

Jersey Jazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 41 • Issue 07
July/August 2013



Wax cylinders are pretty rare, so they're re-used after digital transfers are made of the modern recordings. The music is "erased" by shaving a small layer of wax off the surface of the cylinder. Photo by Mitchell Seidel.

Waxing Nostalgic in West Orange

Here in New Jersey in the late 19th century — in Newark, Menlo Park and West Orange — Thomas Edison invented much of modern American life, including the incandescent lightbulb, moving pictures, and the phonograph that made possible the first recorded music. Edison's West Orange lab, a series of red brick buildings on Main Street, was donated to the National Park Service in 1956. After extensive renovations the site was reopened as Thomas Edison National Historical Park in 2009.

As part of its annual "Edison Day" celebration on June 1, the Park Service invited musicians to record on a wax cylinder phonograph just as it would have been done over 100 years ago. The musicians included the John Ehlig Ensemble (trumpet, sax, mandolin, guitar, euphonium and percussion), Sherita (acoustic quartet), Garden State Saxophone Quartet, Scott Robinson and Julian Thayer (theremin, bass), and Oliver and Gene Lake (sax and drums). *Jersey Jazz* Contributing Photo Editor Mitchell Seidel was on hand for the recording session and you can read his report on page 28.

in this issue:

NEW JERSEY JAZZ SOCIETY

Prez Sez	2
Bulletin Board	2
NJJS Calendar	3
Jazz Trivia	4
Mail Bag	4
Editor's Pick/Deadlines/NJJS Info	6
May Jazz Social: Cynthia Sayer	46
NJJS/Pee Wee T-shirts	46
New/Renewed Members	47
New Patron Level Benefits	47
Crow's Nest	48
Change of Address/Support NJJS/ Volunteer/Join NJJS	49

STORIES

Recording with Edison	cover
Big Band in the Sky	8
New Jazz Venues	12
Talking Jazz: Carline Ray	14
Newark Museum Jazz in Garden	20
Doctor Jazz Mag Turns 50	22
Dan's Den	24
Dave Brubeck Tribute Concert	30
Noteworthy	34

REVIEWS

Other Views	36
Caught in the Act: C.Martin/ V.Duke/J.Kern	42
Three Friends and a Steinway	44
Behn and Ken at Makeda	45

EVENTS

'Round Jersey: Morris, Ocean Institute of Jazz Studies/ Jazz from Archives	50 53
Somewhere There's Music	54
The Name Dropper	55

ADVERTISERS

Jim Eigo Jazz Promo	4
Barron Arts Center	5
WBGO	7
Shanghai Jazz	9
Marlene VerPlanck	13
William Paterson University	15
Morristown Jazz & Blues Festival	17
Ocean County College	19
Jazzfest at Sea	21
WBGO Photo Blog	22
Jazz in July Morris Libraries	23
New Brunswick Jazz Project	25
State Theatre Blues & Jazz Festival	27
Jazz at Chautauqua	33
Ridgewood Jazz and Blues Feast	35
Arbors Records	37
Cadence Magazine	39
Sandy Sasso	40
Algonquin Arts	41
Diane Perry	42
92nd Street Y	43
Full Count Big Band	45
CTS Images	47
Swingadelic	48
NJJS Generations of Jazz Concert	49
LauRio Jazz	52
Princeton Record Exchange	56



Prez Sez

By Mike Katz President, NJJS

First of all, many thanks to our Executive VP, Stew Schiffer, for taking over this column last month. I hope everyone enjoyed Stew's perspective. Perhaps I will be able to inveigle other Board members to be guest columnists in this space every now and then.

I'm writing this over the Memorial Day weekend, when this year the weather has been somewhat unseasonable, but summer is rapidly approaching. We here at NJJS of course feel a deep void because Jazzfest is not being produced this year, after a run of over 35 consecutive years. Indeed, we are not the only ones in this situation...other major jazz events which have had a long history are also not being held this year, including a couple in Connecticut and Pennsylvania. We have decided to devote almost our entire July Board meeting to considering what to do about having a Jazzfest type event in 2014. This meeting will be taking place on July 16. If anyone reading this has any bright ideas that we might consider at that time, please forward them to me at pres@njjs.org or by "snail mail" to NJJS, 382 Springfield Avenue, Suite 217, Summit, NJ 07901.

We have plans for events during the next several months, as well as others that are in various stages of planning that cannot be announced just yet.

On June 9, well before you receive this issue, we will have co-sponsored an event called "Spring

Swing," produced by Al Kuehn and Don Greenfield, who have run the highly successful Chicken Fat Ball every January for many years. This event, which will take place at the Presbyterian Church in Maplewood, the same venue that has hosted recent Chicken Fat Ball events, will feature Warren Vaché, Ken Peplowski, Nicki Parrott, Rossano Sportiello and Ed Metz, Jr.

On September 15, NJJS will once again co-sponsor the annual JazzFeast at Palmer Square in Princeton. This free event, produced by Ed Polcer for Palmer Square Management, is always well attended (after all, it's free!) and in addition to featuring food from a wide variety of Princeton-area restaurants, will present a great lineup of jazz consisting of the Princeton University Jazztet, Alan Dale and the New Legacy Jazz Band, the Mark Shane Trio with Holli Ross, the Bucky Pizzarelli Quartet, and last, but certainly not least, the Bria Skonberg sextet. Mark your calendars!

Speaking of Bria, Jackie Wetcher and I were delighted last week to attend the last of the series of six shows which marked her debut at the Café Carlyle in Manhattan, as part of a late-night series they recently initiated. She wowed the audience with her unique combination of singing and trumpet playing, in this prestigious cabaret room which for many years was the musical home of Bobby Short. Also, this summer, as she has done

Stay tuned to www.njjs.org

NJJS Bulletin Board

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

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

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

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

Tell them you saw it in Jersey Jazz!

New Jersey Jazz Society membership makes a great gift!

Plus, if you are already a member, a gift membership costs just \$20! See page 49 for details!

for the last several years, Bria will appear on July 4 in the garden at the Louis Armstrong House in Corona, Queens. We were there last year and expect to attend again. And speaking of the Café Carlyle, Rossano Sportiello will also be having a gig there this month. It is gratifying to see some of our NJJS favorites get dates in this famous venue.

In May, we had a terrific Jazz Social at Shanghai Jazz featuring Cynthia Sayer, who continued to play her 4-string banjo undeterred by a power failure that blacked out the restaurant for much of the afternoon. Our final Jazz Social of the spring season is scheduled for June 23 with pianist Betty Liste, accompanied by Bill Robinson on vocals, Kevin McCarthy on bass, and a “guest drummer,” our own above-mentioned Stew Schiffer. Those who stay on for dinner at Shanghai Jazz following the Social will be additionally treated to an evening with Marlene VerPlanck, celebrating the recent release of her latest CD, called *Ballads... mostly*, which has climbed to #50 on the jazz charts after being out only three weeks. Congratulations, Marlene!



RETURN ENGAGEMENT: The Hot Sardines, who created a sensation at this year’s Pee Wee Stomp, will return to the Birchwood Manor to headline the event on March 2, 2014.

Recently, the Jazz Socials have been quite well attended, which has been a source of considerable gratification for us, and music chairman Mitchell Seidel is working up a schedule of these monthly Sunday afternoon events for the coming fall and winter.

Another series which we have been sponsoring has been Joe Lang’s monthly film showing at the Chatham Library. The April showing featured a performance by the Duke Ellington orchestra in 1965 which took place in Denmark, at a time when the band featured many of Duke’s most famous

sidemen, such as Cat Anderson, Cootie Williams, Ray Nance, Johnny Hodges, and others, as well as Billy Strayhorn, who wrote “Take the A Train” and many other songs in the Ellington canon. Joe is also going to take the summer off and plans to be back in the fall with more historical jazz films.

Also, plans are underway for the 2014 edition of the Pee Wee Russell Memorial Stomp. Mitchell Seidel has been hard at work lining up the groups for next year’s Stomp, and I am glad to announce that he has signed up this year’s sensation, the Hot Sardines, for a return

engagement in 2014. Once again we will be holding the Stomp at the beautiful Birchwood Manor in Whippany, so stay tuned for further developments. March 2, 2014 is the date.

Each year our editors, Tony Mottola and Linda Lobdell, take a well-deserved month off in July (at least from *Jersey Jazz*), so there will no issue in August. We’ll “see you in September,” as the song goes, and everybody have a great summer of jazz and otherwise!



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 15 — note corrected date

JAZZFEAST

The Green at Palmer Square, Princeton

The 22nd annual open-air jazz festival swings in the heart of downtown Princeton at Palmer Square. JazzFeast goes on rain or shine. 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! *Princeton U. Jazztet, Alan Dale and the New Legacy Jazz Band, Mark Shane Trio with Holli Ross, Bucky Pizzarelli Quartet, Bria Skonberg Sextet.* Noon – 6PM

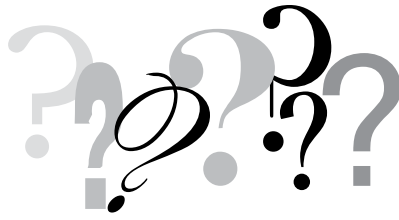
www.palmersquare.com

NJJS Calendar

Jazz Trivia

By O. Howie Ponder

(answers on page 53)



CONTRAFACTS

In his April Noteworthy column, Fradley Garner introduced the term “contrafact” which, according to Wikipedia, is a musical composition based on the chord progression of a pre-existing one, but introducing a new melody. (It’s not in Howie’s Funk & Wagnall’s either.) Apparently melodies can be copyrighted, but their underlying chord structure can’t.

Can you tell what existing songs’ chord progressions are incorporated in the following tunes?

1. Woody Herman’s “Apple Honey,” Sonny Rollins’s “Oleo,” Duke Ellington’s “Cotton Tail,” Benny Goodman’s “Don’t Be That Way,” Charlie Parker’s “Anthropology” and The Flintstones TV show theme song all use the chord structure of this original song.
2. Miles Davis’s “Donna Lee.”
3. Charlie Parker’s “Ko Ko,” Serge Chaloff’s “Blue Serge.”
4. Thelonious Monk’s “Bright Mississippi,” Miles Davis’s “Dig,” Clifford Brown’s “Sweet Clifford.”
5. Jimmy Giuffre’s “Four Brothers.”
6. Dizzy Gillespie’s “Groovin’ High.”

Now it gets harder. The following tunes borrow the chords from two songs; one song for the melody and another for the bridge. Hint: It’s the same two songs, but not in the same places.

7. Gerry Mulligan’s “Young Blood,” and Woody Herman’s “Wild Root.”
8. Charlie Parker’s “Scrapple From the Apple.”

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

The Mail Bag

WHATEVER YOUR OPINION OF WHOLE FOODS MARKETS MAY BE, their store in West Orange just completed a remarkable run of free weekly jazz performances lasting almost five years. Except for the year when Christmas and New Year’s Day fell on a Tuesday, the Baldwin Piano Series was there for the asking every single week without missing a beat. There were different headliners each week and no two shows alike.

Alden, Alves, Braden, Colliani, Curson, Drummond, Farnham, Granafei, Juris, Lateef, Mabern, Mayhew, Mulgrew, Ohno, Rufus, Simmons, Stryker, Turre, Vitro. To mention some of the names is to leave out so many others who brought their A-game to the supermarket.

When I reached Paul Abler, working musician, composer and overseer of the weekly music schedule, he waxed respectful of the company’s sponsorship of the project for such a long time. “It was an honor to give out the gigs to such world-class musicians,” he noted. His wife, Yashmin Charnet-Abler, is an employee at the store and was also instrumental in nurturing the project. On occasion she’d pick up the mic and smoothly deliver a samba in Portuguese. It was that kind of spirited and unpredictable live venue, and in a supermarket no less!

For me it was interesting to watch the general public brush up against live jazz. Many were pleasantly surprised to encounter the music as it wafted through the food aisles like so many fine cooking aromas. There was the recognizable audience that never missed a performance: Chris Drukker with his camera, Nate and Susan, Dan in his baseball cap, Pete and his young stepson.

But overall attendance was poor. It was disconcerting to see less than 15 or 20 listeners, which happened way too often. Maybe readers here — not unfamiliar with the topic of poor jazz attendance — could help answer this (I sure can’t): How could a series this good not draw more of the 100,000 residents just in surrounding West Orange, Montclair and Livingston alone? Was the venue — a supermarket — too outside the box?

For a free series in its fifth year running, where were more of the many jazz fans residing in these towns? As usual, where was anybody under age 35? All of the towns named above, in addition to Montclair State University, have maintained vibrant jazz programs. What, jazz fans are repulsed by organic foods? It makes no sense any way you spin it. Even if, like me, loading up on the pricey groceries was beyond your budget, nobody would kick you out if you didn’t buy anything and just came in to listen. Would better attendance have saved the axe from falling? But then why, after establishing the series, did Whole Foods practically keep it a secret?

Whole Foods cofounder and co-CEO John Mackey has long touted his views on conscious capitalism, creative energy and the debt all shareholders owe to customers, employees, suppliers, the community and the environment. And for a long while his store in West Orange acted purely in that spirit. Until they didn’t.

James Pansulla, Bloomfield

MARY DUSCH CHAVERN AND I have been members of the Jazz Society for approximately 28 years. Your Journal of the NJJS has brought the magazine to a superior level. The photos, layouts and stories couldn’t be better. We read each issue cover-to-cover. Thank you for this informative, creative and beautifully done magazine.

Mary and Bob Chavern, Cranford NJ

PS – Best wishes to “Papa” [Jazz Cat] from our black cat “Buster.”



Jazz Promo Services

Media Campaigns for the Music Community

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

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

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



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

The Barron Arts Center & The Middlesex County Cultural and Heritage Commission Present

The Divas of Jersey Jazz

2013 Concert & Workshop Series

The Barron Arts Center ~ 582 Rahway Avenue, Woodbridge NJ 07095 ~ (732)634-0413



Vanessa Perea

May 17th

7:30 pm

FREE

(suggested donation \$5.00)



Cynthia

Holiday

June 28th

7:30 pm

FREE

(suggested donation \$5.00)



Roseanna

Vitro

July 26th

7:30pm

FREE

(suggested donation \$5.00)



Workshop

“The Art of Vocal
Jazz” with

Roseanna Vitro

July 27th

1-4pm

Call for workshop fee
info 732-634-0413

Reservations Essential. Call (732)634-0413

THE BARRON ARTS CENTER



This program or service is funded in part by

Middlesex County Board of Chosen Freeholders

Middlesex County Cultural & Heritage Commission

with assistance thru a grant provided by

New Jersey State Council on the Arts/Dept of State



The Barron Arts Center ~ 582 Rahway Avenue, Woodbridge NJ 07095

Tel. (732)634-0413

Admission is Free for all concerts. Reservations Required For All Events. Call (732)634-0413 for workshop fee information or to make a reservation.

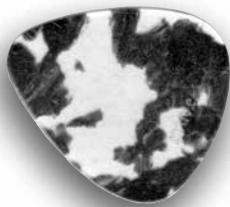
These programs have been sponsored by the Woodbridge Township Cultural Arts Commission with the support of Mayor John E. McCormac. Funding has been made possible in part by The Middlesex County Cultural and Heritage Commission through a grant provided by The New Jersey State Council on the Arts/Department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



Cynthia Knight, Director



Become a Friend & Fan of the “Barron Arts Center” on Facebook and Follow us on Twitter @BarronArtsCtr



The Editor's Pick

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

A Sweetheart of a CD

Carline Ray: Vocal Sides
(2013 CARLCAT Records)

(Note: Carline Ray is interviewed for this month's issue in *Talking Jazz* by Schaeen Fox, and her new CD is also reviewed by Joe Lang in his *Other Views* column.)

