weave a common thread through the service, both in the music and on the altar.

Deacon Fullilove rises to lead a brief Call to Worship and then bows to Russell who sings Harry Ruby’s “A Kiss to Build a Dream On,” singing the ballad at an easy foxtrot tempo. The song was made famous by Louis Armstrong, for whom her father, Luis Russell, was a longtime musical director.



Bethany Baptist Church Pastor  
Reverend Dr. M. William Howard, Jr.



Jazz Vespers Music Coordinator  
Dorthaan Kirk

Cats’s mother is the noted bassist/guitarist Carline Ray. Her musical pedigree is impeccable as well.

Vespers committee member Barbara Roberts takes to the podium to greet the assembled on behalf of the church. She says she’d prepared a “very special welcome” which she’d tried out on her cat — “a recycled teenager, juvenile and senile” — with little reaction from the feline, and now anyway she’s forgotten how it went, “So I’ll just say...Welcome Everybody!” First-timers are asked to stand and all are urged, “Everybody come back.”





Posing at Bethany Baptist Church Jazz Vespers on May are (l-r): Aaron Diehl, Catherine Russell, Mimi Jones and Mark McClean.

She invites Ms. Kirk to introduce the artists. Drummer Mark McLean, who was born in Toronto and played with Oscar Peterson, now lives in New York City. He is “a musician who happens to be a drummer,” Dorthaan offers. Bassist Mimi Jones started on classical guitar at the Harlem School for the Arts and went on to study at the Manhattan School of Music where she earned a Bachelor’s Degree in Music. Pianist Aaron Diehl, a Columbus, Ohio native, is a 2007 Juilliard graduate and the 2011 Cole Porter Fellow in Jazz of the American Pianists Association.

Dorthaan notes that this is a return trip for leader Russell, as she was vocalist at the first Jazz Vespers there in the Earl Mays band 13 years ago. Her mother, Carline Ray, also appeared for the program as part of the all-women group Jazzberry Jam.

The singer returns to the riser to perform a

quietly swinging rendition of “Close Your Eyes,” followed by “I Let a Song Go Out of My Heart.” Even as her vocal climbs higher and louder there is never a harsh sound, always that warm and soothing tone.

And now it’s time for a few words from the pastor. “A message for the newcomers,” Rev. Howard intones, “This Vespers is free,” quickly adding, “as you enter. But now we will have our offering.” He advises, with a twinkle in his eye, that a lack of participation may impede one’s ability to leave the building. He explains that the church is “on a mission to replace its piano” and we should “give with generosity, not caution.”

In case additional motivation is needed, Cat and crew launch into Billy Taylor’s Gospel-inspired anthem “I Wish I Knew How It Would Feel to Be Free.” It is perhaps



the perfect rhythm to sashay up the center aisle and drop your offering in the basket, and all are soon on their feet, envelope in hand.

“The Very Thought of You” follows, a perfection of sheer simplicity that is slow, slow, slow.

There is of course a homily, and it’s a good one, entitled “Keep Going” and delivered, with wry humor by Deacon Ross Upshaw. The Deacon draws this day’s inspiration from Winston Churchill, who famously roused wartime Britain by declaring, “If you’re going through hell, keep going,” and “Never, never, never give up.”

The singer’s next song, “Trouble in Mind,” echoes the Deacon’s advice to “Hold out until your change comes.”

*Trouble in mind, I’m blue  
But I won’t be blue always  
‘Cause the sun’s gonna shine  
In my back door some day*

Russell’s last number is “I’m Gonna Move Baby to the Outskirts of Town” and then this day’s Vespers is at an end.

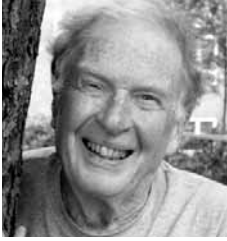
Well, not quite. All are invited to move to the church basement for light refreshments, and it seems like almost all do. No wonder. There’s not only cheese and crackers and fruit, but also fried chicken and tasty little tuna salad sandwiches, not to mention a delightful frothy 7-up/pineapple juice concoction. At this point you might feel guilty you didn’t drop a little more in your offering envelope.

Poor Ms. Russell would have to wait nearly an hour to get to her waiting plate of refreshments, as she gamely stood by her table smiling and speaking patiently with all of the fans and well-wishers who waited to meet her.

Bethany’s Jazz Vespers completes its spring session on June 1 with a performance by local guitarist Rahsaan Pickett. A visit to the Vespers is highly recommended. The church is easy to get to, has a large adjacent parking lot, and of course the performance is “free.”

*Jazz Vespers, the first Saturday of every month, October – June, 6:00 – 7:30 PM, with light refreshments afterwards. Bethany Baptist Church, 275 West Market Street, Newark, NJ Phone: 973-623-8161 Web Site: www.bethany-newark.org*





## Noteworthy

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

### ONE-WOMAN BAND SPARKS PERSIAN GULF...DRUMMING ON A SUITCASE... MARIAN MCPARTLAND'S NEW BIOGRAPHY GETS PERSONAL...ROOM FOR YOU ON FIRST WBGO TOUR TO UMBRIA JAZZFEST

■ **THIS "GIRL FROM IPANEMA"** is a one-woman band. These days, **Laurel Moore** sings and plays, arranges and composes gentle jazz in Qatar, in the Persian Gulf. Her voice evokes the innocence of **Astrud Gilberto**, and her tenor sax is breathy and light, like her idol's, **Stan Getz**. (Listen to her fruity new bossa nova, "Mango Mango.") Moore backs her multi-track recorded songs on piano and saxophones, adding a Canadian guitarist and sounds of nature as needed. Brought up near the south coast of England and classically trained, she has given up reading music for improvisation. Meaning she never plays a tune the same way twice. She added the distant sounds of ocean waves and seagulls to her mixed recording of "Ipanema." Living far away from world music centers, she tells me, "I do tend to exist in a 'jazz bubble.'" But her music gets out and around; you can sample four tracks from a planned first album and purchase them singly as 320 kbps quality music files from her Web site. You can also watch her perform live on YouTube at a televised concert for TEDxAbuDhabi. <[www.moorethanart.com](http://www.moorethanart.com)>

■ **EVER HEARD A DRUMMER** play the suitcase? Probably not live. Back in the toddler days of sound recording, beating on a drumset and cymbals could knock the needle right out of the track. Then inventive drummers like **Tommy Benford** discovered they could keep time on the hard drum case instead — first with sticks, and soon, more delicately, with brushes. On "Wolverine Blues," Benford plays suitcase with pianist **Bob Greene's** Jelly Roll Morton Jazz Band. Percussion students today are often amazed at his accenting of the second and fourth beats of a measure. Zing forward to the latest percussive innovation: the miniature electronic jazz drum. This all-electronic wonderbox reportedly can produce the sound of 15 kettledrums (maybe for special effects?), a pedal hi-hat, wooden fish and/or foot pedal bass drum. "The miniature jazz drum is a desktop jazz drum," reads the Web site description, "and changes into a suitcase after folding." Okay, but what would it sound like if a human drummer played with sticks or brushes on the suitcase? [www.ip.com/jazzdrum](http://www.ip.com/jazzdrum).



Singer Laurel Moore of Qatar backs herself on tenor sax and piano.

■ **"BIGGEST BOMBSHELL"** in the nonagenarian pianist's new biography, *Marian McPartland, Shall We Play That One Together?*, according to reviewer **Tom Cunniffe**, is the discussion of the honored lady's love relationships with her husband, trumpeter **Jimmy McPartland**, and decade-long extramarital affair with her drummer, **Joe Morello**. "Clearly, McPartland gained most of her early popularity as the pianist in Jimmy's Dixieland combo," writes the jazz historian, "but her own muse led her to modern styles. By hiring Morello for her trio, she drew on his innate musicianship to grow as a pianist. She loved both men dearly, and it took several sessions with a psycho-

analyst for her to decide which man was best for her." Author **Paul de Barros** also examines the now 95-year-old McPartland's "turbulent (but non-sexual) relationship with composer **Alec Wilder**, and traces how Wilder's influence paved the way for [her long-running PBS radio show] *Piano Jazz*."

■ **THERE MAY HAVE BEEN** more big-name lineups at European jazz festivals, but I can't name one. Feast your eye on the bill for next month's 40th Umbria Jazz Festival in Perugia, northern Italy, and see if you can. In no special order: **Wynton Marsalis** and the Jazz at Lincoln Center Orchestra; **Herbie Hancock** and **Chick Corea**; **Sonny Rollins**; **Keith Jarrett**, **Gary Peacock** and **John DeJohnette**; **Diana Krall**; **Dee Dee Bridgewater** and **Ramsey Lewis**. Music lover **Anna Maria Sorrentino**, founding capa of Shop Wine and Dine in Short Hills, NJ, will shepherd a group of WBGO-Newark radio fans at the July 5–10 bash. \$2,500 per person, excluding airfare, includes double/twin occupancy at the five-star Hotel Brufani Palace. That's in the heart of the historic old town, within easy walking to all concert venues. There are five privately guided tours: Perugia, Torgiano, Montefalco, Bevagna in Umbria and Montepulciano in Tuscany. Also, three winery visits and daily lunch with wines. Anna Maria can also tell you about the year end Umbria Jazz Winter Festival, in Ovieto. [www.shopwineanddine.com/wbgotravel.html](http://www.shopwineanddine.com/wbgotravel.html). Office phone: 973-467-4418. 

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

## Jazz House Kids Big Band Wins 2nd Place in JALC's 2013 Essentially Ellington High School Jazz Band Competition

Jazz House Kids Big Band, directed by Julius Tolentino, won second place in the 18th annual Essentially Ellington Competition and Festival, considered the most prestigious high school jazz band competition in the country last month in Frederick P. Rose Hall, the home of Jazz at Lincoln Center. In addition, the band took the sole Rhythm Section award given this year, and nine awards for outstanding soloists.

Trombone player Coleman Hughes, a junior at Newark Academy, was given the Ella Fitzgerald Outstanding Soloist Award, the highest award presented to an individual player in the competition.

Judges for the event included Jazz at Lincoln Center's Artistic and Managing Director Wynton Marsalis; composer, conductor, and Ellington authority David Berger; composer and arranger Rich DeRosa; educator and Jazz at Lincoln Center Orchestra member Victor Goines; and bassist extraordinaire and educator Ron Carter.

At the awards ceremony, Marsalis cited the exceptional maturity of Hughes's playing and noted the judges believed that, even as a teenager, he could ably step into a working band.

Sponsored by RS Berkeley Musical Instruments, the Jazz House Big Band was one of only 15 high school jazz bands nationwide — out of 96 that entered — invited to the final competition, including three days of mentoring, jam sessions and workshops. As one of the three top-placing bands, the Jazz House Kids Big Band performed at an evening concert with a Jazz at Lincoln Center Orchestra member.

The 21 talented New Jersey students who comprise the Jazz House Big Band are some of the top high school jazz musicians in the nation including recipients of DownBeat's student music award (2012 and 2013); Grammy Camp, Jazz Session participants (2012 and 2013); and an ASCAP Foundation Herb Albert Young Composers Award winner (2013). The Jazz House Big Band has received numerous accolades including Best Big Band in the Specialized School Category at the Charles Mingus High School Competition (2011 and 2012). In 2013, the Big Band participated in the high-profile Berklee High School Jazz Festival. They were also invited to play in the internationally acclaimed Monterey Next Generation Jazz Festival (2013). Jazz House Big Band participants are selected through competitive auditions and make a full year commitment to the ensemble. ■



Jazz House Kids Big Band members pose at JALC's Rose Hall. Band Director Julius Tolentino in center.

### Jazz House Kids Big Band Outstanding Soloist Award Winners

**Piano: Isaiah Thompson**  
(West Orange, Montclair Kimberley Academy)

**Bass: Alex Warshawsky**  
(Montclair, Montclair High School)

**Guitar: David Zyto**  
(Randolph, Randolph High School)

**Alto Saxophone: Zoe Obadia**  
(Glen Ridge, Glen Ridge High School)

**Alto Saxophone: Julian Lee**  
(Montclair, Montclair High School)

**Tenor Saxophone: Jack Ferguson**  
(Montclair, Montclair High School)

**Tenor Saxophone: Nathan Rice**  
(Basking Ridge, Newark Academy)

**Trumpet: Wallace Roney, Jr.**  
(Montclair, Montclair High School)

**The Ella Fitzgerald Outstanding Soloist Award:**  
**Coleman Hughes**  
(Montclair, Newark Academy)



## Other Views

By Joe Lang

Past NJJS President

As long as good new CDs keep coming my way, I will keep telling you about them. This month was a busy one for my mailman, and it has been difficult to pick the best of what arrived, but here they are.

■ One of the natural treasures of New Jersey is vocalist **MARLENE VERPLANCK**. I remember once referring to her as “a lyricist’s best friend,” and one listening through *Ballads...mostly* (Audiophile – 343) will have you nodding your head in agreement. She chose her accompanists well with Tedd Firth or Mike Renzi on piano, Jay Leonhart or Boots Maleson on bass and Ron Vincent on drums, and special contributions from Houston Person on tenor sax and Claudio Roditi on trumpet. These cats provide the kind of support that any singer would appreciate. I can name no vocalist who has consistently mixed outstanding standards with lesser known gems that stand tall among their more famous peers. This collection features seven tunes by Cy Coleman, including “It Amazes Me,” “Baby Dream Your Dream,” “The Rules of the Road,” “I Walk a Little Faster,” and “You Fascinate Me So,” all arranged by her late husband, Billy VerPlanck; four by Harry Warren, among them “I Wish I Knew” and “My Dream Is Yours;” and one each by Ivan Lins, “Love Dance;” Ronny Whyte, “Listen to the Piano Man;” and one by Billy VerPlanck with lyrics by Leon Nock, “Why Was I Thinking of Springtime.” *Ballads...mostly* is a perfect blending of vocalist, musicians and material, one that you will want to hear over and over again. (www.marleneverplanck.com)

■ In recent years a relatively rare phenomenon has occurred on the jazz scene: female bass players who also sing. Following in the footsteps of Carline Ray are Nicki Parrott, Kate Davis and **KRISTIN KORB**. *What’s Your Story* (Double K Music) is the latest from Korb. With backing by Bruce Forman on guitar and Jeff Hamilton on drums, Korb, who has recently relocated from Los Angeles to Denmark, lends her considerable talents as a vocalist and bass player to 12 selections, most of them

familiar, but none of them overdone. When you hear Korb vocalizing, you instantly recognize that her phrasing is that of a jazz player. She bends notes, improvises on the melodies, and puts a personal mark on each selection. Korb also gives us a taste of another side of her talent with her contribution of vocalese lyrics for Jerome Richardson’s “Groove Merchant.” Her combining of the Brazilian “Doralice” with “You Made Me Love You” is wonderfully effective. This is an album full of excitement and surprises by a woman who has jazz instincts that are right on target. (www.kristenkorb.com)

■ **MAUD HIXSON** was a singer with a mission when I first met her a few years ago. She was familiarizing herself with the songs composed by Mickey Leonard, and determined to expose them to a wider audience. Leonard was best known for two selections from the Broadway show *The Yearling*, “I’m All Smiles” and “Why Did I Choose,” that Leonard wrote with lyricist Herbert Martin. After listening to *Don’t Let a Good Thing Get Away* (Maud Hixson), it becomes obvious that Leonard’s gift for melody does indeed deserve the kind of exposure that this fine album will give it. “Not Exactly Paris,” with lyrics by Russell George, has gained some currency among cabaret singers in recent years, deservedly so. Hixson’s reading is worth the price of the album. Assisting Hixson on her mission is an All-Star group of Warren Vaché on cornet, Tex Arnold on piano, Steve LaSpina on bass and Gene Bertoncini on guitar. *Don’t Let a Good Thing Get Away* is a perfect introduction of Leonard’s songs to the uninitiated, and also serves to show that Hixson is one of the outstanding young singers to come along in recent years. (www.maudhixson.com)

■ British vocalist **CLAIRE MARTIN** has joined up with saxophonist/flutist Steve Wilson, pianist Kenny Barron, bassist Peter Washington, and drummer Peter Washington to create one truly fine album titled *Too Much in Love to Care* (Linn – 390). Martin has always been impressive, her sense of swing and reading of lyrics are impeccable, and with this album she has reached a new pinnacle. There are 13 superb songs on her program, including “Too Much in Love to Care,” “Embraceable You,” “Weaver of Dreams,” “Crazy He Calls Me,” “You Turned the Tables on Me,” “How Long Has This Been Going On,” “Lazy Afternoon,” “Time After Time,” “A Time for Love,” “I Only Have Eyes for You,” “I’m Glad There Is You,” “Wonder Why” and “Too Late Now.” Picking favorite tracks is simply impossible as there is a consistency of excellence that makes you wish that there were multiples of the number of songs on the album. Martin has a distinctive, rich and sensual voice that lends a special flavor to anything she chooses to sing. Barron is an accompanist supreme, finding just the right notes to enhance Martin’s vocalizing. If you love good songs as I do, and want to hear them sung with care and respect, *Too Much in Love to Care* deserves a place in your music library. (www.linnrecords.com)

■ *Compositions By Duke Ellington and Billy Strayhorn* by vocalist **DOROTHY DORING** and pianist **PHIL MATTSON** is a nice collection of songs from two of the premier composers of popular melodies. Both performers are sensitive interpreters of this music as is evident on each of the twelve tracks. Whether a ballad like “Day Dream,” “Something to Live For,” or “I Got It Bad (and That Ain’t Good),” or a rhythm tune such as “Everything But You,” “Love You Madly” or “I’m Just a Lucky So and So,” this pairing handles them with just the right feeling. An unusual inclusion is “Heaven” from Ellington’s Second Sacred Concert. Doring and Mattson perform it with great sensitivity. It serves as a powerful conclusion to this well conceived and executed collection. (www.dorothydoring.com)

■ Veteran vocalist **BARBARA MORRISON** is far better known on the West Coast than on the East Coast. *A Sunday Kind of Love* (Savant – 2128) should give Morrison the kind of exposure necessary to spread the word about her robust vocalizing. Her accompanying trio of Stuart Elster on piano, Richard Simon on bass and Lee Spath with tenor sax contributions from Houston Person gives her

continued on page 28

11-year-old pianist and 2013 International Women in Jazz “Youth in Action” award winner,  
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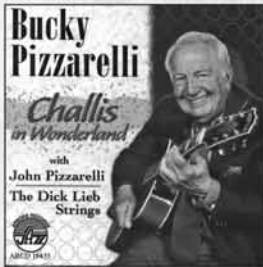
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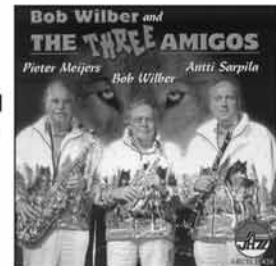
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**Bob Wilber and The Tuxedo Big Band of Toulouse, France: Rampage!**  
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**Bob Wilber and The Three Amigos**  
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**OTHER VIEWS** *continued from page 26*

superb musical canvases upon which to paint her vocal artistry. Morrison is a lady who has a lot of jazz, blues and soul in her singing. She infuses each selection with a directness and sincerity that consistently engages the listener. The emotional depth that she achieves on tunes like "Good Morning Heartache" and "My Romance" is the kind that only comes from a singer like Morrison who has been around long enough to invest the lyrics with a wealth of life experiences. Person is among the select horn players who know exactly which notes are appropriate when supporting a singer. The rhythm section is right there throughout. This is a fine album from a fine singer. ([www.jazzdepot.com](http://www.jazzdepot.com))