Carline Ray is one of jazz music's true pioneers. A graduate of both Juilliard and the Manhattan School of Music, she's had a storied career as bassist, guitarist and singer, notably in the International Sweethearts of Rhythm, with Sy Oliver's Orchestra and the Erskine Hawkins Big Band, and as a featured vocalist for Mary Lou Williams in "Mary Lou's Mass."

The rich and diverse repertoire on her new CD, *Vocal Sides* — which was produced by her daughter, vocalist Catherine Russell — are songs that have been personal favorites that she performed and recorded over the years. Along with standards like "When I Grow Too Old to Dream," "Somewhere," "Back Home Again in Indiana" (paired with a torrid bebop run through Charlie Parker's "Donna Lee") and "Without a Song," there are two songs from the Williams Mass and two equally spiritual jazz standards, Ellington's "Come Sunday" and Thad Jones's "A Child is Born." As if that weren't enough, the CD is highlighted by two splendid Gospel duets sung by Carline and daughter Catherine.

The music was recorded over several sessions between 2008 and 2011 and Ms. Ray, in her mid-80s at the time, was in fine voice. In fact, to call this recording stunningly good is not hyperbole. The singer possesses a deep and resonant contralto — a five-octave, high-octane voice that displays both classical training and seasoned jazz chops — and she performs with a deep conviction. She means each and every word she sings, and never offers an indifferent note. The entire CD is a vocal tour de force.

The support offered by the musicians selected by producer Russell is superb throughout. Particularly noteworthy is the guitar of Greg Skaff on several cuts, including his stark and staccato accompaniment on Mary Lou Williams's "Lazarus." The other players are Yuka Aikawa and Mark Shane, piano; Atsundo Aikawa, bass; Mark McLean, drums; Akua Dixon, cello and Frank Anderson, organ.

In the CD's liner notes, Catherine Russell writes that her mother "put her heart and soul into this project" and that "she filled every moment of the recording sessions with joy." All of that is clearly evident on this new CD. Carline Ray's performances will leave you wholly uplifted, and your spirit will be the better for the listening.

WIN THIS CD: Thanks to Jim Eigo of Jazz Promo Services, *Jersey Jazz* has a copy of *Carline Ray: Vocal Sides* to give to one lucky NJJS member. To enter simply e-mail your name and mailing address to: papajazzcat@njjs.org with the word "Carline" in the subject line. You may also mail your information to the editor at the address in the right-hand column of this page. You must be a current member of NJJS to enter.

CORRECTION: The photo in the page 33 review of Claire Daly at Birdland in last month's issue was incorrectly credited to Vicki Fox. Fran Kaufman is the photographer.

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

New Advertising Rates Quarter page: \$50; Half page \$75; Full page \$110. Biz card size \$25. \$10 discount on repeat full-page ads. To place an ad, please send payment at www.PayPal.com using our code: payment@njjs.org, or mail a check payable to NJJS to New Jersey Jazz Society, c/o Larissa Rozenfeld, PO Box 232, Madison, NJ 07940; please indicate size and issue. Contact art@njjs.org or 201-306-2769 for technical information and to submit ads.

NJJS Deadlines The deadline for submission of material for upcoming issues is as follows:
September: July 26 • October: August 26

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.



JerseyJazz The Journal
of the New Jersey Jazz Society

Volume 41 • Issue 07
USPS® PE6668

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

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

Tony Mottola Editor

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

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

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

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

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

Fran Kaufman, Tony Graves
Contributing Photographers

John Maimone Entertainment Contributor
908-753-6722 | e-mail: jjm426@att.net

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

Don Robertson Contributing Editor

NEW JERSEY JAZZ SOCIETY
OFFICERS 2013

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

Stew Schiffer Executive Vice President
973-403-7936

Larissa Rozenfeld Treasurer
973-879-6330

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

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

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

Al Parmet Recording Secretary
908-522-1163

Jack Stine President Emeritus
908-658-3515

Frank Mulvaney Immediate Past President
908-233-4824

Joe Lang Past President
973-635-2761

DIRECTORS

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

ADVISORS

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

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

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

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

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

Trombonist J.J. Johnson



WBGO, the world’s premier jazz radio station, presents WBGO Travel. Inspired by the jazz tradition, WBGO Travel designs first-class travel packages to visit exciting locations around the globe for stellar concerts, Jazz festivals and deluxe tours. WBGO Travel Packages are available for:

- **Newport Jazz Festival** (August 2-5, 2013)
- **Umbria Jazz Winter Festival in Orvieto, Italy** (December 2013)
- **Mohonk Mountain House** (January 2014)

88.3fm
WBGO.org

Our travel packages offer exclusive opportunities available only to WBGO guests. Jazz music knows no boundaries and neither does WBGO!

Travel with us!

wbgo.org/travel, events@wbgo.org or 973-624-8880 x269

Big Band in the Sky

By Sanford Josephson

■ **Ed Shaughnessy, 84, drummer, January 29, 1929, Jersey City — May 24, 2013, Calabasas, CA.** One of the highlights of Shaughnessy's career occurred in 1978 when he competed head-to-head with Buddy Rich on the *Tonight Show*. It was a memorable moment for Shaughnessy and the *Tonight Show* but perhaps even more significant because Rich called Shaughnessy "one of my all-time favorite drummers." Earlier in his career, he had succeeded Rich as the drummer in Tommy Dorsey's band.

Shaughnessy was the house drummer on the *Tonight Show* for nearly 30 years, but when first approached about the job in 1963, he only agreed to try it on a trial basis for two weeks. In a 2004 interview for the Percussive Arts Society when he was inducted into the PAS Hall of Fame, he recalled his first experience on the job. "When I got there," he said, "Doc Severinsen was the lead trumpet player, Clark Terry was sitting next to me in the jazz trumpet chair; and there were all these great players. I said, 'My God, this is not your ordinary studio situation.'" He remained with the *Tonight Show* until 1992 when Jay Leno took over and brought in his own band.

In an interview with CNN two days after Shaughnessy's death, Robyn Flans, co-writer with Shaughnessy of his memoir, *Lucky Drummer* (only available digitally), described the impact of his *Tonight Show* gig. "He influenced so many people," she said. "He was the guy. He was on television every night reaching all those people. You always saw the smile behind the kit." Severinsen, in the memoir, called Shaughnessy "the superb engine that drove our *Tonight Show* band for 30 years...with spirit and immense skill."

Sherrie Maricle, leader of the DIVA Jazz Orchestra and a swinging drummer in the Buddy Rich tradition, called Shaughnessy



Tonight Show Band drummer Ed Shaughnessy performs with saxophonist Don Menza (not shown) at the Newport Jazz Festival at Saratoga Springs, NY in July 1988. The Jersey City native helped propel the well-known TV big band during its years in New York and Los Angeles. Photo by Mitchell Seidel.

"one of music's most unique voices and kindest people. He had a special way of propelling the beat, no matter what size band, and making everyone feel good. He was also one of drumming's most amazing soloists and will be deeply missed."

Before joining the *Tonight Show*, Shaughnessy had played or recorded with a long list of well-known musicians and bandleaders including Count Basie, Duke Ellington and Benny Goodman. He had also spent four years as a staff musician at CBS Television. He first became part of the New York City jazz scene as a teenager, working with trombonist Jack Teagarden and bands led by pianist George Shearing and tenor saxophonist Charlie Ventura.

In the '70s, he was instrumental in advancing the career of vocalist Dianne Schuur, whom he had discovered by arranging for her to appear at the Monterey Jazz Festival. After leaving the *Tonight Show*,

Shaughnessy continued to be the drummer in an ensemble formed by Severinsen for concert appearances. His only recording as a leader was *Jazz in the Pocket* (Chase Music: 1993) in which he led a quintet featuring other *Tonight Show* band members.

Shaughnessy's late wife, singer Ilene Woods, was the voice of Cinderella in the Walt Disney animated film. He is survived by his son Daniel and daughter-in-law Nicah and three grandchildren.

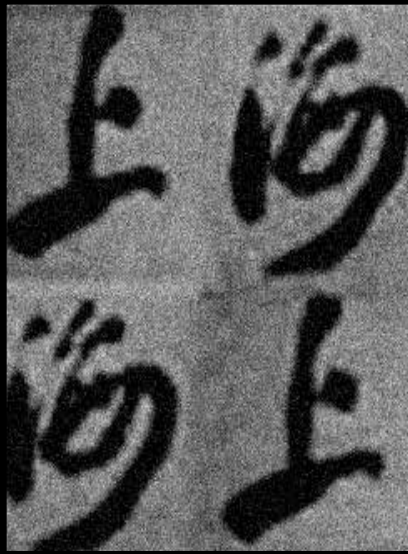
■ **Mulgrew Miller, 57, pianist, educator, Greenwood, MS, August 13, 1955 — Allentown, PA, May 29, 2013.** Miller decided to switch from gospel and rhythm & blues to jazz when he first heard Oscar Peterson play. "I was blown away," he said in an online biography for Maxjazz, one of the labels for which he recorded. "It was a life-changing event. I knew right then that I would be a jazz pianist." But Miller also had an incredible impact on other jazz musicians when they first encountered his playing.

Pianist Renee Rosnes, in an e-mail to *Jersey Jazz* from Japan, recalled "the first time I heard him play with trumpeter Woody Shaw in my

hometown of Vancouver, Canada, in the mid-'80s. That night marked the start of a life-long love affair with his music! Shortly after, when I moved to New York, I would go out to hear him as often as I could — with Art Blakey and the Jazz Messengers, the Tony Williams Band, playing duo at Bradley's with Ray Drummond and many other times with his trio or with Wingspan. Early on after I arrived in New York, I sought out a lesson with him. I went to his home, and he spent about two hours with me, playing and talking. At the end of our time together, he refused to allow me to pay him. That's what special kind of man he was."

Guitarist Dave Stryker first heard Miller "sharing a bill in Indianapolis when he was with Art Blakey and I was with Jack McDuff. Later, I heard him with Woody Shaw, with our mutual friend Tony Reedus on drums." Stryker told *Jersey Jazz* he "was lucky enough

continued on page 10



SHANGHAI JAZZ

Restaurant
and bar

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

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

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

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

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

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

Highlights, late June/July & August

- fri 6/21:** JERRY VIVINO
- sat 6/22:** CHRISTIAN SANDS
- sun 6/23:** MARLENE VERPLANCK
- fri & sat 6/28 & 29:** WINARD HARPER
- fri 7/5:** CLAUDIO RODITI
- sat 7/6:** BERNARD PURDIE
- wed 7/10:** BUCKY PIZZARELLI
- thu 7/11:** STEPHANIE NAKASIAN
- fri 7/12:** TONY DESARE By Reservation Only
- fri & sat 7/19 & 20:** FREDDY COLE By Reservation Only
- fri 7/26:** SARAH PARTRIDGE
- sat 7/27:** DAVE STRYKER
- fri & sat 8/2 & 3:** JAVON JACKSON
- thu 8/15:** ALLEN VACHE
- wed 8/28:** NICKI PARROTT (to be confirmed)
- fri & sat 8/30 & 31:** JUNIOR MANCE

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

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

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

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

BIG BAND IN THE SKY

continued from page 8

to have Mulgrew play on one of my early records, *Guitar on Top*. From that day forward, whenever he would introduce me to someone, he would say something nice about me. That's just the kind of man he was. Mulgrew will be missed in our jazz community and by his family and friends, but his legacy of excellence and humanity will live on."

Pianist Brandon McCune recalled that Miller would invite him to his house where the two of them would play the piano for hours. "He brought out a pillow and blanket for me when 2AM rolled around," McCune said. "His wife made breakfast when the sun came up. Then back to the piano we went. I will always hear his voice saying, 'Mr. Brandon.'"

In 2005, Miller was named director of jazz studies at William Paterson University in Wayne, and his generosity with fellow musicians was transferred to his students. Dr. David Demsey, coordinator of jazz studies at WPU, pointed out that "few people know what a dedicated, passionate and caring teacher he has been for our students. He became a master at balancing his playing schedule and the worldwide demand for his music with his teaching. He really was there every week for the students, and the results are in their playing and in the way they carry themselves."

One of his former students, pianist Billy Test, said he is often asked about Miller when he mentions having studied at William Paterson. "My standard reply has been, 'I could talk to you for years about Mulgrew Miller and not run out of nice things to say. Whether he was playing the piano, teaching or hanging out, Mulgrew was a classy, elegant, honest man in every thing he did. I will miss his music, his guidance and his spirit. We were all blessed



A young Mulgrew Miller performs as a member of Art Blakey's Jazz Messengers at the Kool Jazz Festival in Saratoga Springs, NY in June 1985. Photo by Mitchell Seidel.

to have such a loving, inspiring role model set such a high bar of excellence in all fields of life."

Another former student, tenor saxophonist Alex Chilowicz, posted this message on Facebook: "Mulgrew was one of the most musical human beings I've had the privilege of learning from. I remember after ensemble rehearsals, it was quite common to be gifted with a solo performance. Thank you for everything, Professor Miller." Miller's impact on WPU students was "immeasurable," according to Kathleen Waldron, president of William Paterson. "We are grateful," she told *The Star-Ledger's* Tris McCall, "for how generously he shared his talents and knowledge."

Miller started playing the piano at the age of six, was performing in public by the age of 10 and played R&B music at dances and gospel music at church when he was in high school. In addition to Peterson, a major influence on his jazz playing was McCoy Tyner. Miller's professional career began in the mid-'70s when he began playing with the Duke Ellington Orchestra, then under the direction of Ellington's son Mercer. In addition to playing with Shaw, Blakey and Williams, he was accompanist for vocalist Betty Carter and appeared on recordings by such musicians as alto saxophonist Kenny Garrett, trumpeter Freddie Hubbard and tenor saxophonist Joe Lovano.

JazzTimes' Jeff Tamarkin estimated that Miller has appeared on more than 400 recordings. *The New York Times's* Nate Chinen (May 29, 2013) praised Miller's abilities as a bandleader, "working with a trio or with the group he called Wingspan." That group combined alto saxophone and vibraphone, always

featuring the vibraphonist Steve Nelson. "Among Mr. Miller's releases in the last decade," Chinen added, "were an impeccable solo piano album and four live albums featuring his dynamic trio."

William Paterson's Demsey said he is thankful that he "never took for granted" a day that he and Miller worked together. "I've lost a great friend, a valued colleague and one of my favorite players on any instrument," he said. "Perhaps, even with all of his recordings, his greatest legacy may be his students. It will only be as they grow older that they will realize the enormous imprint he has had on them, in terms of their music and their character."

Trumpeter Tom Harrell, in a Facebook post, said he was "devastated to learn that Mulgrew is no longer with us. He was one of the kindest and most gifted musicians that I knew." Rosnes described him as "truly one of the warmest, most enlightened and witty souls that I ever met. I'm so grateful to have been able to call him my friend. He was one of those rare people that inspired others to raise their game on a human level. You could always count on him to bring a positive spirit to every situation, and all of that beautiful spirit came through in his music."

Miller's death was due to a stroke he had suffered on May 24. He is survived by his

wife, Tanya; a son, Darnell; a daughter, Leilani; and a grandson. He lived in Easton, PA.

■ **Jean Bach, 94, filmmaker, radio producer, September 27, 1918, Chicago — May 27, 2013, New York City.** In 1999, Jean Bach received a Pee Wee Russell Award from the New Jersey Jazz Society. The category was “Jazz Advocate.” The description was apt and accurate.

The New York Times’s Douglas Martin (May 28, 2013) called her “a lifelong jazz zealot.” The columnist Liz Smith, writing on huffingtonpost.com (May 30, 2013), reported that Bach “knew everyone from Benny Goodman to Artie Shaw to Bobby Short to Lawrence Brown to Lester Young to Thelonious Monk to Mary Lou Williams.” As a teenager, Bach reportedly knocked on Duke Ellington’s door, and, as a result, the two became longtime friends.

She is perhaps best known for making a documentary out of the famous 1958 *Esquire Magazine* photograph of 58 jazz musicians gathered in front of an East 126th Street building in Harlem. According to the *London Daily Telegraph* (May 31, 2013), it occurred to Bach in the late 1980s that very few of the musicians in that photograph were still alive. “She also discovered that the wife of the bassist and photographer Milt Hinton had made a home movie of the photo shoot. Using this as a basis, Jean Bach set about interviewing the surviving musicians on film, coming up with 60 hours worth of material.” The resulting hour-long film, *A Great Day in Harlem*, narrated by Quincy Jones, was nominated for an Academy Award and won the top award at the Chicago International Film Festival.

Bach grew up in Milwaukee. Her father was an advertising executive, and her parents often hosted parties infused with music. She attended Vassar College, and, since it was a short train ride from Harlem, according to *The Times’s* Martin, “she practically majored in trips to the Apollo Theater.” After moving to Chicago, she married the trumpeter Shorty Sherock. After they were divorced, she married Bob Bach, the production coordinator for the television show, *What’s My Line?* Arlene Francis was a panelist on the show, and

Bach became a producer for Francis’s radio show, which originated from Sardi’s and was heard over WOR. Among the guests she booked were Ellington, Leopold Stokowski and Carl Sandburg. She also produced a 20-minute film, *The Spitball Story*, which revealed that trumpeter Jonah Jones threw the spitball at bandleader Cab Calloway that Dizzy Gillespie was blamed and fired for.

The Telegraph said Bach had “a joie de vivre which could not fail to inspire all who met her.” In a 1983 interview in *The New Yorker*, the pianist-singer Bobby Short described what fascinated him about her when they met at Chicago’s Sherman Hotel in 1942. “I was a baby just out of high school,” he said, “and what drew me to Jean was not only her love for Duke Ellington but the fact that she could sing, note-for-note, Ben Webster solos and Cootie Williams solos and Johnny Hodges solos. And she knew my idol, Ivie Anderson,” a vocalist with Ellington.

The Times’s Martin described Bach as “a fixture in the New York jazz world, with encyclopedic knowledge of the music, virtually unmatched connections and a reputation for giving great parties at her home in Greenwich Village.” Up until six months before her death, according to Martin, “she was out on the town listening to jazz.” There are no known survivors. Her husband, Bob Bach, died in 1985.

■ **Ray Manzarek, 74, keyboardist/songwriter, February 12, 1939, Chicago — May 20, 2013, Rosenheim, Germany.**

In an interview with NPR in 2000, the keyboardist, songwriter and founding member of the Doors, spoke about the influence of jazz and blues on the group’s music. “We were aware of Muddy Waters. We were aware of Howlin’ Wolf and John Coltrane and Miles Davis,” he said, adding that, “I bring a little bit of classical music along with the blues and jazz, and certainly [drummer] John Densmore was heavy into jazz.”

The jazz connection was described in more detail by Randy Lewis, writing in the *Los Angeles Times* on May 21, 2013. “When the Doors were still a fledgling quartet,” he wrote, “and the band members were honing their chops playing five sets a night at the London Fog club in Hollywood, it wasn’t

rock stardom on keyboardist Ray Manzarek’s mind as he and his three bandmates laid down an extended jam for their debut album...Manzarek was thinking more of one of his jazz heroes when he cribbed some of John Coltrane’s ideas from the saxophonist’s recording of ‘My Favorite Things’ for his own solo in ‘Light My Fire’.” While the Coltrane-inspired section was very prominent on the album, *The Doors* (Rhino: 1967), *The New York Times’s* Jon Pareles (May 20), acknowledging that Manzarek “drew on jazz,” also pointed out that the hit single version of “Light My Fire” was “an edited version of the song, without a jazzy instrumental interlude.”

One of the Doors’s trademarks was the absence of a regular bassist, so, according to Adam Sweeting of *The Guardian* (May 21), “Manzarek supplied the bass lines from the keyboard with his left hand.” That, Sweeting continued, created “the group’s unusual jazz-inflected sound, coupled with their lead singer Jim Morrison’s lurid lyrics and showmanship.”

Manzarek was born Raymond Daniel Manczarek, part of a family of Polish ancestry on Chicago’s South Side. He graduated from DePaul University in Chicago and then went to Los Angeles to study cinematography at UCLA. That’s where he met Morrison, also a film major. The Doors was formed in 1965, adding drummer Densmore and guitarist Robby Krieger.

After a long battle with bile duct cancer, Manzarek, who lived in Napa, CA, died at a clinic in Rosenheim. He is survived by his wife, Dorothy Fujikawa; his son Pablo; three grandchildren; and two brothers, Rick and James.

■ **David “Bull” Stewart, 50, saxophonist, clarinetist, flutist, June 3, 1962, Oklahoma City — May 9, 2013, Oklahoma City.** Stewart played with the Glenn Miller Orchestra; was an instructor of jazz improvisation at the Clark Terry International Institute of Jazz Improvisation in LaMars Iowa; and performed with bands led by Terry and the late pianist Jay McShann.

He was a very important influence on vocalist-pianist Champion Fulton, who last performed with him in 2004 at an

continued on page 12


BIG BAND IN THE SKY

continued from page 11

Oklahoma City club called Maker's. In a blog posted on May 13, Fulton said Stewart was "a fellow Oklahoman and a friend. He was in my band in Oklahoma from 1999 until I went away to college. That band helped shape who I am as a musician and bandleader."

Survivors include his parents, Lowell and Vivien Stewart; sister Shari Smith and her husband Bob; sister Linda Dycus and her husband Larry; and his brother Michael Stewart.

■ **Joshua Wolff, 39, pianist-singer, September 28, 1973, Lake Stevens, WA — May 19, 2013, New York City.** Wolff and his brother David, principal conductor and artistic director of the Carolina Philharmonic Orchestra, were both classically trained, but Joshua preferred playing jazz. In March of this year, the brothers held their second annual Dueling Pianos concerts in Fayetteville and Pinehurst, NC, in which they played a mix of classical music and jazz, ranging from Gershwin's "American in Paris" to several pieces by Fats Waller. Joshua, who lived in New York City, told the *Fayetteville Observer* that he got interested in jazz when he was in high school in Lake Stevens, a suburb north of Seattle. The winner of the Dueling Pianos concerts was determined by applause, and David Wolff told the *Observer* he expected to lose. "Josh is an incredible jazz pianist," he said, "and when you're improvising back and forth, it's tough to top that. If it were a contest of Bach, I could stand a chance."

Shortly after those concerts, Joshua Wolff began experiencing pain, and on May 12 he was diagnosed with pancreatic cancer, stage 4. Memorial events were held in New York and Seattle, and the Carolina Philharmonic will hold a Joshua Wolff Memorial Jazz Festival in mid-July in Pinehurst. In a Facebook post, trombonist-vocalist Emily Asher recalled kayaking on the Hudson River with Wolff in 2008, adding, "We will miss your bright eyes and sweet smile." The Carolina Philharmonic has established the Joshua Wolff Memorial Music Education Fund. 

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.

New Jazz Venues in Newark and Boonton

Recent months have seen the birth of two new promising regular jazz venues in the Garden State with the opening of Maxfield's on Main in Boonton and the kickoff of a Jazz Thursdays program at Dinosaur Bar-B-Que in downtown Newark.

Dinosaur caters to after-work jazz fans with music from 5:30PM to 8:30PM each Thursday. Although the July lineup was not available at press time, the series opened strong in June with performances by the Newark Elders' Leo Johnson and his Quartet, the Urban Jazz Collective featuring James Gibbs III, Carrie Jackson and Her Jazzin' All-Stars, the Jackie Jones Quartet and the Bradford Hayes Quartet.

Located nearby to Penn Station at 224 Market Street, Dinosaur Newark inhabits a building constructed in 1890 which was originally Roehlich & Kohler Spirits & Fine Wines. Over the years, it has housed many types of businesses including a chandelier factory, a haberdashery, a penny arcade, and it was the boxing club where Rubin "Hurricane" Carter trained. Today the original architectural features remain intact on the exterior and the restaurant showcases original tin ceilings and mosaic tile floors in the spirit of an old-timey taproom.

The menu features moderately priced barbecue dishes priced from \$4 to \$21. Hours are Mon. – Thurs., 11:30AM to 11:00PM, Fri./Sat., 11:30AM to 12AM, and Sun., 12PM to 10PM. For more information call 862-214-6100 or visit their website at <http://www.dinosaurbarbque.com/locations/newark/>.


■ Historic architecture is also a feature of the new Maxfield's on Main Music House and Kitchen which is located in a restored 100-year-old firehouse in downtown Boonton. The new wine bar and small plate restaurant is the brainchild of local resident Jessica Blanton and Kevin Kelly, to whom she is engaged.

"Kevin is a third generation fireman, so when we saw the old firehouse, we thought it's the perfect location, a wine bar would be a great addition to the town and we really wanted to restore the building to its original beauty." Blanton said. "Kevin also has a lot of friends who are musicians, so we figured we could help keep them working too. Everyone in town has been just so welcoming throughout the restoration."

New Jersey drummer and friend Jay Dittamo serves as Maxfield's music director, coordinating the entertainment which will feature live jazz, blues, and rock Wednesdays through Sundays. The performers on the opening weekend included Brazilian guitarist, Mark Sganga on Thursday; Jay Dittamo and Friends on Friday; and Grover Kemble on Saturday; each performing two shows.

Maxfield's offers a small plates menu featuring items such as cheese plates, charcuterie plates, crostini, panini, wedge salads, mac 'n' cheese with pancetta, chocolate dipped strawberries, and assorted pastries at prices ranging from \$9 to \$18.

An 1894 local newspaper account described the location at 713 Main Street this way: "One would have to go a long distance to find a more substantial and beautiful fireman's headquarters than the one owned by the Town of Boonton, and known as the Maxfield Engine House. It attracts the attention of strangers, and no longer heard [is] the remark, 'Boonton is way behind other places in arrangements for extinguishing fires.' Through the front can be seen the beautiful hand engine, hose carriage, hook and ladder and other apparatus ready for use if an alarm should be heard."

For more information about Maxfield's on Main, call 973-588-3404 or visit their website at www.maxfieldsonmain.com. 

Here's what's being said about the new CD *Ballads...mostly*

"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." **JOE LANG, NEW JERSEY JAZZ**

"The only time this isn't swinging is when it's **smoking**. Tasty stuff throughout." **CHRIS SPECTOR, EDITOR AND PUBLISHER, MIDWEST RECORD ENTERTAINMENT, MAY 4, 2013**



"Astonishingly, given the number of years she has performed, Marlene still retains the **gorgeously fluid crystal-clear sound** that has always been a distinctive hallmark of her timeless work."

BRUCE CROWTHER, JAZZ MOSTLY, MAY 18, 2013

"Dim the lights, glass of wine, feet up and drown in the sound of Marlene Verplanck's voice... **Heaven!**"

THOMAS COYLE, EDITOR, SINATRA MAGAZINE, IRELAND

"She sings softly, has an excellent mic technique and her enunciation is impeccable. Her high notes are beautifully in tune with no sign of a screech... a highly professional hour sung with feeling by an artist who makes you feel she is singing directly to you alone. Needless to say **I highly recommend this CD.**"

DON ALBERT, ARTSLINK.CO.ZA

In the clubs:

Thursday, July 25, Jazz@Kitano

New York CD release party for *Ballads...mostly*. What could be better than celebrating at the hottest room in NYC, Jazz@Kitano. This is a terrific listening room with great music, excellent food, and it's constantly filled with the "in" crowd. Reservations are a MUST! Two shows, 8 and 10PM. 212-885-7119.

Saturday, August 24, Trumpets

6 Depot Square, Montclair, NJ: Perfect jazz room in NJ, new grand piano, excellent sound, and by all means order my favorite dish, chicken francese. Reservations a good idea: 973-744-2600.

On the air:

Sunday, July 14

Ron Forman's Sweet Sounds Show, 4KRB, 90.3 fm; 8PM

Sunday, July 21

Elliott Ames Show, WVOX 1460 am; 6:30PM

Free Park Concerts

Tuesday, July 16, Downtown Westfield, NJ

Sweet Sounds, 170 Elm St., Downtown Westfield, NJ. Marlene sings 7-9PM. FREE!

Saturday, July 20, Riley Park, Bradley Beach, NJ

Marlene returns to Riley Park in Bradley Beach on Main St., between Brinley and Lareine, outdoors, right in the center of town. 7-8:30PM. 732-547-5719. FREE!

Thursday, August 8

Rock Hall Museum, Lawrence, NY

Outdoors in Lawrence, NY, in front of Rock Hall Museum, 199 Broadway. 8-9:30PM. FREE! 516-292-9000 X382.

Thursday, August 15

Lyndhurst Castle, Tarrytown, NY

Lyndhurst Castle. This is a gorgeous setting outdoors and it's noted as a National Trust Historic Site. 635 South Broadway 10591. 914-631-4481. 6:30-8 PM.

SAVE THE DATE: Mark your calendar for **Saturday, October 5, at Ramapo College, Marlene Meets The Saxes** with Harry Allen in charge of an all star lineup!

for complete upcoming schedule details, please visit

www.marleneverplanck.com

Talking Jazz

A Jersey Jazz Interview with Carline Ray

By Schaen Fox

Carline Ray is a lady who manages to stay in the background in spite of a long and active life in American music. An active, talented multi-instrumentalist and vocalist, she has worked with great artists as diverse as Ellis Larkins, Moms Mabley, Erskine Hawkins, Alvin Alley, Lenard Bernstein, Mary Lou Williams and Mercer Ellington. She was a member of the pioneering band The International Sweethearts of Rhythm and a tireless worker for equal treatment for woman musicians. (That is she, seated next to Billy Taylor in the poster Harlem the Girls in the Band 2008.) It is also important to note that she is the widow of Luis Russell, the great bandleader of the 1930s and the longtime musical director for Louis Armstrong, as well as the mother of the great vocalist Catherine Russell.



Photo by Joseph A. Rosen

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

CR: No. You called me, and that's it.

JJ: OK. I was very impressed to read that your father was with James Reese Europe's band.

CR: That's right, in World War I.

JJ: Well, what was his full name?

CR: Elisha Manasseh Ray. I guess his folks wanted him to be a minister, because those are bible names.

JJ: Was he with him when Europe was murdered?

CR: I have no idea. I know he was a tuba player with the brass band that went with James Reese Europe to play in the war. He was my musical hero, but my father wasn't talkative in that way, and I never asked him. I do remember him saying that when they had to shave they put water in their tin hats. So you are not going to get information that you think you are going to get. Get what you can, and be satisfied now.

JJ: OK. Then he went to Juilliard?

CR: That is right. He was at Juilliard after he graduated from Tuskegee Institute in Alabama where he was born. That was the last year that Booker T. Washington was president of Tuskegee. I don't know that much about my father. How he got up here to Juilliard, I have no idea.

JJ: I don't know anything about Juilliard at that time but considering the raw racism that was so common then, I'm amazed that he was even accepted let alone was able to stay and graduate.

CR: Yes it was, but I couldn't tell you about that because I was just a little girl at that time. When my father was in the army they were segregated then, too. That was an all-black brass band.

JJ: Was your mother also musical?

CR: Yes, she played the piano.

JJ: Was she your first teacher?