■ Sometimes I put on a disc by someone new to me, and the vibe that comes from the speakers just hits me in a special way. Such was the case with **Like Water, Like Air (Impetus Records – 712)** by singer **MASHA CAMPAGNE**. This eclectic album mixes two standards, "It Could Happen to You" and "Invitation," a few Brazilian tunes, and originals from Campagne, her pianist Weber Iago and guitarist Guinga. Also among the musicians who contribute are Hendrik Meurkens on harmonica and vibes, Harvey Wainapel or Dan Robbins on bass, Jeff Buenz on guitar, Jason Lewis on drums and Michael Spiro or Guello on percussion. The original songs are well written, and Campagne does a fine job of performing them with her mellow and appealing voice. There is no indication in the information supplied on the album about who supplied the arrangements, but they are well suited to the material and well executed. It is fun to find an album from an unexpected source that has the appeal of *Like Water, Like Air*. ([www.mashacampagne.com](http://www.mashacampagne.com))

■ According to the liner notes, **Loads of Love (M&M – 8723)** is the fifth album from vocalist **DIANE MARINO**. If the results on this disc are indicative of the quality of her prior efforts, I plan on checking them out at some time. On this album she accompanies herself on the piano with assistance from Houston Person who plays tenor sax on 10 of the 12 tracks, Chris Brown on drums and Frank Marino on bass. There are also contributions from guitarist Pat Bergson on four selections, and trumpeter George Tidwell on one. Marino is a confident pianist and singer who is equally at home with ballads and rhythm tunes. She has admitted to being influenced by Shirley Horn, and her choice of songs like "Someone You've Loved" and "Loads of Love," both tunes recorded by Horn, reflects that influence. The inclusion of the rarely heard Ellington tune "It Shouldn't Happen to a Dream" is a welcome plus. As always, having Person on hand is an enhancement worth adding. Welcome to my consciousness, Diane Marino! ([www.dianemarino.com](http://www.dianemarino.com))

■ This is a month when I am being introduced to a lot of interesting singers who are new to me. Another one is **MADDY WINER** who has teamed up with guitarist **VINCE LEWIS** for **Crossroads (Maddy Winer – 1024)**. The other musicians who take part in the festivities are trombonist Rick Simerly, saxophonist Todd Wright, pianist Bill Covington, bassist Tom Hildreth and percussionist River Guerguerian. Winer and Lewis are the most prominent musical voices on the album. Winer has an easy way with a lyric, and a pleasant sound. Lewis has always impressed me with his tasteful guitar playing. There are 12 tracks including two pieces for which Winer has written lyrics, Kenny Dorham's "Blue Bossa" and Antonio Carlos Jobim's "Look to the Sky." The program is varied, and the tunes of high quality. This is a quality vocal album that is highly accessible and readily enjoyable. ([www.maddywiner.com](http://www.maddywiner.com))

■ When I heard that **MARK WINKLER** was releasing a collection of songs by pop songwriter Laura Nyro, I was not sure what to expect, as her music was only marginally familiar to me. Upon receiving **The Laura Nyro Project (Café Pacific Records – 1260)**, I popped it into my CD player, and found that Winkler was his usual hip self, placing the Nyro songs into a swinging jazz context with help from an ever shifting cast of L.A. cats. Some of the tunes, "And When I Die," "Stoned Soul Picnic" and "Time and Love" were immediately recognizable to me, but hearing Winkler sing them put them into a new and more appealing light. He has a way of stamping anything that he sings with his ultra cool sensitivity. The end result is a delightful trip to a reimagining of material that most listeners had probably not considered as fodder for this kind of treatment. ([www.markwinklermusic.com](http://www.markwinklermusic.com))

■ Vocalist **JEFFREY GIMBLE** makes his recorded debut with **Beyond Up High (Café Pacific Records – 2013)**. At one point Gimble took a songwriting workshop given by Mark Winkler, and obviously impressed Winkler who served as producer for this album. One of the 10 tracks is a song co-written by Gimble and Winkler, "Creatures," that shows them to be kindred musical spirits. Gimble is a gentleman who has a deep jazz influence, and is quite evident in his phrasing. His voice is well suited to his approach, a bit coarse, but quite palatable. Being in the Los Angeles area gave Gimble access to some great players to assist him on his project. Tamir Handelman is on piano, Ryan McGillicuddy on bass, Dean Korba or Zack Harmon on drums, and Bob Sheppard on saxophone. Put it all together, and the result is an impressive first outing for Jeffrey Gimble. ([www.jeffreygimble.com](http://www.jeffreygimble.com))

■ Singer/guitarist **PERRY BEEKMAN** has been playing and singing around the New York area for many years, but **So in Love: Songs and Plays**

is his first recording. Working in a trio format inspired by that of Nat Cole, he is joined by pianist Peter Tomlinson and bassist Lou Pappas for a delightful 15-song excursion through the catalog of Cole Porter. Among the tunes are "Let's Misbehave," "I Happen to Like New York," "In the Still of the Night," "Miss Otis Regrets," "So in Love" and "You're the Top." Two of the tracks, "Always True to You in My Fashion" and "My Heart Belongs to Daddy" are instrumental tracks. Beekman is an engaging singer, and a terrific guitarist. His partners in music are perfectly simpatico with his approach to the material. This combination of jazz and the sophisticated songs of Cole Porter will lift your spirits and keep a smile on your face. ([perrybeekman.com](http://perrybeekman.com))

■ In the late 1970s and early 1980s, reedman **BOB WILBER** and trumpeter **GLENN ZOTOLA** fronted a group called **THE BECHET LEGACY**, a group dedicated to paying homage to the sounds created by the legendary Sidney Bechet, a major figure in jazz history who played soprano saxophone and clarinet. Bechet had served as a mentor for the young Wilber, and has remained a strong influence on him throughout his career. **Birch Hall Concerts Live (Classic Jazz – 4)** is a two-disc set that contains previously unreleased recordings of the group from a pair of concerts in England during 1981-82. The band at that time was comprised of Wilber, Zottola, Mark Shane on piano, Mike Peters on guitar, Len Skeet on bass, Butch Miles on drums and Pug Horton on vocals. The music on these discs is vibrant, and truly captures the spirit of Bechet and his music. There are 23 selections between the two discs, and each of them is filled with the outstanding musicianship and creativity of this fine band. This is a welcome addition to the recorded catalog of The Bechet Legacy. ([innercityjazz.com](http://innercityjazz.com))

■ **SWINGADELIC** has played at Jazzfest a couple of times, and their robust mix of swing, jazz, R&B and soul always brings an enthusiastic response from the audience. Excitement is probably the word that best describes the atmosphere they create. Their new recording, **Toussaintville (Zoho – 201306)** is a collection of songs written by the New Orleans legend Allen Toussaint. Toussaint has written songs made popular by a variety of pop and soul artists. Dave Post, bassist and leader of the band, has detailed in the liner notes the lineage of each selection. Pianist John Bauers handles most of the vocals, and his style is well suited to this material. Swingadelic has a terrific ensemble sound, and is loaded with cats who take full advantage of their solo opportunities. I would not classify this album as jazz, but it is one that is full of energy, and will not let you sit still for any extended period of time. ([www.zohomusic.com](http://www.zohomusic.com))

■ Too often I hear people lamenting about the current state of affairs in the world of jazz. I usually reply to this by pointing them in the direction of

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**OTHER VIEWS** *continued from page 28*

some of the coming stars of the music like trombonist **MICHAEL DEASE**. Give a listen to his recent release, **Coming Home (D Clef – 157)**, and you will hear a young man with chops to spare, and the talent to write tunes that are sure to be picked up by many others. For this recording, he has gathered a first-rank crew consisting of Steve Wilson on alto sax, Renee Rosnes on piano, Christian McBride on bass and Ulysses Owens Jr. on drums, with additional contributions from Eric Alexander on tenor sax, Tony Lustig on tenor and baritone saxes, and Andrew Swift on percussion. There are 11 tracks, five fine originals by Dease; one each by Rosnes and McBride; two jazz standards, Oscar Peterson's "Blues Etude" and Freddie Hubbard's "Take It to the Ozone," plus "In a Sentimental Mood" and "Just in Time." With players of this caliber, the chances are good that they will produce outstanding music, and that is certainly the case on *Coming Home*. This is not a working band, but it sure sounds like one. Highly recommended! ([www.michaeldease.com](http://www.michaeldease.com))

■ Saxophonist **STEVE HECKMAN** is mainly known as a John Coltrane acolyte, but on **Born to Be Blue (Jazzed Media – 1062)** he treads a more mainstream path, accompanied by Howard Alden on guitar, Matt Clark on piano, Marcus Shelby on bass and Akira Tana on drums. The program consists mainly of standards like "Alone Together," "How Deep Is the Ocean," "I Thought About You" and "Without a Song." Heckman contributes two originals paying tribute to a couple of other saxophonists, Andrew Speight with "Andrew's Pate," and the swinging Mr. Sims with "I Remember Zoot." Heckman plays mostly tenor sax, but for this album he occasionally picks up his alto sax, clarinet or bass clarinet. While his Coltrane influence occasionally sneaks into his playing here and there, for the most part he plays rather straight ahead on this recording. He is a masterful player with a nice tone and consistently swings out on the album. Heckman's is a new musical voice to me, and what he has to say on this album reaches me loud and clear. ([www.JazzedMedia.com](http://www.JazzedMedia.com))

■ The Connecticut-based **VERVE JAZZ ENSEMBLE** has been on the scene since 2006, but **It's About Time** is their first release. The group is comprised of Tatum Greenblatt on trumpet and flugelhorn, Jon Blanck on tenor sax, Matt Oestreicher on piano, Chris DeAngeles on drums and Josh Feldstein on drums. They are a tight ensemble that addresses four jazz tunes, Tadd Dameron's "Lady Bird," Bill Potts's "Big Swing Face," Miles Davis and Gil Evans's "Boplicity" and Duke Jordan's "Jordu," plus "Softly As in a Morning Sunrise" and "Days of Wine and Roses." There are alternate takes included for three of the six selections. Both Greenblatt and Blanck are possessed of nice tones, and are imaginative soloists. The rhythm section is solid with Oestreicher catching your attention every time he takes the solo spotlight. This is an impressive debut outing, and augers well for future recordings by these talented gentlemen. ([www.verve-jazz.com](http://www.verve-jazz.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.*

**BOOK REVIEW**

**Funny Valentine:  
The Story of  
Chet Baker**

By **Matthew Ruddick**  
Melrose Books — Cambridgeshire, U.K.  
828 Pages, 2012, \$25.99

By **Joe Lang** Past NJJS President

Most jazz fans are familiar with the general outlines of the life of trumpeter Chet Baker. They know of his talent for music and personal abuse. Too often, the personal side of his life has overshadowed the musical side, at least in print. In *Funny Valentine*, Matthew Ruddick has produced a volume that brings a balanced picture of the whole Chet Baker.



This is a large and detailed book. Ruddick has done a lot of research, including extensive quotes from many of the individuals who were involved in all aspects of Baker's life. What emerges is the story of an extremely complex man, endowed with immense talents for both musical creativity and personal destruction. The biographical details of Baker's life are covered in depth, and set his life story in compelling perspective.

Chet Baker was born in Oklahoma in 1929 on the cusp of the Depression. His father was a part time musician who had difficulty finding enough income to support his family. He also was a heavy drinker and pot smoker with an addictive personality that he apparently passed on to his son. When Baker was about 10 years old, the family relocated to California where he had difficulty fitting in with his peers. His father started him in music by obtaining a trombone for him, but his diminutive size proved a hindrance, so the trombone was replaced by a trumpet.

Baker's emergence on the Los Angeles jazz scene in the early 1950s was highlighted by a 1952 gig with Charlie Parker. The next step was his collaboration with Gerry Mulligan, a pairing that worked musically, but not personally. After leaving Mulligan, Baker formed a quartet with pianist Russ Freeman that was also an artistic success. It was during this period that photographer William Claxton began taking an iconic series of photographs of Baker that led to his becoming, in the eyes of many, a sex symbol in the manner of James Dean.

A major turning point in Baker's life came during a tour of Europe in 1955. His pianist, Dick Twardzik died of a heroin overdose while they were in Paris. Up to this point in his life, Baker dabbled in drugs, but it was mostly marijuana and hashish. The death of Twardzik, and the guilt that Baker felt about it, was, many believed, the event that ultimately pushed him to become addicted to heroin, an addiction that plagued him for the rest of his life.

After spending the next few years mostly in California and New York, Baker, who was now a full blown addict, returned to Europe where he spent the large portion of his remaining life. Ruddick explores the complications that resulted from Baker's need for drugs, including many arrests that led to incarceration. Many of the musicians with whom he associated were also addicts resulting in

his being in an enabling environment almost constantly. Ruddick pulls no punches in detailing Baker's problems with addiction, especially how it affected his personal relationships.

Baker had a constant need for the companionship of a supportive female, but he was often abusive, so his major relationships were plagued by difficulties. He was married three times, and fathered four children. His lifestyle precluded his being much of a father. He also had several extended relationships with other women. These relationships are all explored in depth by Ruddick, with extensive quotations included from most of the women in Baker's life.

The story surrounding his mysterious 1988 death in Amsterdam at the age of 58 is explored in detail. Ruddick seems to support the explanation that Baker's death was accidental, probably resulting from some drugs that he had ingested that led to him falling out of his hotel room window.

What makes this book particularly valuable is the way in which Ruddick addresses the musical talent of his subject, and the portrait of Baker as an individual who had many personality traits, some abhorrent and some endearing.

Baker has been a controversial figure in jazz. Some regarded him as an extremely talented and important player. Others dismissed him as a relative lightweight. Baker was the first to admit that his playing was instinctive rather than a result of formal musical training. He was not a good reader, and not well versed in music theory. He played by ear, and seemed to have a sixth sense about what was appropriate to play at any given time. In the final chapter "Legacy," Ruddick includes balanced commentary from many of Baker's peers about his talent as a musician. Most of the comments from those who played with him are laudatory about his musical instincts.

At the end of the book Ruddick includes an annotated and illustrated discography of the recordings of Chet Baker, one that gives ratings for each album referenced.

The personal side of Baker is where Ruddick's approach expands upon the ways in which Baker can be viewed by the public. Many of Baker's friends and associates have good and bad memories about him personally, but much of what has been written about Baker in the past dwelled primarily on his negative side. This perspective was reinforced by the critically acclaimed, but problematical documentary about Baker titled *Let's Get Lost*. After reading Ruddick's biography, the picture that emerges of Baker is, balanced, if not wholly sympathetic.

Jazz biographies are sometimes problematical. Many are colorful, but too often they dwell on the chronology of a life and the subject's personality, while ignoring the music produced by the individual. Ruddick has achieved a palatable balance between Chet Baker, the man and his music. The book contains a lot of detail, perhaps too much for some readers, but in this case, it requires in depth exploration of this complex figure to present the full story of a man with great musical talent, and an equal talent for too often shooting himself in the foot.

Chet Baker was a fascinating, often difficult character. Ruddick has written a volume that will capture the interest and attention of those who are curious about this enigmatic jazz trumpeter.

JJ



### Jazzman's Day Job

One eagle-eyed hipster parishioner spotted jazzman Warren Vaché, 2nd from left, in the brass choir at Upper Montclair Presbyterian Church during Easter Sunday services. Shown with Warren are Mike Connor, trumpet; Wes Krygsman, tuba; and Joe Huybens, french horn. Photo by John Skillen.



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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# Caught in the Act

By Joe Lang  
Past NJJS President

## DICK HYMAN and KEN PEPLOWSKI

The Kitano, NYC | March 6–10, 2013

During the first set on April 13, Dick Hyman and Ken Peplowski carried on a musical conversation that was exhilarating. Hyman had the notes pouring out of his head into his fingers like a waterfall as he made the piano sound like an orchestra. Peplowski, whether playing clarinet or tenor sax, was equally proficient in turning his musical thoughts into wondrous runs of notes that left you shaking your head in admiration.

They covered a lot of ground in a set that started off with a careful exploration of “Blue Room,” establishing the conversational feeling that grew more intense as the set progressed. Their take on “Yellow Dog Blues,” a W.C. Handy composition notably recorded by Bessie Smith, was individualistic and just plain wonderful. They followed with a “Cherokee” that was played at a tempo reminiscent of an express train run amok. Both players invested Dave Brubeck’s “The Duke,” with textures that recalled both Brubeck and Ellington. One of Thelonious Monk’s most touching creations is “Ugly Beauty,” and this duo played a haunting interpretation that emphasized the second word of the title.

Hyman’s demonstrated his encyclopedic knowledge of popular song by choosing “I Kiss Your Hand Madame,” a German pop tune from the 1920s, as a solo vehicle. His approach initially captured the feeling of the period of the song’s origin, but evolved into more contemporary territory.

Up to this point, Peplowski had confined his playing to the clarinet, but on “When Day Is Done” he turned to his tenor sax, giving us a taste of his uncanny ability to play softly while achieving an amazing projection of his beautiful tone that belied the tenderness of his approach. This was again evident on “Once in a While,” while Hyman

injected some light stride musings into his playing.

“Clarinet Marmalade” is a tune that traces its origins back to the Original Dixieland Jazz Band. Peplowski and Hyman brought it into today with a breathtaking visit to this jazz evergreen.

The set closed with a combining of “Lover Come Back to Me” and “Quicksilver,” a Horace Silver tune based on the changes to “Lover Come Back to Me.” It was a perfect conclusion to a magnificent hour plus of first rate jazz.

For those who would like a taste of the artistry of these gentlemen, I recommend ...live at the Kitano, recorded last year and recently released on Victoria records. (victoriarecords.net)

## THE FOUR FRESHMEN

The Newton Theater, Newton, NJ | April 19, 2013

The current incarnation of The Four Freshmen — Bob Ferreira, Brian Eichenberger, Vince Johnson and Curtis Calderon — has been a unit since 2001, making them the second longest tenured version of the group. This longevity has given them the kind of empathy and natural stage presence that comes with years of performing together. This was readily evident during their highly entertaining and

musically satisfying concert at the Newton Theater.