CR: No, not necessarily. My father showed me some things, but I don't know if you have ever

continued on page 16

20th Anniversary

SUMMER JAZZ ROOM

WILLIAM PATERSON
UNIVERSITY



Jimmy Heath

SHEA CENTER FOR PERFORMING ARTS

973.720.2371

WP-PRESENTS.ORG • WAYNE, NJ

Monday, July 22 • 7:30 p.m.

Drummer **Dennis Mackrel** and Friends

Tuesday, July 23 • 7:30 p.m.

Pianist **Rossano Sportiello** with
bassist/vocalist **Nicki Parrott**

Wednesday, July 24 • 7:30 p.m.

Vocalist **Eve Cornelious** with the
William Paterson Summer Jazz
Ensemble led by **Stephen Marcone**

Thursday, July 25 • 7:30 p.m.

Drummer **Duduka Da Fonseca Trio** with
guest vocalist **Maucha Adnet**

Friday, July 26 • 7:30 p.m.

The **Heath Brothers Quartet** with
Fred Hendrix, trumpet



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

CARLINE RAY

continued from page 14

heard of a natural musician, which is what I was. I picked up things as I heard them. I was playing piano by age 3 or 4. I can't explain it because I'm part of it, but if you think this interview is weird, it is going to be even more weird. I just picked up things by ear when my father was practicing piano. That is a gift God gave me. That is why I wanted to go to the Juilliard School — because my father graduated from the school.

He also told me that when he was graduating, Walter Damrosch was the band teacher, brass instruments in particular, [who] offered my father the first chair in the New York Philharmonic. In those days the Philharmonic didn't have a big season like it has now, but Walter Damrosch knew talent when he heard it. My father got a job in the New York Post Office because he wanted a job where the money would be coming in all the time, not just some of the time which would have been the case with the Philharmonic.

I wanted to go to the Juilliard School, but I didn't tell my father because I didn't want him to tell me, "No." So I sent for my applications and filled them out and passed them back and I had to take an entrance exam. I was put into second year everything: ear training, sight singing and all the usual things students are offered when they come in. When I told my father I was accepted, I immediately told him I would be very happy to work on a summer job and give him the money that I made, so he wouldn't say, "No." The Second World War was on by that time and I got a job of some kind every summer and I would give my father the money that I saved to help with my tuition.

I was with some very fine instructors. I was asked to study violin and clarinet, which I did. I never practiced violin. I would just go into my lesson and play. What I am telling you may sound like it never happened, but it is true. I had auditioned for the piano department and I was accepted, but I'm very glad I changed my major from piano to composition. In those days Juilliard had a graduate school and an undergraduate school. Some of the students were asked if they wanted to study with someone in the graduate school. So I got a chance to meet people like Carol Brice. She was a black contralto, a very fine contralto. I got my degree in composition in 1946.



Carline Ray in July 1980 when she performed at the North Sea Jazz Festival in The Netherlands with trombonist Melba Liston. Photo by Han de Boer.

Eight years later [after Juilliard], I was at the Manhattan School of Music and I was studying with John Brownlee, who was a leading baritone at the Metropolitan Opera House at the time. I got my Masters in Voice.

JJ: I understand that you were at Juilliard at the same time as Ellis Larkins.

CR: Oh Ellis Larkins, bless his heart; there was another natural musician. Yeah he was at Juilliard at the same time I was. I was friends with Ellis. Long after we both graduated, he played at a place on 56th Street close to Carnegie Hall. I used to go hear him, but I didn't see him much after that. I remember he was supposed to be at graduation, but he didn't show up. He was recording with Ella Fitzgerald that day. I wouldn't come to graduation either. [Laughs] He did come back and got his sheepskin later.

JJ: How did you get into that pioneering band The International Sweethearts of Rhythm?

CR: That was right after graduation. When I was registering for the Juilliard School, I met a young lady who was next to me in line. She was from the High School of Music and Art, and I was from Wadleigh High. We became good friends. Her name was Edna Smith. She was a bass player and was responsible for me teaching myself to play electric bass. Back in those days, the Fender bass was a new kind of instrument on the market. Edna had one, and she used to play gigs with it. She said to me, "Since you are playing this bass so well, I would like you to sub for me on a job." She trusted me with her instrument. I still have my Fender electric bass and play for The Jazz Foundation of America.

Edna and I were walking down Broadway, coming from our agent's office. Edna had a string bass on her back, and I was just walking beside her. This gentleman came up to Edna and said, "Excuse me Miss, don't I know you?" Edna said, "Well if you are not a musician, sir, I don't have time to talk to you." He said, "No, my name is Maurice King." He was the musical director and arranger of the Sweethearts of Rhythm and an excellent musician. He was looking to replace some girls who had left, and we got the jobs.

JJ: Several women musicians have told me they didn't want to play in all female bands because the emphasis was on glamour not music. Was that the case with The Sweethearts?

CR: I guess it was. I wasn't an original Sweetheart, so I don't know what the ladies had to go through before I got there. That gives you the lead into the kind of thoughts that male interviewers have about women musicians. They don't think you have talent; it must be your looks. I don't like it. That is something I have been fighting my whole career. Who cares what a woman looks like? It is not the looks; it's the music. If you put a group of musicians behind a screen where you can't see who's who, what you're going to find is that you're not going to be able to tell who is male and who is female.

JJ: Was that the first musical unit you were in that was integrated?

CR: No, but that was the first big band that I was ever in that traveled around. I was born and raised in Harlem, so I was always playing with little groups. I never played with a big band until I got to that.

continued on page 18

★ NONSTOP MUSIC ON THE GREEN IN MORRISTOWN ★

The Town of Morristown & Mayor Timothy Dougherty Present

Morristown JAZZ & BLUES Festival

NONSTOP MUSIC ON THE GREEN IN MORRISTOWN

NONSTOP MUSIC ON THE GREEN IN MORRISTOWN

**Saturday • August 17th
Noon to 10PM**

FREE
for the whole family!
Bring your chairs & blankets!
Rain or Shine!



The Jazz Lobsters Big Band 12:00 – 1:45

Enjoy swinging sounds of music from the Swing Era to today's arrangements



Quinn Sullivan 6:00 – 7:45

Blues guitar prodigy & protégé of Buddy Guy has blues critics buzzing



Bucky Pizzarelli's Guitar Summit 2:00 – 3:45

The guitar master will be joined by Frank Vignola & Ed Laub



Johnny A 8:00 – 10:00

Critics compare him to Wes Montgomery, Jeff Beck & Jimi Hendrix



**Rob Paparozzi &
the Hudson River Rats**

4:00 – 5:45

Grammy-nominated singer & harmonica
virtuoso blends jazz & blues

www.morristown-nj.org

★ NONSTOP MUSIC ON THE GREEN IN MORRISTOWN ★

CARLINE RAY

continued from page 16

JJ: Others talked about the terrible conditions of bus travel on the road back then.

CR: No, you can't include the bus that we were in. Comparatively speaking, I'm sure it was good because that was our home on wheels. We had to answer to Miss Jones and look presentable when we stepped out of that bus to go anywhere, even if it was just into a restaurant. Our bus was like a Pullman car on a train. We had upper and lower berths. I don't know if the bus was converted, but that is the way I found it when I got to St Louis. Maybe one or two girls would sleep on the lower berth and one or two on the upper berth. I slept on the lower berth with my section colleague Edna Smith, our bass player. The most important accommodation was a little bathroom in the back of the bus.

JJ: Do you recall any examples of sexism or racism while you were on the road?

CR: [Laughing] Excuse me for laughing. [Chuckles]

JJ: Yeah, a silly question. Well, how about a few hundred examples?

CR: No I don't care to. It was a hard row to hoe, but if you don't carry any chips on your shoulder in "enemy territory," shall we say, there is nothing they can do. It is part of history and as far as my ethnicity, it is still not over. The thing is you have to keep on keeping on and know what you want and who you are.

JJ: Did you form any lasting friendships in that band?

CR: Oh yeah, well they lasted until these poor ladies passed. I'm the only one that is still here. I don't know what happened to the excellent pianist that was with us, Jackie King. Edna Smith and Pauline Braddy are gone. The three of us decided to leave the Sweethearts after they came back from Europe entertaining the troops.

JJ: Why did you leave the band?

CR: They owed me money.

JJ: That is too bad.

CR: No, it's not, because I got to go right with the Erskine Hawkins band. I knew the guitarist in the band and he relayed a message that Erskine's business manager would be coming to my house to ask if I would be the band vocalist. I, of course,



Anna May Winburn and The International Sweethearts of Rhythm. Carline Ray at the guitar, back row on left. Courtesy of Carline Ray collection.

said, "Yes." I was excited because Hawk used to play a lot at the Savoy Ballroom. I could walk to the Savoy from where I lived. I don't know who heard me or where, but they liked my voice, but that is how I got the job as band vocalist.

JJ: Did you know Avery Parrish?

CR: He passed before I got to the band. I used to ask Hawk if it was alright if I played "After Hours" at the Savoy. I like that piano solo so much that I had taught myself the piece from the recording. When you are in a ballroom you are always led by what the dancers do on the floor. You can tell whether they like the music or not if a lot of them leave the floor. When Hawk would start "After Hours," they would crowd the floor. The audience loved that piece.

JJ: You also worked with Moms Mabley. Would you tell us about her?

CR: Oh she was a nice lady. I didn't socialize with her, but she was a very nice person to talk to. The Sweethearts would go on the road as a whole show. There would be the band, the band vocalist and the comedian. Moms would break up the show. You would have people falling out of their seats; she was so funny. But that was the set-up of the show when we were on the road. We had lots of fun.

JJ: Would you tell us about your experiences with Mary Lou Williams?

CR: The first time I worked with Mary Lou was at a Carnegie Hall concert. She wanted to have a group of singers who could read. She called a contractor that hired me. During a rehearsal break, I decided to go up to her and introduce myself. She was a very good looking black woman. I told her a little of my background and she needed a little help finishing her "Mass." She asked if I was interested in finding some singers for her to help fill out the small group that she wanted to go along with the music she had written. I came up with three other professional singers who I knew could read very well. She called them up and we had a quartet, two sopranos, myself the alto/contralto and part time tenor and bass baritone. We helped her finish her "Mass" and then she recorded it.

That is how I got to know her because I used to go to her house to rehearse and stuff like that. We recorded the "Mass" and later on Alvin Alley heard it. He wanted to know who was Carline Ray, the person with the low contralto voice. We finally got to meet and that was very nice because that was my thing. I love working in choral groups, being a small part of something big. I was a concert chorister for 50-some-odd years. I sang with all kinds of groups and people like Leonard Bernstein. He was my favorite conductor.

JJ: How did you get to work with Mercer Ellington?

CR: I was with the Alvin Alley group when we were rehearsing "Revelations." When we were

continued on page 20

MIDWEEK



Always on Wednesdays at 8pm

Admission: \$18 Adult & \$15 Senior

JAZZ



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

AL HARRISON'S DIXIELAND BAND • July 10

Al Harrison's mastery of the trumpet, cornet & flugelhorn shows his love of the music. The rest of the band has impressive credits, including young trumpet wizard **Geoff Gallante**, who is expected as a guest once again. A must-see for all jazz lovers!

THE PETER & WILL ANDERSON QUARTET • July 24

One reviewer writes: "To hear the **Andersons** make music is an uncommon joy. Their facility with the saxophone and clarinet is unmatched, a mesmerizing display of discipline and passion".

THE PETER & WILL ANDERSON QUARTET • July 24

One reviewer writes: "To hear the **Andersons** make music is an uncommon joy. Their facility with the saxophone and clarinet is unmatched, a mesmerizing display of discipline and passion".

THE VACHÉ BROTHERS • August 14

Cornetist **Warren Vaché** and clarinetist **Allan Vaché** are two of the finest musicians performing today. This particular concert will focus on the legacy of **Kenny Davern**, a New York City jazz star with Jersey Shore roots, whose clarinet style was always highly distinctive.

JAZZ LOBSTERS • August 28

Known in this region as the best of the Big Bands, this 18-piece powerhouse ensemble has thrilled audiences throughout the state and beyond. One of Ocean County's favorites!

THE ARTS & COMMUNITY CENTER • TOMS RIVER

CARLINE RAY

continued from page 18

through I put my bass in the locker, and Mercer asked me if I would like to join the band to help him out. I said, "Have bass, will travel." Whenever he needed another bass player, he would call me. I thought it was an honor to be working with the Duke Ellington Orchestra and Mercer.



Carline Ray poses with daughter Catherine Russell. Photo by Joseph A. Rosen.

JJ: You studied bass with Major Holly.

CR: That's right. I got a National Endowment grant to study back in the 1980s. I chose Major Holly because I liked his playing, and he was easy to get to if I had to go to his house for a lesson. He was so much fun, and he taught me a lot. He gave me his half-size bass. I'm looking at it now. He helped me buy a 3/4 size one and he gave me a bow for it. He went with me to get it. He also endowed me with so many wonderful bass books. He taught me how to take apart a bass bow and put it back together. I have a lot to thank Major for. He certainly was helpful to me as a teacher.

JJ: I didn't want to ask about Luis Russell because so much of what I found about you stressed only that you were his wife.

CR: Well, we were married, and that was it. [Chuckles]

JJ: I did read, however, that you have a box marked "Louis Armstrong" that you have never opened. Is that correct?

CR: No. There was a steamer trunk that Luis used when he traveled with Louis Armstrong. Louis Armstrong's name is printed in paint on the sides. I've opened the trunk. He had some tuxedos and stuff in there. We eventually gave that stuff to one of the guys in the band, Charlie Holmes. We made the clothing useful for somebody to wear.

JJ: Do you have a story about Louis Armstrong you would like to tell?

CR: When my husband was ill, before he passed, Louis Armstrong and Lucille came late one night. They probably came after a gig he had. As Louis was leaving, he shook my husband's hand and when my husband opened his hand, there was a hundred dollar bill.

JJ: That is a nice story to end with. Thank you for doing this.

CR: OK, and have a good day.

Catherine Russell and Paul Kahn have produced Carline's first CD as a leader - Carline Ray Vocal Sides. The 11 tracks cover songs the artist loves. Two, "Lazarus" and "Our Father," she previously recorded with Mary Lou Williams. Two more, "Hold On" and "The Land Beyond The River" are duets with her daughter Catherine. Gary Walker, on WBGO, summed up his reaction to it by saying, "I'm blown away."

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.

**Newark Museum 2013
Jazz in the Garden
Summer Concert Series**

Thursdays, June 27–August 1 | 12:15–1:45PM (rain or shine)
Suggested Admission, Adults \$3; Children and Museum members: \$1

For more than 40 years, the Newark Museum has presented all-star lineups of jazz greats during its annual Jazz in the Garden Summer Concert Series. This year promises another wonderful season in the Museum's award-winning Alice Ransom Dreyfuss Memorial Garden, adding new musicians to the impressive list of such past performers as Andy Bey, Ron Carter, Will Calhoun and Carrie Smith.

LINE-UP

June 27/Nat Adderley Jr. Quartet

Nat Adderley Jr., is best known for his work as pianist, arranger and music director with the late Luther Vandross, whom he met when both were students at the legendary LaGuardia High School of Music and Performing Arts. He has worked with major stars including Kirk Whalum, Natalie Cole, Aretha Franklin and Gloria Lynne.

July 11/Rene Marie

A woman of great strength exuding stamina and compassion, this award-winning singer whose style incorporates elements of jazz, soul, blues and Gospel. In 1999, she began her professional music career at age 42. Since the release of her recording debut, *Renaissance*, Marie has also evolved into one of the greatest and most sensuous vocalists of our time.

July 18/Ulysses Owens Jr. Quartet

Multi-Grammy Award winning drummer Ulysses Owens Jr. has performed with world-class musicians including Patti Austin, Terence Blanchard, Benny Golson, Russell Malone, Wynton Marsalis, Mulgrew Miller, Maceo Parker, Nicholas Payton and Dianne Reeves to name a few.