From the opening strains of “With Plenty of Money and You,” it was evident that the enthusiasm between and among the group and the audience was at a high level, and it remained so throughout the evening. There was an occasional comment or request from the audience, and the guys handled these moments with aplomb, humor and consistent courtesy.

Humor is an important element in the performances of The Four Freshmen. It infuses most of their commentary, and often seeps into their singing. They always appear to be having a good time performing, and that attitude is infectious, bringing the audience right into their territory.

The program was loaded with Freshmen favorites like “Graduation Day,” “In This Whole Wide World,” “Route 66,” “Somebody Loves Me,” “Poinciana,” “Day By Day” and “It’s a Blue World.” They gave a nod to the group that was inspired by the Freshmen sound, The Beach Boys, by giving a Freshmen version of “Surfer Girl.” Their new arrangement of “Stardust,” a song not previously recorded by any of the Freshmen groups, was another highlight. It was also wonderful to hear “Now You Know,” “Invitation,” “Guilty” and a bucketful of other terrific selections. When they came back for an encore of “The Day Isn’t Long Enough” and a musical goodbye, there was a sea of fans with smiling faces on their feet cheering wildly.

Calderon, who alternated between trumpet and flugelhorn, was the dominant instrumental presence during the concert. He is a terrific brass player with a strong, clear tone, and a fine musical imagination. Eichenberger on guitar, Johnson on bass and Ferreira on percussion provided a steady and propulsive rhythm section. Their voices blend wonderfully with Eichenberger’s lead providing the high end and Ferreira’s bass filling out the bottom.

This version of The Four Freshmen always gives an audience their money’s worth, but this concert seemed to take things to a special level. Several long-time Freshmen fans to whom I spoke shared this view with me. It is a real pleasure to be present at occasions like the one provided by the group this time out.

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## The Claire Daly Quartet at Birdland

By Schaen Fox

Baritone Saxophonist Claire Daly brought her quartet into Birdland on March 28 and performed music from their new CD *Baritone Monk*,\* which is, as the title suggests, all compositions by Thelonious Monk. The others in the quartet are Steve Hudson, piano; Mary Ann McSweeney, bass; and Peter Grant, drums. They have been together for a few years and have built their arrangements for this CD in a collaborative effort. "We have been touring and are comfortable with the material. We are having a ton of fun and that always translates into a good thing musically," Claire noted.

The gig began with two buoyant numbers. The first was "Teo," followed by "52nd Street Theme," which, Claire noted, Monk wrote but never recorded. It was one of two compositions the maestro penned but never put on vinyl that they played that evening. The hour was filled with classics such as "Ruby, My Dear" and "Bright Mississippi" as well as less familiar numbers like "A Merrier Christmas" and "Stuff Turkey." These two were coupled together into what Claire called "a holiday medley." Claire sang "A Merrier Christmas," and it wasn't hard to understand why recordings of the tune have never rivaled "White Christmas." Clearly, Monk wasn't trying for a major commercial success.

Their standout number of the evening was "Green Chimneys," one of my favorites from Monk's book. The arrangement is an unusually slow-paced sax-and-piano duet that makes the familiar new and fascinating. Steve Hudson's opening piano brought to mind an earlier age, evocative, perhaps, of an old "professor" quietly working in Storyville or, some years later, at a rent party in Harlem.

The only selection Claire performed on flute was Monk's

lovely tribute to the legendary Nica de Koenigswarter. When she introduced it, Claire said that for years she had pronounced the number as "Pann-an-ica" until her longtime friend and collaborator, Joel Forrester, corrected her. Joel had known the Baroness personally and that great lady had corrected his mispronunciation with, "Long 'o' Joel" as in Pan-NON-ica." (For more about Joel and the Baroness please see his interview in the July/August 2010 issue of *Jersey Jazz*.)

Claire kept her remarks brief. At one point, however, she did offer an interesting aside. She said she hoped to be more humorous, but that it just wasn't happening. "Two nights ago I was funny, but you take what you get." The saxophonist grew reflective for a moment and told us that she thoroughly loved making an audience laugh. If she could do it regularly, she might switch to become a professional comedian. She reassuringly added that such a move wasn't going to happen because, "I'm not really



Photo by Vicki Fox

looking to change my career path to one that is more difficult than the one I have."

While a jazz musician's career path is a notoriously difficult one, that night she and her band mates triumphed. Too often thoughtless people create disturbances because they are uninterested in the artists on stage. This quartet did not have that problem. I scanned the room several times during the set. Everyone was captivated by the music and focused on the band. It was an attentive audience and they filled about

90% of the club. Later, talking about their tour, Claire told me, "It was a wonderful turnout. What a dream week, Blues Alley was like that, every night was fantastic. There wasn't a bad night in the week." It was easy to see why. JJ

\*The CD's sponsor, the North Coast Brewing Company, is sending all proceeds from its sales to the Thelonious Monk Institute of Jazz. This brewery also makes Brother Thelonious Belgian style abbey ale, the sales of which also generate money for the Institute. The New York musician explained how she became involved with the West Coast brewery, "When I put out *Swing Low*, my first CD as a leader, Doug Moody (the company's senior Vice President) wrote me a nice e-mail. We had a nice correspondence and became friends. We would have dinner when he and his wife would come to town. One day he called and said, 'We would like to bring you out and have you do this thing.' That is how it happened."

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## Kurt Elling and NJ City University Jazz Ensembles

By Frank Mulvaney NJJS Past President

April 29 is the last time I was able to attend a NJCU concert and I am going to miss the trips to Jersey City. California here I come!

The featured guest was the 11-time Grammy nominated vocalist Kurt Elling, who provided the second set. The 18-piece university jazz ensemble opened the first set with "Il Viento," a marvelous eight-minute composition by Maria Schneider. The Spanish flavored piece opened with some beautiful up-tempo harmonies that had trombones with bucket mutes and flutes and clarinets followed by lovely guitar chords over muted trumpets. The second selection was a major departure, "Copenhagen," a signature tune from Artie Shaw's band. This was a traditional swinger driven by drummer Darrell Smith. Bob Brookmeyer's "First Love Song" followed, a beautiful ballad written for the Mel Lewis Orchestra. At this point the five-voice Vocal Jazz Ensemble, directed by Alan Farnham came on stage for a terrific version of "Take Five," followed by "He Never Sleeps," a modern Gospel. The close, rich vocal harmony was a pure delight. Closing out the first half was a sensational arrangement of "America the Beautiful" by Alan Broadbent, who gave a master class at NJCU last year. The chart fires out of the chute, led by muted trombones followed by a transition to a Latin rhythm and a nice tenor solo by Christian DeGrave. Justin Hernandez delivered a blistering trumpet solo.

The second half belonged to Mr. Elling, winner of the DownBeat Critic's Poll for the last 13 consecutive years. He will perform in 20 different countries this year alone, including selling out the famous

Ronnie Scott's in London for eight shows. The man's four-octave voice is like no other that I have ever heard. His dynamic control and power to sustain tone at all levels is astounding. There are not many genuine jazz singers out there but this man is clearly in a class by himself. His first selection, backed by the full university jazz ensemble, was "Steppin Out," which seems to have become one of his signature tunes. The awesome arrangement by Mike Abene of this Joe Jackson tune really swings. I listened in awe of the man's incredible vocal instrument. The way he emphasized the color notes of the jazz chords was remarkable. The piece also featured a cool drum interlude prior to the final chorus. Duke Ellington's "I Like the Sunrise" followed. This tune showcased Kurt's powerful voice and his ability to deliver amazing strong tones. Alan Quinn contributed an excellent solo on flugelhorn. The Rogers and Hart gem, "You are Too Beautiful," followed. Kurt's sound flowed effortlessly from note to note on this charming ballad. "Li'l Darlin'" was next. I marveled at Kurt's vocal control as he stretched notes to amazing lengths, seemingly never taking a breath. To complete the set Kurt chose "Resolution," the second movement of Coltrane's "A Love Supreme." One has to have an amazing jazz sensibility to sing this piece, I was overwhelmed. The audience seemed to be equally impressed and they applauded wildly. A long, raucous standing ovation brought Kurt out for a planned encore and he gifted us with a lovely rendition of "My Foolish Heart." I hope you all have an opportunity to see Mr. Elling perform live someday. JJ

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## On The Road

By Gloria Krolak

### Enrico Granafei Leavens Salt Creek Grille

It was the internationally renowned guitarist and harmonica player Enrico Granafei who drew me to the Salt Creek Grille in Princeton on a Friday evening this spring. I've been playing a Dany Doriz track called "Good Vibes," from his CD *On the New Jersey Road*, as the theme song for my radio show, *Good Vibes*, for the last three years. Granafei plays on the album and I'd always wanted to hear him in person, a likely possibility since the Italian-born Granafei also owns and operates Trumpets Jazz Club & Restaurant in Montclair.

Granafei plays the chromatic harmonica (different from a diatonic or blues harmonica in that all the sharps and flats are available) simultaneously with a six-string guitar, and also solos on the harmonica. Expecting to see Granafei alone since no other musicians were on the calendar, I was pleasantly surprised to find him accompanied by vocalist and mandolin player Kristine Massari, pianist and composer Oscar Perez, and the sideman who could have stolen the show from the laid-back Granafei had he tried, the devilishly merry Vitali Imereli.

In two sets of standards with many personal favorites, the musicians handed tunes off to each other seamlessly. "My Foolish Heart" featured Ms. Massari's warm and mellow vocals with back-up by the very competent Perez. Michael, my better half, and I agreed Perez knew his way around a piano as soon as he set a hand to it. Violinist Imereli soloed joyfully on "Misty." And on songs like "Days of Wine and Roses" and "The Shadow of Your Smile," Granafei was exquisitely soulful.

Although the address is Princeton, the Salt Creek Grille is located not in the town but the busy Route 1 corridor, where malls large and small are typically fronted by the popular chain restaurants of the day. And so with Salt Creek. It fronts Forrestal Village on the south side of the highway. It's a chain but a small one, with only one other on the east coast. The Rumson location does not have

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



Pianist Oscar Perez, vocalist Kristine Massari, guitarst/harmonica player Enrico Granafei and violinist Vitali Imereli on a break. Photo by Gloria Krolak.

music on its calendar: the Princeton eatery features local jazz talent every Friday and Saturday from 7-10 PM. Three others are in California. Maybe that explains why the exterior resembles a western ski lodge.

And yet, all the hard surfaces of the interior — stone, wood, glass — and volumes of space in the cathedral ceilings, with the exception of the lounge area, make for poor acoustics. The bar and dining room conversations are a kind of background roar. The lounge has a clutch of comfy chairs in front of the fireplace, a banquette of five tables against one wall and a few tables close

enough but within the bar area. These are all that are available to patrons who want to enjoy an up-close experience. Seating in the bar/lounge area is first come, first served; the dining room does accept reservations.

I applaud the ownership's dedication to a jazz schedule and so won't complain too much since all the other pieces are in place. The food and service are good — Michael enjoyed his shrimp and sweet corn risotto and I tried in vain to finish the blue cheese encrusted top sirloin — both food and drink portions are large enough but not oversized. We thought the evening was fairly priced

too — we spent under \$90 for dinner with no music fee. When I ordered a drink I asked that it be "light on the vodka." Amazingly, we were only charged half the normal price, the first time that ever happened. Parking is plentiful and well-lit. However, if there is ever a hope to cultivate a jazz audience, the sound system needs a look. How, in fact, do churches manage to get good sound from similar architectural features?

We sat next to a pair of friendly jazz lovers who go to the Salt Creek Grille frequently, mainly for the music. "On Saturdays," Chris McGovern says, "we sit at the bar and have drinks and bar food." He added, "We've never seen the same musicians here twice," and he enjoyed the variety. Wife Diane added that it was a totally different and pleasant experience being there on a Friday and having dinner in the tucked-away lounge corner.

Manager Jon Lavoie said about 50-80 people can be served in the bar and lounge. My observation is that only 20 or 30 at most can be seated within the lounge itself. And maybe that's enough for now. Only a handful of people responded to the music with applause, anyway. However, I do believe that even though people don't seem to be listening, they are absorbing something from the music, whether it merely tinges the atmosphere or touches their hearts. So play on, Salt Creek Grille! **J**

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## April Jazz Social

### Some Like It Hot Club

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

The April 21 Some Like It Hot Club quartet appearance at Shanghai Jazz took place just weeks before the 60th anniversary of the death of the great guitarist Django Reinhardt on May 16, 1953 at the age of 43. Reinhardt was the inspiration for the SLIHC group's leader Alex Soudah to form his band. As NJJS Music Chair Mitchell Seidel noted in his introduction, the lasting effects of Django's guitar playing, and the jazz genre he pioneered — a mixture of French dance hall Musette and swing — are pretty astonishing. His Gypsy Jazz music is perhaps more popular today than it has ever been.

Whether Django Reinhardt is the greatest jazz guitarist of all time could be a matter of debate; that he is the most universally influential guitarist for the players who followed is pretty much indisputable. You would be hard-pressed to find a guitarist in jazz, rock or country music in the modern era who does not list Django among his most important influences. Though primarily viewed as a jazz artist, the broad shadow Django casts covers every genre, with players as diverse as Julian Bream, Jose Feliciano and Keith Richards among his many avowed devotees.

There are also a bevy of festivals in Reinhardt's honor that take place around the world, many of which include master classes and workshops in the Gypsy style. June seems to be a popular month in the U.S. for such events, with Django Fest in Mill Valley, California (June 14–15), Django in June in Northampton, MA (June 13–17)



**HOT STUFF:** Frank Slingerland, Alex Soudah, Jerry D'Anna, and Rob Cuellari are off to the races at Shanghai Jazz. Photo by Mitchell Seidel.


and, closer to home, the Django Reinhardt New York Festival at Birdland (June 25–30).

The members of Some Like It Hot Club are among the thousands of musicians, mainly on the younger side, who study and perform the unique style of jazz created by Django in the 1930s-40s and flock to such events. Indeed the group's two guitarists plan to attend this year's Django in June festival at Smith College.

Guitarist Alex Soudah leads the group. He is a history teacher at the Hun School in Princeton, currently studying with Maplewood-based guitar master Stephane Wrembel. His cohorts are Rob Cuellari, guitar; Frank Slingerland, clarinet and sax; and Jerry D'Anna, upright bass. They've recorded one limited issue EP, which cleverly intersperses dialogue from the film

*Some Like It Hot* between cuts. They plan to release a more extensive recording this summer. While most Gypsy Jazz groups are all strings, SLIHC emulates the instrumentation of Django's World War II-era groups when Stéphane Grapelli's violin was replaced by Hubert Rostaing's clarinet.

For their set at the April NJJS Jazz Social, the group presented some of the best known material in Django's canon, tunes like "Coquette," "Djangology," "Nuages," "Swing 42," "Montagne," "Blues Clair" and others. Their performances are passionate, and Slingerland's clarinet playing is often quite lyrical. Soudah, a devout student of the Gypsy master, plays most of his solos with the index and middle fingers of his left hand, emulating Reinhardt, whose pinky and ring fingers were rendered semi-paralyzed in a fire and only used marginally by the guitarist when playing chords. While most marvel at the pyrotechnics Django achieved with just two fingers, Soudah contends that using two fingers can enable one to play even faster, using a predominantly vertical approach to the fretboard that Reinhardt developed to accommodate his injury. Based on the impressive attendance and the lively discussion the music sparked throughout the afternoon, there's no doubt there's a hunger for this exciting music, and the Some Like It Hot Club's happy to serve it up.

You can keep up with Some Like It Hot Club on Facebook at: [www.facebook.com/slihotc](http://www.facebook.com/slihotc). And you can learn more about Django Reinhardt in *Django: The Life and Music of a Gypsy Legend*, the definitive 2004 biography by Michael Dregni. 

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## What's New? | Members new and renewed

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

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 Mr. John Bianculli, Highland Park, NJ  
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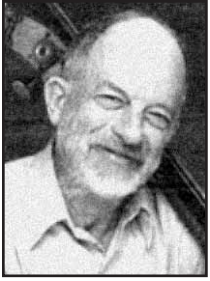
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## From the Crow's Nest

By Bill Crow

■ William Zinn told me that, while he was concertmaster of the Queens Symphony, they played the Rachmaninoff Piano Concerto #3 in D minor with Van Cliburn as soloist. At the dress rehearsal, the conductor wasn't setting the tempo that Cliburn wanted, so the pianist told Zinn to watch the fingers of his left hand on the piano bench. He would tap the tempo he wanted, and Zinn would transmit it to the orchestra by nodding the beat with his violin. They tipped off the cellos and basses to watch Zinn instead of the conductor, who had a tendency to follow the orchestra anyway.

The ploy worked out well, and at intermission, Cliburn thanked Zinn for his help. While chatting, Zinn told Cliburn of a piano nocturne he had composed in the style of Chopin. Cliburn asked for a copy of the piece, titled "Chopinesque." He had in mind a critic in Chicago who had panned his interpretations of Chopin. The next time Cliburn played with the Chicago Symphony, he used Zinn's "Chopinesque" as an encore and was happy to read that the same critic referred to it as one of Chopin's better nocturnes. Zinn said that Cliburn used his composition as an encore for many years.

■ Here's a pseudo-interview that has been making Internet rounds: *Yogi Berra Explains Jazz*.

Interviewer: Can you explain jazz?

Yogi: I can't, but I will. Ninety per cent of all jazz is half improvisation. The other half is the part people play while others are playing something they never played with anyone who played that part. So if you play the wrong part, it's right. If you play the right part, it might be right if you play it wrong enough. But if you play it too right, it's wrong.

Interviewer: I don't understand.

Yogi: Anyone who understands jazz knows that you can't understand it. It's too complicated. That's what's so simple about it.

Interviewer: Do you understand it?

Yogi: No. That's why I can explain it. If I understood it, I wouldn't know anything about it.

Interviewer: Are there any great jazz players alive today?

Yogi: No. All the great jazz players alive today are dead. Except for the ones that are still alive. But so many of them are dead, that the ones that are still alive are dying to be like the ones that are dead. Some would kill for it.

Interviewer: What is syncopation?

Yogi: That's when the note that you should hear now happens either before or after you hear it. In jazz, you don't hear notes when they happen because that would be some other type of music. Other types of music can be jazz, but only if they're the same as something different from those other kinds.

Interviewer: Now I really don't understand.

Yogi: I haven't taught you enough yet for you to not understand jazz that well.

■ An Internet discussion about musicians' shoes reminded me of this: Papa Jo Jones had an ancient pair of Capezio dance shoes that he always wore while playing. They were once thrown out by a cleaning man at the Town Tavern in Toronto, and Jo refused to play without them. The club owner felt terrible about the error. He went to the dump, found the sacks of garbage from his club from that day, and went through them until he found the shoes. He returned them

to Jo, who continued to use them for the rest of his career.