**July 25/Duduka Da Fonseca Trio
with guest vocalist Maucha Adnet**

Sponsored by William Paterson Univ. Summer Jazz Room
Duduka Da Fonseca began playing the drums at the age of 13. Two years later he was appearing on television, performing and recording with top Brazilian musicians. In 1975 he moved to New York City, establishing numerous Brazilian Jazz groups, reviving the movement of Samba Jazz.

August 1/Claire Daly Quartet

A six-time winner of the *DownBeat* Critics' Poll for "Talent Deserving Wider Recognition" and winner of the 2005 Jazz Journalist Association for "Baritone Saxophonist of the Year," her newest and ninth recording, *Baritone Monk-Claire Daly Quartet*, has received high praise. This multi-reedist is heard on baritone saxophone, flute and some vocals.



JazzFest at Sea

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

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



10th Anniversary

November 30 – December 7, 2013

MSC Divina

1-800-654-8090

Featuring...

The Vaché Brothers Sextet

WITH

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



The Jim Cullum Jazz Band

Bill Allred's Classic Jazz Band

With Special Guests...

- Bucky Pizzarelli
- Yve Evans



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

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

www.jazzfestatsea.com



Book by March 30 and get a \$25 per person onboard credit!

MSC Yacht Club Exclusivity and Privacy in a World of Choice

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

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

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

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

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

DOCTOR JAZZ TURNS 50

By Joe Lang Past President NJJS

One of the amazing things about jazz is how dedicated the enthusiasts for the music are. This is especially true in Europe and Japan. One country that has a rich jazz history is the Netherlands.

In 1953, two Dutch gentlemen, Sjaak van Glabbeek and Kees Brouwer, founded a magazine, *Doctor Jazz*, that is dedicated to “classic jazz, blues and related folk music.” Their concentration was on music created in the years between 1900 and 1955. Fifty years later the magazine is still going strong, currently under the editorship of Ben Kragting. It is published quarterly in Dutch, with an occasional article printed in English.

My attention was called to this magazine when Ben Kragting contacted our esteemed editor Tony Mottola about a new CD set *Doctor Jazz* had released in celebration of its 50th Anniversary, containing rare recordings by many American jazz artists, asking if



we would review it. I was happy to do so (see this issue’s Other Views column).

In my correspondence with Mr. Kragting, he indicated that they have also released three other limited edition CDs containing material from outstanding Dutch jazz bands, and that he would send them along with a couple of issues of their magazine. The CDs have extensive liner notes in

Dutch, so it took a bit of research on the web to get some of the background on the bands.

Rue des Radis – The Ramblers in Brussel (1945-1948) (Doctor Jazz — 007) contains 24 tracks from one of the most long-lived Dutch jazz bands, ones that were recorded in Belgium during the early post-World War II years. The band has a history dating back to 1926 when it was a seven-piece group, but it eventually blossomed into a full big band. They performed a mix of original tunes and American popular and jazz pieces. During the Nazi occupation, they continued to perform within the restrictions placed on them by the occupiers. When the Netherlands

was liberated in May 1945, many considered The Ramblers collaborators; they were tried as such, and banned from performing in their native land. This is when they went to Brussels where 15 of the tracks were recorded. It was subsequently found that the accusations were not justified, and the ban was repealed. The additional tracks were recorded in 1947 and 1948, during subsequent visits to Brussels. The music on this disc is wonderful big band swing that makes their long popularity understandable.

Yearning – Dick Willebrandts en Zijn Radio-Orkest (Doctor Jazz — 008) features 1943 radio recordings from a terrific Dutch swing orchestra, Unlike when the band was playing for public occasions, they were allowed to play in the American swing style, and perform lyrics in English for these broadcasts, so these performances are comprised mostly of American tunes with vocals in English on tracks with singers. This is a superb band, with fine arrangements and first rate musicians.

‘Gone...’ – The Millers 1945-1961 (Doctor Jazz — 009) gives an overview of the popular Dutch small group swing outfit. It started out as a quartet formed by guitarist Ab de Molenaar and his bassist brother Jochem in the late 1930s. The brothers had a falling-out in 1942, and Jochem left the band. During the German occupation, the band was expanded to the sextet format heard on these recordings, all of which were recorded between 1945 and 1961. Of particular interest are the fine vocals of Sanny Day who was married to Ab de Molenaar. Day left the band following the breakup of her marriage, and was followed on the band by another good singer named Suzy Møller. The band has a feeling that falls somewhere between the Quintet of the Hot Club of France and the Red Norvo small groups. This is truly smile inducing music.

For more information on obtaining these discs, and about *Doctor Jazz* the magazine, their website (www.doctorjazz.nl) is recommended. Congratulations to those who have kept this valuable resource alive for 50 years!



Fran Kaufman photo

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

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

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

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

*The Morristown & Morris Township Library
Presents*

Jazz in July



Friday, July 19, 2013, 7:30-9:30 p.m.

Dixieland and Swing

Featuring: Joe Licari, clarinet; Charlie Caranicas, cornet; Tom Artin, trombone;
Dick Voigt, piano; Conal Fowkes, bass; David Humm, drums

Friday, July 26, 2013, 7:30-9:30 p.m.

Jazz Standards / American Songbook

Featuring: Bob DeVos, guitar; Bob Mchugh, piano;
Ron Naspo, bass; David Humm, drums.


The Morristown & Morris Township Library
1 Miller Road, Morristown, NJ 07960
(973) 538-6161; www.jfpl.org

**Tickets are \$20 per concert
and will be sold at the door.
All proceeds benefit the
Library. Light Refreshments
will be served.**



Dan's Den | Duet Again — With Rapid Repartee

By Dan Morgenstern

We've got a lot of catching up to do!

For starters, back in March the National Jazz Museum in Harlem presented what turned out to be a marvelous concert at a new (for them) venue, the Players Club in Gramercy Park, with its decor of portraits of theatrical notables dating back to the 19th century, a pretty good grand piano, and decent acoustics. The performers were multireedist Anat Cohen and pianist Bruce Barth, not total strangers, but never before together in such an intimate setting.

It was evident from the start that a special chemistry was at work here, and what ensued was some of the most spontaneous and irresistible music one could ask for. Each player responded instantly to the other's ideas, so rather than a sequence of solos, each piece was a conversation. Anat played some great clarinet, but I was pleased that she also featured her tenor, which is just as special. There was a lot of humor, notably on "I Mean You" and several other Monk tunes, as well as on "Jitterbug Waltz" (clarinet), "Stormy Weather" (tenor), and a very pretty "Last Night When We Were Young" (clarinet), and it's a pity that this hugely enjoyable music was not captured by a recording device.

A couple of months later, in early May, Anat was again in a duet situation and again with a pianist. She and Fred Hersch had done this before at the same venue, Jazz Standard.



Harlem Jazz comes to Gramercy Park. Photo: Beyond My Ken.

So this was less spontaneous. Fred likes to plan things, and this was one of four duet nights, with different partners. Where Barth was impulsive, Hersch was deliberate, which is not to say there was no drama or surprise. Highlights included "Lee's Dream," Fred's contrafact on "You Stepped Out Of a Dream," dedicated to Lee Konitz, and "The Peacocks," Jimmy Rowles' masterpiece, which I'd never heard Anat play before — or, for that matter, any clarinetist. The pensive melody lends itself well to the instrument (Jimmy originally wrote it for a flutist friend), and she and Fred did it justice. A friend I was with had never heard the piece before and instantly fell in love with it.

Just two days later, Anat again found herself in a duet situation, this time as part of Jack

Kleinsinger's tribute concert to George Wein, the first half of which was devoted to intimate settings. First up was Lew Tabackin, tenor and flute, with Ron Carter's bass and Kenny Washington's drums, in a swinging set followed by Wycliffe Gordon and Jay Leonhart, who did their fun thing, mixing vocal and instrumental duets in a delightful manner.

Blown Away

But then came Anat and guitarist Romero Lubambo, whom I had heard together almost a year before, in July 2012, as part of Anat's "Invitation Series" at Jazz Standard. So I knew we were in for something special, yet I was blown away, along with the rest of the audience, by their two

duets, one a standard, the other a choro, that special brand of Brazilian music that includes elements of ragtime and jazz, and of which these two are masters. The second half brought all these stars together with the guest of honor at the piano, and George had himself a wonderful time — as he did for the first half; we both had aisle seats, opposite each other, so I could watch his reactions. I first met George in 1953 in Boston, and he enjoys listening and playing just as much today as he did then.

Speaking of tributes, some notable birthday celebrations we attended include Dexter Gordon's 90th, actually on the real date, February 27 — one of two nights at Dizzy's Club Coca-Cola, in Jazz at Lincoln Center. I distinctly remember Dexter calling to invite

continued on page 26

New Brunswick Jazz Project



Wednesday July 10, 2013 7:30 pm-10:00 pm
Carrie Jackson & Jazzin' All Star Band
Hyatt Hotel - 2 Albany St. New Brunswick, NJ
No cover charge.

Thursday July 11, 2013 7:30 pm-10:30 pm
Stafford Hunter Quartet
Makeda - 338 George St. New Brunswick, NJ
\$5 cover charge.

Wednesday July 17, 2013 7:30 pm-10:00 pm
Chuck McPherson, Stach'Mo is Forever
a Jazz tribute to Louis Armstrong.
Hyatt Hotel - 2 Albany St. New Brunswick, NJ
No cover charge.

Thursday July 18, 2013 7:30 pm-10:30 pm
Mark Gross Quartet
Makeda - 338 George St. New Brunswick, NJ
\$5 cover charge.

Thursday July 25, 2013 7:30 pm-10:30 pm
Freddie Hendrix Quartet
Makeda - 338 George St. New Brunswick, NJ
\$5 cover charge.

Wednesday July 31, 2013 7:30 pm - 10:00 pm
Orrin Evans Group
Hyatt Hotel - 2 Albany St. New Brunswick, NJ
No cover charge.

New Brunswick Jazz Project

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

NBJP.ORG

Emerging Artist Series:

Tuesday July 2, 2013 8:00 pm -11:00 pm

Vincent Troyani Band

Jam session at 9.30!

Tumulty's Pub - 361 George St. New Brunswick, NJ
\$4 soda charge for under 21s.

Tuesday July 9, 2013 8:00 pm -11:00 pm

Sam Johnson Band

Jam session at 9.30!

Tumulty's Pub - 361 George St. New Brunswick, NJ
\$4 soda charge for under 21s.

Tuesday July 16, 2013 8:00 pm -11:00 pm

Adam Shaber Band

Jam session at 9.30!

Tumulty's Pub - 361 George St. New Brunswick, NJ
\$4 soda charge for under 21s.

Tuesday July 23, 2013 8:00 pm -11:00 pm

Mike Kragh Blues Band

Jam session at 9.30!

Tumulty's Pub - 361 George St. New Brunswick, NJ
\$4 soda charge for under 21s.

Tuesday July 30, 2013 8:00 pm -11:00 pm

Afro Cuban Band

Jam session at 9.30!

Tumulty's Pub - 361 George St. New Brunswick, NJ
\$4 soda charge for under 21s

August Calendar

Visit us at www.nbjp.org for the
2013 August Performance schedule

Schedule subject to change. Check www.nbjp.org for current information

New Brunswick Jazz Project www.nbjp.org

DAN'S DEN

continued from page 24

me to his 60th birthday party, held at the Village Vanguard, saying, "Who would have thought I'd make it this far?"

Dexter left us in 1990, but his music lives on, and that 90th is being observed all year, in many places here and abroad. That night at Dizzy's featured a fine band led by George Cables, who not only played outstanding piano but also spoke warmly of his time with Dex. In the band were Brandon Lee, trumpet; Walter Blanding, Jr. and Jerry Weldon, tenor saxes; Joe Locke, vibes; Dezron Douglas, bass, and Victor Lewis, drums. Weldon's heartfelt "You Don't Know What Love Is" was in the Dexter ballad tradition.

George Avakian's 94th was observed at Birdland on March 13, two days in advance, with the birthday boy in attendance, hosted by David Ostwald, the leader of the band that has been in residence there every Wednesday (from 5:30 to 7:15 PM) for 13 years. Its birthday, or should we say bar mitzvah, was celebrated on May 8. Originally dubbed The Louis Armstrong Centennial Band, it has changed its name to The Louis Armstrong Eternal Band.

The group was in prime form on both occasions — it draws from a pool of fine players — especially in May, when it was augmented by two regulars who had other gigs but stopped by for a few tunes — Anat, and Bria Skonberg. They joined a front line of Jon Erik Kellso, Wycliffe Gordon and Dan Block (who doubled on alto sax). They ventured "Melancholy," from the Hot Seven repertory, and the ensemble passages were truly special, an example of the kind of instant arrangements that players seasoned in the jazz language can come up with.



SMILES UNLIMITED: Singers Carol Fredette, Marlene VerPlanck, Ann Phillips, Helen Merrill and Daryl Sherman at The Kitano on April 18. Photo by Jim Eigo.

A Rare Visit

The Ostwald Gang, along with Vince Giordano's Nighthawks, are the only regularly constituted purveyors of traditional fare in Manhattan, but in March there was a rare visit from the long-lasting Jim Cullum Jazz Band of San Antonio, Texas. It had been quite some time since I'd last seen them, and there were of course some new faces, as well as the return of an old one — the pianist John Sheridan. The rest of the cast was Mike Pittsley, trombone, Allan Vaché, clarinet, Adam Brisbine, guitar, Zack Sapunor, bass, and veteran Hal Smith, drums. The concert was at Symphony Space.

The first set seemed oddly restrained, mainly due to the leader's shortness of breath, or so it seemed to me — and to some friends. But after a long intermission, things picked up considerably. The best thing about this band, for me, has always been its interesting repertory, happily devoid of most of the trad warhorses. Thus we were treated to the Wolverines' "I Need Some Pettin'," "You're Not the Only Oyster in the Stew" of Fats Waller fame, and a real rarity, "Deep Blue Melody," recorded by Don Albert's band in 1936 in, yes indeed,

San Antonio. Also of interest was their adaptation for band of Jelly Roll Morton's piano solo piece, "Freakish." Best soloist was Vaché, who has grown tall in the many years since I first encountered him as Warren's kid brother.

Since her return from three months playing solo piano in Tokyo, Daryl Sherman has, among other things, twice graced Kitano's bandstand at the helm of a very special trio. Her partners have been the multi-hornman Scott Robinson and the splendid bassist Harvey S, a combination that makes a listener happy to be in its presence.

On April 18, Scott brought three of his many horns:

tenor sax, flute, and a recent acquisition, the taragato, a Hungarian instrument that looks like a clarinet with fewer keys and sounds like a warmer, more woody soprano sax. It was bequeathed by Joe Muranyi. Daryl's cheerful commentary included the tale of her trombonist father meeting her mother at a Catskills summer gig, with a band whose pianist, Seymour Kaufman (later to become Cy Coleman), also had eyes for the future Mrs. Sherman, leading to a swell rendition of "Witchcraft."

Other highlights: A romantic "Midnight Sun," Scott on flute; a rare Louis Armstrong tune, "Red Cap" (lyric by Ben Hecht), Scott on taragato; "In April," a special setting by lyricist Roger Schore — in attendance — of Bill Evans' "For Nenetie," and the finale, a rousing "Them There Eyes," tenor by Scott, a bit of stride piano by Daryl, and a moment of slap bass by Harvey, who throughout came up with splendid solos and support.

They'll be there again, and I'd suggest you catch them — as did the songbirds in the photo at the top of the page! J

Have a great summer!

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

New Jersey
Blues & Jazz Festival
 at the State Theatre in New Brunswick



Herbie Hancock

Thu.
Oct. 3

Photo by Douglas Kirkland.



**BÉLA FLECK'S
 BANJO SUMMIT**

Sun.
Oct. 13



B.B. KING
 with special guest
THE ROBERT CRAY BAND

Fri.
Oct. 18



BOB JAMES & DAVID SANBORN

FEATURING
 STEVE GADD
 & JAMES GENUS

Sun.
Oct. 27

ALSO ON SALE NOW



**JOHN PIZZARELLI
 WITH THE NJSO
 HOME FOR THE HOLIDAYS**

Sun.
Dec. 15



**Deana
 Sings Dino**
 STARRING DEANA MARTIN

Sat.
Mar. 29



STATE THEATRE
 Applauding 25 Years. The Best is Yet to Come.

732-246-SHOW (7469) • www.StateTheatreNJ.org
 State Theatre • 15 Livingston Ave • New Brunswick, NJ



Hot Wax on a Warm Day

Story and photos by Mitchell Seidel

The sound and the spirit of anachronism was in the air June 1 at the Thomas Edison National Historical Park in West Orange. As part of the facility's "Edison Day" activities, visitors were given demonstrations of the Edison wax cylinder phonograph that included some world class jazz musicians.



Saxophonist Oliver Lake and his son, drummer Gene Lake, try their hand at some old-fashioned wax recording featuring new sounds in West Orange on Edison Day.



Gerald Fabris sets up a recording for playback.

Visitors braved the 90-degree heat under an awning set up in the courtyard by the laboratory buildings to hear the likes of Scott Robinson and later Oliver Lake take their contemporary sounds back more than a century into a hand-cranked spring motor recording device that relied solely on air pressure to carve grooves into a rotating wax-covered tube.

Earlier in the day, other acoustic groups recorded for posterity were the John Ehliis Ensemble, the Sherita Quartet and the Garden State Saxophone Quartet.

Robinson, who demonstrated some of his antique wind instruments at the February New Jersey Jazz Society jazz social, brought a more conventional clarinet and tenor sax to West Orange, but the star of his performance with bassist Julian Thayer was something just as unique as the Edison recorder: a theremin. True to his style, Robinson provided an instrument almost as arcane as the device that

would record it that day. Invented by Russian physicist Leon Theremin in 1920, the instrument produces noises when the user waves his/her hands around its two antennae. The one Robinson used was built by Robert Moog in the 1960s.

The demonstration not only showed the differences between performed music and what the machine could reproduce, but also how technology affected what was played. The full range of Thayer's string bass, for example, was lost, even when the instrument was placed close to the recording horn. The brighter, louder sounds of Robinson's theremin reproduced better on the wax cylinder. Similarly, Lake's alto saxophone could be heard better on the playback than his son Gene Lake's modern trap drum set, which is capable of producing subtle tones beyond the range of Edison's machine.

The music will be preserved on digital transfers, while the cylinders will be recorded over by shaving down a small layer of wax, thus eliminating the grooves and creating a new, smooth surface, according to National Park Service Curator Gerald Fabris, who acted as de facto recording engineer for the demonstration. Fabris, who is in charge of archiving the site's library wax disc recordings, not only positioned the musicians and machines during the demonstration, but also carefully blew away the wax shavings created as the recordings were made.

One technical irony encountered on the steamy June day was that the hard wax cylinders, which usually must be warmed under a heat lamp before use, seemed to record without problem sans pre-heating.



“You are getting sleepy...” No, Scott Robinson’s not hypnotizing the audience, he’s playing a theremin, a sound synthesizer that creates music as you wave your hands around its two antennae. He’s accompanied by bassist Julian Thayer while museum Curator of Sound Recordings Gerald Fabris doubles as recording engineer during a demonstration of wax cylinder recording at the Thomas Edison National Historical Park in West Orange.



“Will the man who double-parked his autogyro please move it? The zeppelin has no place to land.” “Prof. Atom Smasher,” aka musician John E. Callahan III of Woodbridge, takes in the demonstration in full Steampunk regalia while Scott Robinson, partially hidden, listens to a playback on an Edison wax cylinder machine.



Having the musicians properly positioned around the recorder’s horn is important to get sound reproduction on the antique machine. While Oliver Lake’s saxophone comes through, the subtleties of his son Gene’s modern drum kit don’t completely translate, demonstrating why wood blocks were often the preferred percussion in Edison’s day.

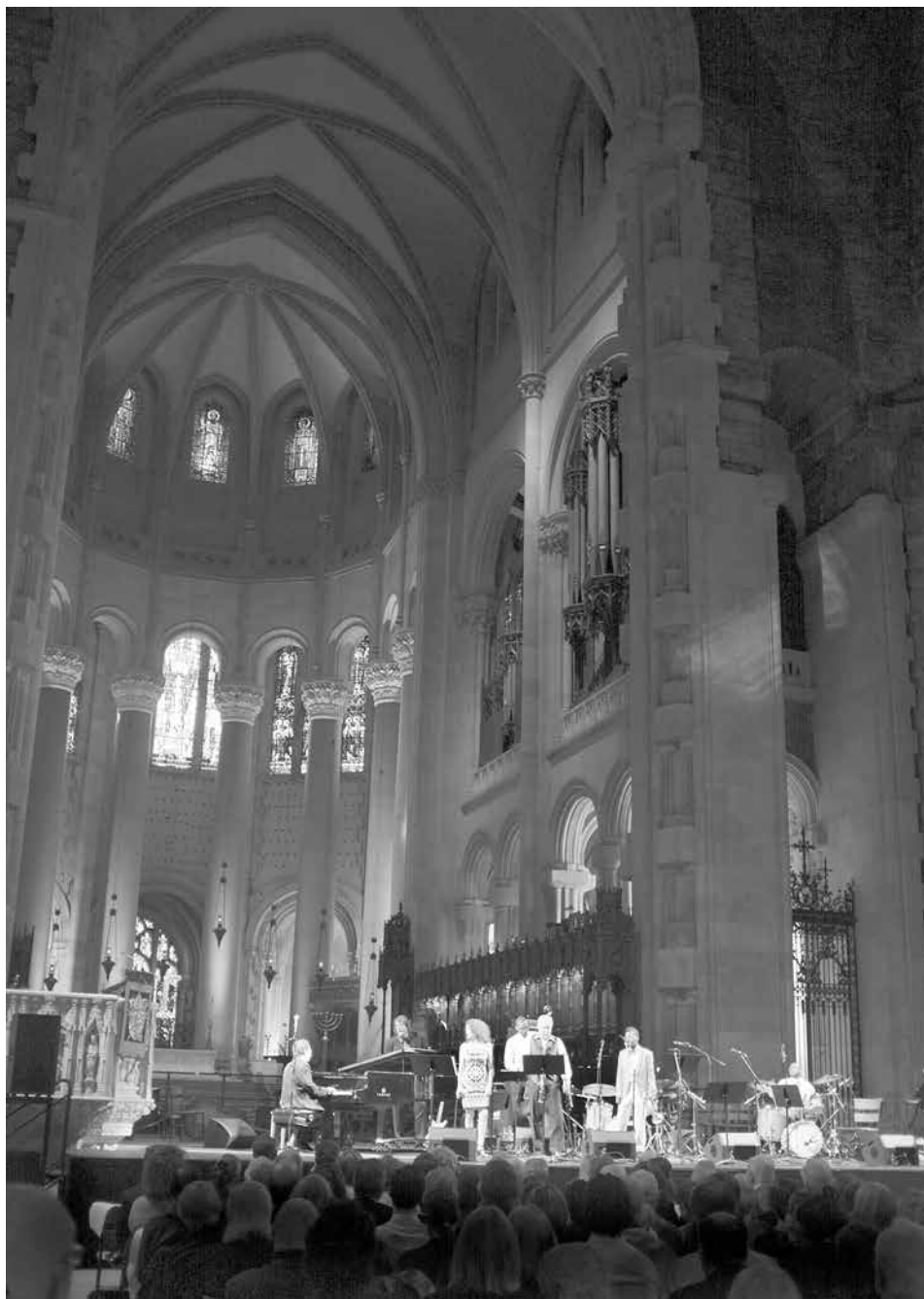
A Celebration of the Life and Music of Dave Brubeck

By Sanford Josephson

In the late 1950s, Dave Brubeck refused to cave in when some college deans, primarily in the South, requested that his African-American bassist Eugene Wright not perform at campus concerts. Brubeck also turned down a 1958 tour in South Africa rather than sign a contract specifying that his band would be all white.

So, it was fitting and very emotional when Wright, the last surviving member of the classic Dave Brubeck Quartet, took the stage on May 11 at The Cathedral Church of Saint John the Divine in New York to play a duet, with Brubeck's son Darius on piano, of "King for a Day," a song written by Dave Brubeck and his wife Iola for Louis Armstrong. The occasion was "A Celebration of the Life and Music of Dave Brubeck," two hours of music and conversation dedicated to the groundbreaking pianist/composer, who died one day short of his 92nd birthday on December 5, 2012. Wright, himself approaching his 90th birthday (May 29, 2013), received a standing ovation. "King for a Day" was written for the 1962 musical,

A highlight of the tribute concert was the appearance of bassist Eugene Wright, the surviving member of the original Brubeck Quartet. Photo by Fran Kaufman.



Dwarfed by the majesty of the Cathedral of St. John the Divine in New York City, musicians paid tribute to one of the giants of jazz, Dave Brubeck. Photo by Mitchell Seidel.

The Real Ambassadors, which addressed the incongruity of African-American jazz musicians representing the U.S. abroad while having less than equal rights at home.

The afternoon began with a welcome from Iola, who said she had "received hundreds of letters" after her husband's death, "and I

noted that the word 'joy' kept popping up, expressing the joy that Dave has brought into their lives. I hope that we can capture some of that joy today." She recalled that she and Dave had entered The Cathedral of Saint John the Divine on April 29, 1976, for a celebration of Duke Ellington's birthday, two years after his death.

The Brubeck sons played “Kathy’s Waltz,” a song Dave was inspired to write by his daughter Cathy’s childhood dance lessons. Photo by Fran Kaufman.

Brubeck’s daughter Cathy told the audience that, “in 1920, a meteor came into this world and blazed for 92 years. In the 1950s, I inspired a song by dancing around in a blue tutu.” Then her four brothers, Darius, along with Chris on bass, Dan on drums and Matthew on cello, played that song, “Kathy’s Waltz.”

Host for the afternoon was Mark Ruffin, program director of the Real Jazz channel on Sirius/XM Satellite Radio, who pointed out that Brubeck was a tireless traveler on behalf of the State Department in 1958. One of the more memorable moments from those tours was a performance in Istanbul of “The Golden Horn,” a composition by Brubeck based on the rhythmic pattern of the Turkish phrase for “Thank you very much.” It was named for the slim inlet of the Bosphorus, which divided Istanbul, and was designed to indicate a bridge between Europe and Asia by merging western harmony with a Turkish theme. In an incredibly stirring performance, “The Golden Horn” was played by a quintet consisting of Renee Rosnes on piano, Chris Brubeck on bass, Dan Brubeck on drums, Randy Brecker on trumpet and Paquito D’Rivera on soprano sax.

Tributes were read from both New York City Mayor Michael Bloomberg and former President Bill Clinton. Bloomberg said that Brubeck played at “the first jazz concert I ever saw, and I will never forget the experience.” Clinton recalled being captivated by hearing “Take Five” at age 15 and “going home and practicing [on saxophone] until my lips bled.”

The audience was treated to a recently-discovered recording of “There Will Never Be Another You” made by Brubeck and Tony Bennett at a 1962 White House concert. After announcing that the concert would be released on a CD in late May, Ruffin introduced a surprise guest, Bennett, who said his performances with Brubeck were always “spontaneous, unexpected and never to be forgotten.”

continued on page 32



Saxophonist Paul Winter, left, and pianist Chick Corea, two of the musicians who participated in the memorial for pianist Dave Brubeck, chat backstage after the event. Photo by Mitchell Seidel.



Vocalist Roberta Gambarini, Paquito D’Rivera and Roy Hargrove perform. Photo by Fran Kaufman.

BRUBECK MEMORIAL

continued from page 31

The final tribute of the afternoon came from Newport Jazz Festival founder George Wein, who described Brubeck as “one of the finest human beings I have had the privilege of meeting.” He recalled that when Paul Desmond left the quartet, “people thought Dave would have problems. They soon learned that Paul was the frosting on the cake; Dave Brubeck was the cake.”

Of the 13 musical performances, only one was of a song not composed by Brubeck, the Eric Maschwitz/Jack Strachey standard, “These Foolish Things,” recorded on Brubeck’s 1953 Fantasy album, *Jazz at Oberlin*, and sung brilliantly at the celebration by Hilary Kole, backed by pianist Ted Rosenthal, bassist Rufus Reid and drummer Cory Cox. It is a song that Iola Brubeck apparently has a special fondness for. In *Listen Gerry Mulligan*, a documentary about the late baritone saxophonist/composer, she spoke about Brubeck’s and Mulligan’s treatment of it. “They chose the same song every night, ‘These Foolish Things,’” she said. “But every night it was absolutely different. There were times when it was very lyrical, somewhat sad, maybe soulful. And then maybe the next night it would be bright and full of humor...It was never the same.”



Pianist Dave Brubeck’s widow, Iola, center, acknowledges the standing ovation from the audience at the conclusion of the memorial service for her late husband. Among those who spoke at the event were Tony Bennett, left, and George Wein, second from right. Photo by Mitchell Seidel.

It would be hard to pick out highlights at a concert such as this because every selection was a highlight. But, in addition to those already mentioned, my favorites were “The Duke” performed on piano by Bill Charlap and Renee Rosnes, “Strange Meadowlark” a lesser known track from the landmark album, *Time Out*, played by Chick Corea, and the final number, “Blues for Newport,” performed by Charlap, Reid, Cox, Jon Faddis on trumpet and Chris Brubeck on bass trombone. “Blue Rondo a la Turk” was played by five recent graduates of The Brubeck Institute, pianist Glenn Zaleski, bassist Chris Smith, drummer Cox,

saxophonist Lucas Pino and trumpeter Brian Chahley. The only puzzlement of the day was the omission of the tune most associated with Brubeck (although written by Desmond), “Take Five.”

When I interviewed Brubeck in 2008 for my book, *Jazz Notes: Interviews Across the Generations* (Praeger/ABC-Clio), he said one of his greatest memories was, “going to Russia three times during the Reagan-Gorbachev summit, playing my Mass in Moscow with the Russian National Orchestra and the Orlov Choir. The people were out in droves to hear us. They wanted us to play in stadiums like we were a rock group.” He also expressed confidence that today’s young musicians would keep the tradition and spirit of jazz going, saying, “There are such great things going on worldwide in all the arts, and especially in jazz.”

If the music played on May 11th was any indication, the music does have a bright future, but that future has only been made possible by what has transpired in the past; and Dave Brubeck is a huge part of that legacy.



Chick Corea gave a gorgeous solo performance of “Strange Meadowlark.” Photo by Fran Kaufman.

THE ATHENAEUM HOTEL • ESTABLISHED 1881



16th Annual Jazz at Chautauqua

September 19-22, 2013

Atheneum Hotel at Chautauqua Institution

Listen to 30 of the best traditional jazz musicians play jazz standards and music from the American Songbook. All your needs are met while experiencing Jazz at Chautauqua.

Book your all-inclusive package today at jazzatchq.com
or by calling **800-821-1881**

Stay connected with us...