■ During the Clinton administration, Greg Thymius was called to play for the Queen of Spain's annual awards dinner, at which the first lady was to be the keynote speaker. It was an affair with a lot of violins, Ray Cohen on piano, Tom Kirchmer on bass and Greg on woodwinds. It was quiet dinner music, and so, though Greg had brought a saxophone, he played only clarinet and flute. When they were ready for the speeches, the leader told the musicians to take their instruments away to make the dais less crowded. Holding his horns in his arms, Greg had to squeeze past Penelope Cruz, who was coming up to introduce Mrs. Clinton. He was dazzled as she touched his arm gently and gave him a 10,000-megawatt smile, and so he barely heard Mrs. Clinton say, "Oh, a saxophone... I didn't know we had one of those." Emboldened by Ms. Cruz's smile, Greg replied, "I haven't played it because I was afraid that if you didn't like the way I sounded, you'd go home and tell the president." Greg says she wrinkled her brow and kind of sucked her teeth and said, "Ohhh, I'm sure you have nothing to worry about."

■ In an Internet discussion of the great orchestrator Robert Farnon, John Altman wrote: "I was lucky enough to get to know Bob and have some of his scores at home... he was an alchemist. Herbie Hancock's biggest regret is that he never got to do an album with Bob. However, I was present in the studio when Ms. Lauren Bacall, fluffing take number 27, uttered the immortal words, 'It's not me messing up, it's him,' pointing an accusatory finger at Farnon. 'He doesn't know what he's doing!'"

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



**JAZZ TRIVIA ANSWERS**

questions on page 4

1. *Batman*
2. "Why Don't You Do Right?"
3. 1940s New York recording studio called Don Jose's was located in a dingy building, distinguished only by a bright red door at its entrance.
4. In New Orleans parades, the Wild Man is the Mardi Gras Indian tribe member who marches directly ahead of the Big Chief to keep the path clear. He follows the Spy Boy, but that's for another day.
5. The tune is loosely based on Rossini's "Stabat Mater" which was played in the church on Good Friday.
6. John Hammond



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

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- 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.

**LauRio Jazz**

Featuring  
The swinging songs of Broadway

Laura Hull

Rio Clemente



Ed Wise



Brooks Tegler

For free artists information package with DVDs contact:

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

'Round Jersey

Morris Jazz

The Bickford Theater  
at the Morris Museum

Morristown, NJ 07960

Tickets/Information: 973-971-3706

Carrie Jackson has appeared for the NJJS, the Bickford and MidWeek Jazz as a featured vocalist, often with a big band behind her. "Her resume looks like Who's Who of Jazz," writes Jerome Wilson in Cadence. "She electrifies audiences with her dynamic music and takes them by storm with her charm and temperament." Zan Stewart credits her with having "a timeless wealth of material, and she presents it with spirit and feeling."

This "singer who knows how to put a song across" will bring her own **Jazzin' All-Stars** to the Bickford Jazz Showcase for the first time on Monday evening, June 3, opening the Jazz Summerfest there. Frequent warm weather concerts will follow in rapid succession over the next three months, giving fans little reason to leave town for their favorite music. Carrie has selected **Noriko Kamo** (piano), **Thaddeus Exposé** (bass), **Alan Korzin** (drums) and **Charlie Apicella** (guitar) to join her onstage, but the singer (who has been compared by critics to Ella Fitzgerald and Sarah Vaughan) will be in total command that night.

The very next Monday, June 10 will bring together three players so familiar to NJJS members that the mere mention of their names ought to fill the room: **Neville Dickie** (piano), **Joe Midiri** (reeds) and **Paul Midiri** (drums). But many will question how the premier stride pianist will work with these brothers who are best known for their Swing Era music. Truth be known, the Midiris got their initial public exposure working with drummer Tony DeNicola, so the repertoire they accumulated over those years was solidly in the hot jazz category. Neville, on the other hand, often works with British bands that delve into swing standards. They thus have plenty of overlap in their material, a reality established by festival directors who have thrust these three together before, with outstanding results. Come and see the fireworks for yourself.

Hard on the heels of that powerhouse threesome will be **Mona's Hot Four**, visiting on an unusual Wednesday, June 12. **Dennis Lichtman** leads this sizzling group, usually on a very pleasing clarinet, but occasionally resorting to violin or even mandolin. His usual partners are **Gordon Webster** (piano), **Nick Russo** (guitar and banjo) and **Jared Engel** (string bass), a top notch rhythm section indeed. But for this very special visit, additional independent stars **Bria Skonberg** (trumpet) and **Emily Asher** (trombone) have agreed to jam with them. Together they will transform the Bickford into

a "Tuesday night at Mona's," without the need for the audience to cross the Hudson. "The atmosphere is high energy, with a sense of anticipation as to who might sit in next," writes Lynn Redmile, describing their usual haunt, "and the jam goes on until the wee hours of the morning." They'll try to capture the same spirit in one 90-minute set.

Trombonist **Emily Asher** returns with her **Garden Party** group on July 9 (a Tuesday). She has repeatedly proven herself a great performer and leader at JazzFest, The Stomp and our 40th anniversary. For this date she has already recruited trumpeter **Mike Davis** and banjo/guitar ace **Nick Russo**, both becoming familiar faces at this point. Her new discovery is drummer **Jay Lepley**, and there are likely to be more additions to the roster before next month. "As a trombonist, her tone is warm and smooth," observes reviewer Ricky Riccardi, "but she's not afraid to mix it up in the ensembles, showing a natural gift for the joys of polyphonic improvisation."

The July 30 (another Tuesday) offering is the sort of mixed group more often found at a festival than in a concert setting, because the participants are clearly drawn from different bands. Cornetist **Jeff Hughes** comes from the popular Wolverines, with reed maven **Noel Kaletsky** another top New England favorite. They'll be blended with **Joe Midiri** (still more reeds) in the front line and anchored by **Paul Midiri** on drums and **Herb Gardner** at the piano. Herb and Paul are likely to bring their trombones as well. Five Stars — that's both a headline description of the band and the highest possible rating!

August activities open on the 6th with **Dan Levinson** and his **New Millennium All Stars**, who electrified the crowd at the Pee Wee Russell Memorial Stomp this year. The band will be fresh from the giant Bix Festival in Davenport (IA) and will thus be warmed up after a weekend of playing together. Joining Dan will be **Mike Davis** (cornet — our Bix this year!), **Josh Holcomb** (a popular NYC trombonist), **Dalton Ridenhour** (young hot pianist), plus veterans **Mike Weatherly** (bass) and **Kevin Dorn** (drums).

The **Vaché Brothers Band** celebrates the centennial of Pee Wee Erwin on August 12, with



**Warren Vaché** looking forward to playing the cornet licks he learned from the great trumpeter. Their stellar aggregation will include **Allan Vaché** (clarinet) of course, plus **John Allred** (trombone), **Mark Shane** (piano), **Brian Nalepka** (bass) and **Kevin Dorn** (drums). Pee Wee figured heavily in early NJJS concerts and festivals.

Two days later (Wednesday, August 14), bassist **Nicki Parrott** (originally from Australia) joins forces with Italian-born pianist **Rossano Sportiello** for some musical pyrotechnics. Two powerfully magnetic names ought to be

enough to fill a lot of seats, but they have talked about possibly being aided by some guests. We should know details for the next issue, but you'll want to hold the date and order your tickets.

Trumpeter **Bria Skonberg** closes the month on Tuesday, August 27. This Canadian import is the hottest jazz property in NYC these days, a double threat with both trumpet and vocals. On board at press time to help her are **Dalton Ridenhour** (piano, held over from New Millennium), **Sean Cronin** (bass, from her Shanghai Jazz appearance) and a new name to many, **Darrian Douglas** (drums).

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

Tickets/Information: 732-255-0500

MidWeek Jazz will launch its most ambitious summertime program ever, with two concerts in each of three months, all on Wednesday evenings. Opening the season is the youthful but sizzling group called **Baby Soda** that is in the forefront of the rediscovery of traditional jazz by twenty-somethings in large cities and on college campuses. Their appearance on June 5 will feature **Peter Ford**, who leads the band while playing his unique box bass. Fans may recognize **Mike Davis** (trumpet) and **Emily Asher** (trombone) from their JazzFest, Stomp and Bickford appearances, but **Bobby Henry** (banjo) may be a new face to many. The band is highly visual as well as musical, thus it was a big hit with both dancers and listeners at The Pee Wee Russell Memorial Stomp. Their repertoire ranges from the familiar to obscure but deserving pieces, keeping your foot tapping through the evening.

**Fête Manouche** returns on June 19, playing Gypsy Jazz (called Manouche in France) in honor of Django Reinhardt, whom we have missed for 60 years. **Dan Levinson** plays clarinet in this string-heavy group, recognizing that Django himself replaced violin with clarinet in his later quintets. Once again they feature **Koran Agan** and **Ted Gottsegen** playing scorching guitars at a tempo that is often hard to watch. **Ari Folman-Cohen** (bass) and **David Langlois** (percussionist from France) are their rhythm section, with **Molly Ryan** contributing vocals on several tunes. Historians consider Gypsy Jazz to be Europe's enduring contribution to hot, improvisational music, and Django Reinhardt was almost alone in creating and popularizing the genre. It is an electrifying style, appealing to both eyes and ears, worthy of your discovery since few groups in the world play it this well.

MidWeek Jazz welcomes back **Al Harrison's Dixieland Band** on July 10, another chance to see and hear leader Al Harrison glide effortlessly between cornet, trumpet and flugelhorn. He hopes to have young **Geoff Gallante** back as a guest, but in any case his roster of veteran sidemen is first rate. Previous visits have drawn exceptional crowds and ovations at the end, so come prepared to tap your feet and clap your hands as they romp through their classic jazz repertoire.