  @AthenaeumHotel

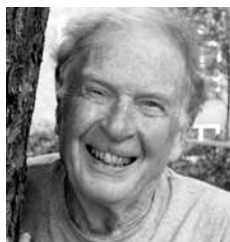
Your **all-inclusive**
package includes:

- Overnight accommodations
- Three delicious meals a day
- Evening snacks
- Nightly bar service

Scan this code with
your phone to visit
atheneum-hotel.com



CHAUTAUQUA INSTITUTION • CHAUTAUQUA, NY • WWW.CIWEB.ORG



Noteworthy

Fradley Garner International Editor *Jersey Jazz*

ALUMNI-PACKED KENTON BAND NO GHOST...TAKE UP AN INSTRUMENT EARLY TO HELP KEEP YOUR MARBLES LATER...WHY ALL THOSE PLAYERLESS PIANOS?... WOMEN BEYOND NEED FOR OWN FESTIVALS

■ A “GHOST BAND” is usually a big band named after a famous deceased leader, and playing some of its popular arrangements, often with new compositions in the band’s distinctive style. Classic examples are the revived Glenn Miller and Duke Ellington orchestras. A prime exception, according to its current leader, is the Stan Kenton Alumni Band. “This is NOT a ghost band in any sense,” insisted the Prescott, Arizona trumpeter Mike Vax on the *Jazz Musicians List* blog. “First of all, usually 12–14 of the touring musicians played with Stan — so we know the stylistic approach, rather than just hiring musicians or picking them up in different areas as the band tours. Our band personnel has stayed pretty much the same for years...And the Kenton style is MUCH different than Ellington or Basie or Woody or Miller, et al.” More than half the band’s book was written by musicians who understand the Kenton approach. “Less than half are the ‘hits of the 40s.’” Vax believes Ellington also had little interest in nostalgia, though unlike the West Coast leader, “Duke kept the pen to paper all the way through his life.” More at www.mikevax.net.

■ **THOSE MUSIC LESSONS** you took as a child may help keep your brain sharper than non-players’ well into your senior years. The younger you started on an instrument, the stronger the neural links formed. “This is the first study to examine whether those [lesson] benefits can extend across a lifetime,” said Brenda Hanna-Pladdy, Ph.D, now at Emory University School of Medicine, who published the study in 2011 while at of the University of Kansas Medical Center. She and coauthor Alicia MacKay, Ph.D. divided 70 healthy adults, aged 60 to 83, into three groups based on years of instrument training: none, one to nine years, 10 or more years. All had about the same general education level and fitness and showed no trace of Alzheimer’s disease. More than half studied piano, while about a quarter played woodwind instruments, especially clarinet. The rest studied string, brass or percussion instruments, mostly drums. Those who took lessons longest scored highest on tests of visual-spatial memory, object naming, and ability to absorb new information. How long they took lessons seemed more important than playing into old age. “We believe that both the years of musical



Kennedy Center rechristens its annual Women in Jazz Festival in honor of pianist/composer Mary Lou Williams. William P. Gottlieb Collection.

participation and [starting] age are critical,” Dr. Hanna-Pladdy said. The article was published in *Neuropsychology* and reported in the May 23, 2013 *London Telegraph*.

■ PIANOS, PIANOS EVERYWHERE

— So why is no one playing? That’s the question raised by San Diego “New Age” piano teacher Edward Weiss, who claims that 20 million pianos in America are being used as flower stands. He offers video-illustrated online lessons for \$19 a month. In less than 30 days, Weiss promises to have you playing and composing your own piano music. On the LinkedIn blog *Jazz Friends*, professionals are weighing in on the prime question. Kurt W.G. Mathies blames the dusty pianos on the influx of cheap electronic keyboards. “Most of them are Casio junk sold to all kinds of

people. I’ll bet the most popular sounds come from the sound effect bank. I see more pool tables than pianos on stages. Or there’s an old upright in some dark corner.” Painter and composer Laurel Moore, of Qatar, opts for electronics. Though she loves the sound of a “real piano,” Moore finds a quality digital “just too tempting. With one button, I can turn the whole length of my Roland [GX Stage piano] into percussion. I can tailor-make my own drum track for each song I create.” Add percussion to “Band in a Box real tracks played by real musicianswell your options are cosmic. But I still love the piano ;))” <http://www.NewAgePianoLessons.com/>

■ **WOMEN HAVE MADE IT** into jazz, so far as Kennedy Center for the Performing Arts in Washington is concerned. Next year the annual Women in Jazz Festival changes its name to the Mary Lou Williams Jazz Festival. The First Lady of Jazz goes up there, while — in a bow to sexual equality — bills will feature at least one all-male act. Center officers said their decision was actually a victory for female artists, pointing out that women have swelled jazz ranks since 1997, when the late pianist and educator Billy Taylor founded the festival. “With the name change,” said Ken Struthers, the director of jazz programming, “we’re not going to diminish the opportunities for women to perform here. I hope the impact will be a fulfillment of Billy’s vision that we don’t need to designate these wonderful women by gender. Talent is talent is talent.”

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

**RIDGEWOOD
JAZZ
and BLUES
FEAST**

**September 15
1:30 - 7:30**



201.493.9911 • www.ridgewoodguild.com

Van Neste Square Park
All Star Lineup:



Rob Paparozzi & Friends



Antoinette Montague Quintet



Winard Harper & Jeli Posse

PLUS:

**Beer & Wine Garden
Fine Food from Local Restaurants
Raffle Drawings
VIP Seating Available**



Other Views

By Joe Lang

Past NJJS President

I hope that I can get through the stack of highly listenable new releases that are piled up next to my keyboard waiting for my comments, so here goes!

■ In a separate article in this issue, I celebrated the 50th Anniversary of the Dutch magazine *Doctor Jazz*, and mentioned three CDs of Dutch jazz bands with liner notes in Dutch that they have released aimed at their local audience. They have also released a two-disc compilation of rare recordings, ***Dinnertime for Hungry Collectors (Doctor Jazz – 010)***, designed for a wider audience. The liner notes are in English, and most of the performances are by major American jazz stars. The sources for these tracks are airchecks, acetates, unreleased tracks and rare released recordings. The set gets off to an interesting start with five tracks, two by Don Redman & His Orchestra and three by Cab Calloway & His Orchestra, that were recorded for the soundtracks of Betty Boop cartoons. The balance of Disc One has material by the bands of Earl Hines, Charlie Barnet, Louis Armstrong, Jimmie Lunceford, Lionel Hampton and Count Basie. The second disc concentrates on smaller groups, and is replete with delights by the likes of Mildred Bailey, Frank Trumbauer, Joe Venuti, Adrian Rollini, Fats Waller, Art Tatum, Les Paul, Billie Holiday, Ella Fitzgerald, Paul Whiteman, Raymond Scott, Coleman Hawkins and Benny Carter. This set is a treasure chest of fun listening for lovers of classic jazz. (www.doctorjazz.nl) *Note: There is a detailed analysis of the tracks on this CD set at <http://www.doctorjazz.nl/pdf/Recensie-VJM-summer-2013.pdf>*

■ **THE MICHAEL TRENI BIG BAND** is out with a new album, ***Pop-Culture Blues (Bell Production Company)*** featuring the compositions and arrangements of its leader Mike Treni. This collection features various forms of the blues conceived by a gentleman with a knack for creating imaginative charts for his outstanding aggregation of players. In this instance, he finds inspiration from disparate jazz masters including Duke Ellington, Count Basie, Charles Mingus, Gerry Mulligan, John Coltrane and others. Each piece has a different feeling, but all have the blues at their hearts. This is a versatile band capable of capturing the spirit of Treni's writing no matter which stylistic path he chooses. He spreads the solos around, and has

players who are comfortable in the spotlight. If you like big band music that is accessible and challenging at the same time, *Pop-Culture Blues* should appeal to you. (www.bellproductionco.com)

■ **HOD O'BRIEN** is a bebopper at heart, but he has an eclecticism to his playing that makes him hard to pigeonhole, and that is a good thing. His latest album, ***I Hear a Rhapsody (Spice of Life – 0025)*** is a superior piano trio album that finds him in the company of drummer Steve Johns, and his exceptional 16-year old bass playing son, Daryl Johns. There are 10 tracks on the album, a mix of standards, "Save Your Love for Me," "Yours Is My Heart Alone," "I Hear a Rhapsody," "How Deep is the Ocean," "All of Me" and "All Too Soon;" a few jazz tunes like Oscar Pettiford's "Tricotism," Tadd Dameron's "The Squirrel" and Bud Powell's "Oblivion;" plus "A Slow Hot Wind," a piece composed by Henry Mancini for the *Mr. Lucky* television show. O'Brien is a player who always brings a smile to my face. There is an underlying swing to his playing no matter what tempo he chooses, and he always has a few surprises up his sleeve that spring forth with delightful results. Johns is a drummer with a fine sense of time and a man who knows just what accents to add at the most propitious moments. Johns the younger will open your eyes and ears. His facility and imagination at such a young age are amazing and impressive. Listening to *I Hear a Rhapsody* is a perfect way to spend any hour. (www.spiceoflife.co.jp)

■ What a grand listening opportunity is afforded by the release of ***George Shearing at Home (Proper Note – 001)***! The 14 tracks were recorded in **GEORGE SHEARING'S** living room by bassist **DON THOMPSON** in 1983. They capture Shearing at his most relaxed with no concerns about time, recording requirements or audience response; just the man with his own piano, playing music that appeals to him, in a manner unaffected by any outside influences. What you get is pure pleasure. The songs vary from standards like "A Time for Love," "Laura," "Can't We Be Friends" and "Out of Nowhere," to jazz tunes like Thompson's "Ghoti," Charlie Parker's "Confirmation" and Lee Konitz's "Subconscious Lee." Perhaps the highlight is a gorgeous solo piano performance of "Beautiful Love," the lovely tune by Victor Young that was a favorite of Bill Evans. In his notes, Thompson indicates that he had never heard Shearing play it before, and never heard him play it again. It is a moment in time to be cherished as is the entire album. (www.propernote.co.uk)

■ Many of the melodies that Giacomo Puccini wrote for his operas have attracted musicians from

all genres of music. Give a listen to ***DYAD Plays Puccini (Ringwood Records)***, and you will recognize at least some of the melodies like "Musetta's Waltz" from *La Bohème*, "Un bel di" from *Madama Butterfly*, and "Nessun Dorma" from *Turandot*, even if you are not an opera enthusiast. **DYAD** is a duo of pianist **ERIC OLSEN** and alto saxophonist **LOU CAIMANO**. They imaginatively apply their talents to 10 Puccini selections, splitting the arranging responsibilities, with Olsen sketching the charts for seven of the selections, and Caimano the remaining three. The genesis for the album was a remark made by Olsen's wife Pamela, who is an operatic soprano, about how Caimano's alto sound reminded her of an opera singer. The results are simply wonderful. Olsen and Caimano are comfortable playing both classical music and jazz, and they bring both sensitivities to this project resulting in a fusion that is impressive and satisfying. Whether your primary interest is jazz or opera, or perhaps you have an affection for both, this album should make for a friendly listening experience. (www.cdbaby.com)

■ Pianist **ROGER KELLAWAY** and reedman **EDDIE DANIELS** have just released their third joint album, ***Duke at the Roadhouse (IPO – 1024)***. The first two were in a duo format. Here they add cellist James Holland on four of the 10 tracks. The album contains eight selections from the world of Ellingtonia and one original each by Kellaway and Daniels dedicated to the Duke. On most of the selections Daniels plays clarinet, but he does pick up his tenor sax for "In a Mellow Tone" and "Sophisticated Lady." These are two musicians who obviously enjoy playing together, and sharing musical observations, often giving the impression that these two bodies share the same brain. They take familiar material, and often reconceive it in ways that would have brought a broad grin to Ellington's face. They are masters at creating musical tension, and resolving it in ways that are surprising, yet logical. This material was recorded at a concert in Santa Fe, New Mexico, and captures the way that great jazz musicians can instantly create music that sounds like it had to have been worked out and rehearsed in advance. Daniels and Kellaway have created a precious gem of a recording, one that is immediately timeless. (www.iporecordings.com)

■ When **FRANK WESS** recorded ***Magic 101 (IPO – 1023)*** about two years ago, he was in the middle of his 89th year. There are few people in any walk of life who retain their full powers of accomplishment at that age, but Wess has managed to do just that. Abetted by Kenny Baron on piano, Kenny Davis on bass and Winard Harper on drums, Wess addresses seven tunes, including

continued on page 38

ARBORS RECORDS



WHERE CLASSIC
JAZZ LIVES ON



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

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

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



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

Chris Flory Quintet Featuring Scott Hamilton

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



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

Louis Mazetier: My Own Stuff

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



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

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



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

OTHER VIEWS *continued from page 36*

his own beautiful "Pretty Lady," with a mastery of his tenor sax that is, as the title of the disc suggests, magic. "Say It Isn't So," the song that opens the album, provides a spirited lead into a collection that leans heavily on Frank Wess, the ballad master. The five ballad tracks are "The Very Thought of You," "Pretty Lady," "Come Rain or Come Shine," "Easy Living" and "All Too Soon." "Blue Monk" is the other selection, and Wess gives this Monk classic a memorable turn. There is a lot of Kenny Baron to hear on the album, especially on the two tenor sax/piano duo tracks, "Pretty Lady" and "Come Rain or Come Shine," and that is a major bonus. Davis is superb on bass, and Harper, as usual, shows that he is as good as it gets on drums. Frank Wess is truly one of the enduring treasures on the jazz scene, and *Magic 101* confirms this reality. (www.iporecordings.com)

■ **OSCAR PETTIFORD** is one of the first names mentioned when the greats of jazz bass are recalled. His life was cut short just shy of his 38th birthday in a car accident. In 1958-59, he spent some time in Germany where he recorded the material found on **Lost Tapes - Germany 1958/1959 (Jazz Haus - 101719)**. Fourteen tracks were recorded during four separate sessions at SWF Baden-Baden between December 2, 1958 and July 15, 1959, and the remaining two at a live performance at Stadthalle Karlsruhe. These recordings feature mostly European musicians like clarinetist Rolf Kühn, guitarist Attila Zoller, pianist Hans Hammerschmidt, and saxophonists Hans Koller, Helmut Brandt, Helmut Reinhardt and Rudi Flierl. American expatriate drummers Kenny Clarke and Jimmy Pratt also contribute to some tracks. Most of the selections are standards, and the personnel varies from track to track. The opening tracks are duos, with Pettiford and trumpeter Gusko Dojkovich addressing "But Not for Me," and tenor saxophonist Lucky Thompson joining Pettiford for "Sophisticated Lady." The closing tracks are live performance tracks of "All the Things You Are" and a robust "Blues in the Closet." The music on this disc is full of spirit and excitement, a wonderful tribute to the genius of Oscar Pettiford. (www.amazon.com)

■ German jazz pianist **JUTTA HIPP** did not record very much material, and left the jazz scene at an early time in her life, but the recordings that she left behind have been valued by collectors. The recordings on **Lost Tapes - The German Recordings 1952-1955 (Jazz Haus - 101723)** find her in the company of several German musicians including bassists Franz "Shorty" Roeder and Harry Schell; drummers Karl Sanner and Rudi

Sehring; trombonist Albert Mangelsdorff; tenor saxophonists Hans Koller and Joki Freund; and Hungarian guitarist Attila Zoller. The four sessions took place between November 1952 and June 1955. They mix a few jazz tunes and originals with a program of mostly standards. The style of the music is a bit of bop mixed with a bit of cool and a lot of influence from Lennie Tristano. Her playing is more free on the later tracks. These recordings make an interesting addition to the scant Hipp catalog. (www.amazon.com) Note: *The story of Jutta Hipp is an interesting one, and many details can be found at the JazzWax blog of Mark Myers for May 28, 2013 that is at this link: <http://www.jazzwax.com/2013/05/jutta-hipp-the-inside-story.html>. It puts these recordings into deeper perspective.*