New to the series is the **Peter and Will Anderson Quartet**, but their July 24 concert will be an eye-opener for those who missed the Anderson Twins when they played with Dan Levinson's Benny Goodman tribute here in January. The pair previously put together their own Goodman, Shaw and Dorsey tributes, and pop up individually and together as members of various all-star groupings. Both are exceptional reed players, but their creativity extends into organizational matters, including selection of just the right sidemen.

The **Vaché Brothers** are back on August 14, with clarinetist **Allan Vaché** paying tribute to Kenny Davern, well known for his highly recognizable style both in New Jersey and on 52nd Street as well. Allan is backed by his own top players, including brother **Warren Vaché** (cornet), **Vinnie Corrao** (guitar), **Brian Nalepka** (bass) and **Kevin Dorn** (drums). These guys are always a treat, with the Davern theme an added bonus.

The **Jazz Lobsters Big Band** returns to close the month on August 28. At 18 pieces strong, it is revered as among the best in the region. They've played for NJ and PA Jazz Societies, plus other major presenters because, as our own Frank Mulvaney assures us, "their concerts have exceptionally high entertainment value." No extra charge for this powerhouse aggregation that always puts together terrific programs. 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.

free roundtables

■ Watch for upcoming announcements.

**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.

free concerts

■ Watch for upcoming announcements.

**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).

on WBGO radio

- **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.
- **6/30:** Swing to Bop: Vincent Pelote salutes the great electric guitar master Charlie Christian and the recordings he made outside of the Goodman organization.



# Somewhere There's Music

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

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

## Asbury Park

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

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

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

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

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

## Basking Ridge

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

## Belmar

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

## Bernardsville

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

## Bridgewater

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

## Cape May

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

## MAD BATTER

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

## BOILER ROOM, CONGRESS HALL

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

## MERION INN

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

## Closter

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

## Cranbury

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

## Cranford

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

## Cresskill

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

## Dunellen

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

## Edgewater

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

## Englewood

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

## BLUE MOON MEXICAN CAFÉ

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

## Ewing

**VILLA ROSA RESTAURANTE**  
11 Scotch Road  
609-882-6841

## Fairfield

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

## CALANDRA'S

**MEDITERRANEAN GRILLE**  
118 US Highway 46  
973-575-6500  
Piano – Fri. & Sat.

## CALANDRA'S CUCINA

216-234 Route 46  
973-575-7720

## Garwood

**CROSSROADS**  
78 North Ave.  
908-232-5666  
www.xroads.com  
Jam Session Tuesday 8:30 PM

## Glen Rock

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

## Hackensack

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

## SOLARI'S

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

## STONY HILL INN

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

## Haddonfield

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

## Hasbrouck Heights

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

## Hawthorne

**ALEX BISTRO**  
142 Goffle Road  
973-310-3019

## Highland Park

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

## PJ'S COFFEE

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

## Hoboken

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

## PILSENER HAUS & BIERGARTEN

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

## Hopatcong

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

## Jersey City

**CASA DANTE RESTAURANTE**  
737 Newark Ave.  
201-795-2750

## MADAME CLAUDE CAFÉ

364 Fourth St.  
201-876-8800  
**MOORE'S LOUNGE (BILL & RUTH'S)**  
189 Monticello Ave., 07304  
201-332-4309

Fridays Open Jazz Jam  
Open to All Musicians,  
Vocalists, Dancers and  
Spoken Word Artists;  
Hosted by Winard Harper  
and Rosalind Grant  
8:30PM–midnight  
First Sundays 6–10PM  
Featuring Winard Harper and  
Special Guests; \$10 cover

## Lincroft

**BROOKDALE COMMUNITY COLLEGE**  
765 Newman Springs Road  
732-224-2390

## Linden

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

## STARBUCKS

693 West Edger Road  
908-862-8545  
Mondays

## Lyndhurst

**WHISKEY CAFÉ**  
1050 Wall St. West, 07071  
201-939-4889  
www.whiskeycafe.com  
One Sunday/month  
swing dance + lesson

## Madison

**SHANGHAI JAZZ**  
24 Main St.  
973-822-2899  
www.shanghaijazz.com  
Wednesday/Thursday 7 PM  
Friday/Saturday 6:30 PM  
Sunday 6 PM  
No cover

## Mahwah

**BERRIE CENTER/ RAMAPO COLLEGE**  
505 Ramapo Valley Road  
201-684-7844  
www.ramapo.edu/berriecenter

## Manalapan

**MONMOUTH COUNTY LIBRARY**  
125 Symmes Drive  
732-431-7220  
www.monmouth  
countylibrary.org  
Free monthly jazz concerts  
Sept.–June

## Manville

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

## Maplewood

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

## PARKWOOD DINER

1958 Springfield Ave.  
973-313-3990  
Mondays

## Matawan

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

## Maywood

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

## Mendham

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

## Metuchen

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

## Montclair

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

## PALAZZO RESTAURANT

11 South Fullerton Ave.  
Friday/Saturday 7:00 PM

## TRUMPETS

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

## Montgomery

**TUSK RESTAURANT**  
1736 Route 206 South  
908-829-3471

## Morristown THE BICKFORD THEATRE AT THE MORRIS MUSEUM

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

## THE COMMUNITY THEATRE

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

## HIBISCUS RESTAURANT

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

## ROD'S STEAK & SEAFOOD GRILLE

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

## THE SIDEBAR AT THE FAMISHED FROG

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

## Mount Holly

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

## Newark

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

## BETHANY BAPTIST CHURCH

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

## IDEAL LOUNGE

219 fellinghuysen ave., 07107  
973-824-9308

## NJPAC

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

## THE PRIORY

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

## New Brunswick

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

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

## Tell them you saw it in Jersey Jazz!

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

### THE HYATT REGENCY NEW BRUNSWICK

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

### MAKEDA ETHIOPIAN RESTAURANT

338 George St.  
732-545-5115  
[www.makedas.com](http://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](http://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://nbjp.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/](http://www.terramomo.com/)  
restaurant/mediterr

#### SALT CREEK GRILLE

1 Rockingham Row,  
Forrestal Village  
609-419-4200  
[www.saltcreekgrille.com](http://www.saltcreekgrille.com)

#### WITHERSPOON GRILL

57 Witherspoon Street  
609-924-6011  
[www.jmgroupprinceton.com](http://www.jmgroupprinceton.com)  
Tuesday night jazz 6:30-9:30 PM

### Rahway

#### UNION COUNTY PERFORMING ARTS CENTER

1601 Irving Street  
[www.ucpac.org](http://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](http://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](http://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://nbjp.org> or 732.640.0001  
for dates/times

### Somerville

#### VERVE RESTAURANT

18 East Main St.  
[www.vervestyle.com](http://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](http://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](http://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/](http://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](http://MySpace.com/thejazzberrypatch)  
No cover Friday nights.

#### PUFFIN CULTURAL FORUM

20 East Oakdene Ave.  
201-836-8923

#### ST. PAUL'S LUTHERAN CHURCH

61 Church St.  
201-837-3189  
Sundays

#### ULTRABAR KITCHEN & COCKTAILS

400 Cedar Lane  
201-357-8618

### Tom's River

#### OCEAN COUNTY COLLEGE FINE ARTS CENTER

College Drive  
732-255-0400  
[www.ocean.edu/campus/](http://www.ocean.edu/campus/fine_arts_center)  
fine\_arts\_center  
Some Wednesdays

### Trenton

#### CANDLELIGHT LOUNGE

24 Passaic St  
[www.jazztrenton.com](http://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](http://www.vangoghsearcafe.com)  
Sundays 8 PM  
\$3 cover

### Watchung

#### WATCHUNG ARTS CENTER

18 Stirling Road  
908-753-0190  
[www.watchungarts.org](http://www.watchungarts.org)  
check for details

### Wayne

#### WILLIAM PATERSON UNIVERSITY

300 Pompton Road  
973-720-2371  
[www.wpunj.edu](http://www.wpunj.edu)  
Sunday 4:00 PM

### Weehawken

#### SPIRIT OF NEW JERSEY

1500 Harbor Blvd.  
866-483-3866  
[www.spiritofnewjersey.com](http://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](http://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](http://www.suzyques.com)

#### WHOLE FOODS MARKETS

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

### Westwood

#### BIBIZ LOUNGE

284 Center Ave., 07675  
201-722-8600

### Wood Ridge

#### MARTINI GRILL

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

## The Name Dropper

Recommendations may be sent to [editor@njjs.org](mailto:editor@njjs.org).

**MARLENE VERPLANCK** CD release "Ballads...mostly" 6/23, at Shanghai Jazz, Madison, with Tedd Firth, Jay Leonhart and Ron Vincent.

Jazz Vespers, 6/1 **RAHSAAN PICKETT** 6-7:30 PM, light refreshments; Bethany Baptist Church, Newark; freewill offering

**CARRIE JACKSON** with various ensembles: 6/3 Bickford Theater, Morristown; Every Thursday at 16 Prospect Wine Bar & Bistro, Westfield; 6/8 at Salem Roadhouse Cafe @ Townley Presbyterian Church, Union; 6/15 at The Mill @ Spring Lake Heights; 6/26 at Irvington Park, Irvington — Outdoor Event; 6/28 Old York Cellars, Ringoes with wine tasting

Also visit [AndyMcDonough'snjazzlist.com](http://AndyMcDonough'snjazzlist.com)





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 Michael A. Katz  
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