■ **LAY DOWN MY HEART: BLUES & BALLADS VOL. 1 (Motema - 121)** finds vibraphonist **JOE LOCKE** in the company of Ryan Cohn on piano, David Finck on bass and Jaimeo Brown on drums playing a nine-song program. It is a perfect album for those times when you want to kick off your shoes, sit back, and relax to some music that allows you to clear your head while enjoying some marvelous musicians interact in a way that is contemplative but full of creative energy at the same time. The songs range from a couple of nice originals by Locke to the old timer of the lot, "Makin' Whoopee," played at a tempo that gives it an appealing bluesy feeling, and is far removed from just about any version that you have heard before. Locke is for me THE vibe player on today's scene. He is a thoughtful musician who also makes you think when listening to him. He and his partners for this excursion work perfectly as a team. There are no wasted notes here, just music that grabs your attention, and holds it while you enjoy its pleasures. (www.motema.com)

■ Guitarist **AMOS GARRETT** has extensive credits as a session player for a wide variety of blues, folk, country and pop players. He also has fronted groups on several albums, but **Jazz Blues (Stony Plain - 1368)** is his first all jazz album. One listen will make you wonder what took him so long. He is accompanied by fellow guitarist Keith Smith, and bassists Greg Carroll or John Hyde. The tracks were recorded live at various venues in Western Canada, the natural habitat of the Edmonton-based Garrett. You do not often hear a guitar album with Thelonious Monk tunes, but Garrett and friends give us "Misterioso" and "Blue Monk," both from the same concert. Garrett even contributes a charming vocal on the evergreen "Cocktails for Two." For "Skylark" they are joined by vocalist Roberta Donnay who gives the song a singular, but effective reading. It may have taken Garrett a while to turn

his concentration onto his jazz chops, but this album should convince him to revisit this kind of music often. (www.stonyplainrecords.com)

■ Since 2000, Pat Philips and Ettore Stratta have produced an annual tribute to Django Reinhardt at Birdland. **Django Festival Allstars 2012 (Three's a Crowd Records - 5001)** documents some of the November 2012 festival, and the album is supplemented with several tracks recorded earlier in the year in Paris. The cast of players is led by the legendary guitarist/violinist **DORADO SCHMITT**. He has among the contributors his three guitarist sons Samson, Amati and Bronson. The rhythm guitar is handled by Samson, who also plays lead on some selections, and Francko Mehrstein and Doudou Cuillerier. Two other primary players are violinist Pierre Blanchard, accordionist Ludovic Beier, who also plays accordina, and bassist Xavier Niko. Special guests Anat Cohen on soprano sax and Jisoo Ok on cello contribute their talents to one track each. There are a mix of originals, mostly by Dorado Schmitt, a couple of Django Reinhardt tunes, including "Nuages" which includes some marvelous work by Cohen, and two standards, "Out of Nowhere" and "Them There Eyes." The music is consistently spirited and uplifting. The players are having fun, and their enthusiasm flows naturally to the listeners. While this is mostly music that fits into what has become known as Gypsy jazz, there are some selections where these masterful musicians stretch the normal parameters of this style, and even venture into some Brazilian rhythms. The annual visits to Birdland by Dorado Schmitt and his associates are always events that engender a lot of anticipation and excitement. Listen to this disc, and you will understand why this is so. (www.djangobirdland.com)

■ Bassist/vocalist **NICKI PARROTT**, after a series of albums dedicated to the four seasons, has now turned her attention to France, and it is a delightful musical visit on **The Last Time I Saw Paris (Venus - 1120)**. Her travelling companions for this musical trip are pianist John di Martino, guitarist Jacob Fisher, accordionist Gil Goldstein, and drummer Tim Horner. There are songs about Paris, "Under Paris Skies" and "The Last Time I Saw Paris," songs associated with Edith Piaf, "If I Loved You" and "La Vie En Rose," and sundry songs by the likes of Michel Legrand and Charles Trenet. Parrott sings in both English and French, and her soft, sensual voice sounds lovely in either tongue. Her instrumental support is outstanding, especially the sensitive piano supplied by di Martino. Goldstein's accordion adds a nice touch on the tracks on which he appears. Nicki Parrott has produced another outstanding album to add to her impressive catalog. (www.eastwindimport.com)

continued on page 40



**SUBSCRIBE TODAY!
503-975-5176**

**BeCaUse wE neED
tHe MOney**

VOL 38 NO 1 JAN FEB MAR 2012 \$20

OTHER VIEWS *continued from page 38*

■ **Swing for Your Supper! (Loup-garous – 1005)** finds vocalist **MOLLY RYAN** in the fine company of Dan Levinson on reeds, Randy Reinhart on cornet, Dan Barrett on trombone, Chris Flory and Bucky Pizzarelli on guitars, Mark Shane on piano, Vince Giordano on bass and Kevin Dorn on drums. Adding some extra vocal support are Banu Gibson and Maud Maggart on five tracks each. This is an album chock full of good songs, 20 of them spread over 18 tracks. For the most part Molly Ryan and her pals swing out, but things slow down on occasion for tunes like “Hushabye Mountain” and “My Dreams Are Gone with the Wind.” Ryan is a young lady who truly understands the vintage material that makes up her program and how to sing these songs. The arrangements by Levinson and Barrett provide perfect settings for Ryan’s vocals. Other than “Hushabye Mountain,” written in 1968, all of the selections date from 1942 (“I’m Old Fashioned”) and earlier, going back to 1910 for “Ah! Sweet Mystery of Life,” a track that has a vocal contribution from Levinson. *Swing for Your Supper* will lighten your mood and brighten your day! (www.mollyryan.com)

■ When **Necessary Evil (Eclectus Records – 1002)** by vocalist **LAURA AINSWORTH** arrived in the mail, the film noirish cover and tongue-in-cheek notes made me want to pop it right into my CD player. Ainsworth is one fine singer who is as at home with the racy “Just Give Me a Man” as she is with the tender “My Foolish Heart.” Producer/arranger/pianist Brian Piper has put together a nice trio with himself on keyboards, John Adams on bass and Steve Barnes on drums and percussion. Reedman Chris McGuire and trumpeter Rodney Booth each contribute some nice solo work. The opening track, “Love Is a Necessary Evil” and the closer, “Last Train to Mercerville,” have Ainsworth supported by a big band. Ainsworth has made the effort to find some songs that you will not hear on many other new releases, selections like “One More Time,” a 1931 DeSylva, Brown and Henderson tune made popular by Bing Crosby, “The Lies of Handsome Men,” a superb song by Francesca Blumenthal recorded by a select few superior vocalists, and “I’d Give a Dollar for a Dime,” a Eubie

Blake song saved from obscurity by Joe Williams. The clever closing number by Lee Charles Kelley is comprised almost entirely of Johnny Mercer song titles. This album is musical, fun, and one that I will get back to often. (www.lauraaainsworth.com)

■ At the age of 88, it is about time that **CARLINE RAY** has an album of her own to her credit. Despite being a true role model for women who looked for a place in the world of jazz, she was a pioneering guitarist, bassist and singer, she never had an opportunity to record her own album. With the encouragement of her daughter, vocalist Catherine Russell, Ray recorded the tracks found on **Vocal Sides (Caricat Records)**. The album opens with “When I Grow Too Old to Dream,” and it is evident from the performances here that she has never stopped dreaming and achieving. She is also still hip enough to combine Charlie Parker’s “Donna Lee” with “Back Home in Indiana,” the song with the chord changes used for “Donna Lee.” The middle selections on the disc are spiritual in nature. There are two by Mary Lou Williams, “Lazarus” and her musical setting for “The Lord’s Prayer” that she titled “Our Father.” Russell joined her mother on a gospel classic, “Land Beyond the River” and the

spiritual “Hold On.” Ellington’s “Come Sunday” is delivered with deep conviction. In 1961, Ray’s husband Luis Russell wrote a song titled “Lucille” with the hope that his former boss Louis Armstrong would sing it to his wife, Lucille. It never happened, but the demo that Carlene Ray recorded at the time is included as a bonus track on this wonderful album. Hopefully, Carline Ray will find her way back into the studio to share more of her talent with us. (www.cdbaby.com)

■ There have been several recorded tributes to Chet Baker over the years, but none quite like **I Thought About You (Concord Jazz – 34191)** by pianist/vocalist **ELAINE ELIAS**. She is the first female vocalist to make such an album, and her approach is much more eclectic than those that have come before. She is not a trumpet player, nor does her voice or style resemble Baker in any way. What she does have in common with him is superior musical talent, and a deep understanding of how to approach a lyric. Being best known for playing music associated with her native land, Brazil, it is not surprising that she has brought that influence to a few of the selections on this album of songs that were performed by Baker. To bring

the trumpet side of Baker into the mix, she has called upon Randy Brecker to add his trumpet and flugelhorn playing to several of the songs. Among the other contributors to the instrumental side of things are bassist Marc Johnson; guitarists Steve Cardenes and Oscar Castro-Neves; drummers Victor Lewis and Rafael Barata; and percussionist Marlvalo Dos Santos. Put it all together, and you have an album that captures the spirit of Chet Baker without any attempts at imitation. It is a daring, but successful undertaking by Elias and her cohorts. (www.concordmusicgroup.com)

■ A very different tribute album is **Inspiration — A Tribute to Nat King Cole (Concord – 14268)** by vocalist/guitarist **GEORGE BENSON**. Benson acknowledges the influence that Cole had on him, and it is evident in both his vocal timbre and his approach to songs. There are 12 tracks recorded with support from a rhythm section of Randy Waldman on piano, Tim May on guitar, Chuck Berghofer on bass and Greg Field on drums plus the Henry Mancini Orchestra from the

WANNA HEAR SOMETHING GOOD?
SANDY SASSO

7/20 Jersey Shore Jazz Festival Pt. Pleasant	8/4 Spring Lake Park S. Plainfield
7/21 Spring Lake Park S. Plainfield	8/6 Kasschau Shell Ridgewood
7/24 Thompson Park Jamesburg	8/14 Thompson Park Jamesburg
7/28 Warren Park Woodbridge	
7/31 Raritan Bay Waterfront Park S. Amboy	


Please log onto www.sandysasso.com for times and details.



Frost School of Music at the University of Miami. In some cases, they use the original arrangements of Nelson Riddle, while others have either been arranged by Waldman or adapted by him from the Riddle charts. The songs are all familiar favorites from the Cole oeuvre, including "Just One of Those Things," "Unforgettable," "Walkin' My Baby Back Home," "When I Fall in Love," "Route 66," "Nature Boy," "Ballerina," "Smile," "Straighten Up and Fly Right," "Too Young," "I'm Gonna Sit Right Down and Write Myself a Letter" and "Mona Lisa." The album opens with a recording of "Mona Lisa" made by Benson when he was eight years old. Benson's voice is somewhat lighter than Cole's, but the similarities are unmistakable. This is an affectionate and enjoyable nod toward Cole from Benson. (www.concordmusicgroup.com)

■ Another kind of tribute album is one dedicated to a particular songwriter. One such collection is ***It's Magic: The Songs of Sammy Cahn* (Concord – 34467)** by vocalist **STEVE TYRELL**. Lyricist Cahn had a strong association with Frank Sinatra, especially during the years of his collaboration with Jimmy Van Heusen, and it is no surprise that most of the selections on this album were part of Sinatra's book. Two notable exceptions are the title song, made famous by Doris Day, and "It's Been a Long, Long Time" most famously sung by Kitty Kallen with the Harry James Orchestra. The big surprise is "It's Crazy," a late entry from Cahn that he wrote with Artie Butler, but has not been recorded until this album. It is a song that you can hear Sinatra singing in your head, and Tyrell has done us all a favor by bringing it to light. Tyrell's rough hewn vocal style fits these songs like a glove. He has always had an unmistakable influence from the master of all male vocalists, that Sinatra guy, and singing a program of Cahn songs seems like a natural for him. Tyrell obviously had a ball recording this album, and you will have fun digging it too. (www.concordmusicgroup.com)

■ ***Change of Heart: The Songs of Andre Previn* (Telarc – 34021)** is a heartfelt album from **MICHAEL FEINSTEIN**. Previn wrote many songs, but has not been a hit maker. When Feinstein approached him about doing this album, Previn was at first hesitant. Eventually Previn was convinced to accompany Feinstein for the project. Also along for the ride was David Finck, Previn's long-time bassist of choice. There are 13 songs, 11 with lyrics by Dory Previn, and one each with lyrics by Johnny Mercer and the Bergmans. Feinstein is in fine voice, understated and true to the lyrics. Previn's accompaniment is marvelous, sensitive and complementary. Listening to these well crafted songs, it is understandable why they have not broken through to wide popularity. They are sophisticated both musically and lyrically, hardly a formula for reaching a mass audience in this day and age. If you appreciate subtlety and depth in a musical experience, and have the patience to pay attention to the nuances present in these pieces, you will be rewarded mightily for your effort. Hopefully other singers will pick up on some of this material, and bring a broader exposure to these hidden gems. (www.concordmusicgroup.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 on-line sources. 

ONE NIGHT: SATURDAY, AUGUST 17 • 8 PM

Algonquin Arts Theatre



*Carter Calvert
and the Roger Cohen Trio*

"Simply incredible. Her voice is so well focused and full of power that she can raise goose bumps."
- The Trenton Times

"Carter Calvert effervesces: her voice echoes chimes in the night." - The New York Times

Broadway Star Carter Calvert floats effortlessly between jazz idioms, American Songbook classics, Broadway selections and Pop hits, making each song her own with a rich, soulful sound. Backed by pianist Jim West, bassist Brian Glassman and drummer Roger Cohen.

**Mention Jersey Jazz when
you call and Save 15%.**

732-528-9211 • algonquinarts.org

Box Office: 12-6 Weekdays, 12-4 Saturdays
173 Main Street • Manasquan, N.J.

Restrictions apply. Offers cannot be combined. Tickets subject to \$2 in fees.

Caught in the Act
By Joe Lang
Past NJJS President

Claire Martin

Dizzy's Club Coca-Cola | NYC | May 13, 2013

Claire Martin has a new album out, *Too Much in Love to Care*, so it was expected that much of her program at Dizzy's Club Coca-Cola would be selections from this disc, but Martin went a

different route, offering up an eclectic mix of songs from her extensive repertoire. In this performance, she had the adept assistance of pianist Nickolaj Hess, bassist Peter Washington and drummer Matt Wilson.

Martin has a strong and rich voice, a limitless imagination, and a terrific feel for lyrics. Most of the songs that she included were standards, but she did include a few tunes by the likes of Donald Fagan and Joni Mitchell. It was interesting that she sang Bobby Troup's "The Meaning of the Blues," and also included "Another Night," a song from Mark Winkler who recorded an album of Troup songs about 10 years ago.

A lovely ballad reading of "I Got Lost in His Arms" with an interesting scat interlude was very effective. When she took things up on tunes like "It Could Happen to You" and "Come Back to Me," her intense rhythmic sense was quite evident. Martin include several underdone tunes such as "The People That You Never Get to Know," an ironic look at missed romantic opportunities by Rupert Holmes, a spirited "Love is a Necessary Evil," and one of the great saloon songs, "I Keep Going Back to Joe's."

She did not totally ignore her recent release, offering up two of the selection in the middle of her set, "Too Much in Love to Care," sung to a rumba beat, and the lovely 1952 song by Victor Young and Jack Elliott, "A Weaver of Dreams."

Martin closed with a Pat Metheny tune to which she set lyrics paying tribute to drummer Elvin Jones, "Timeline."

This set gave a good overview of Martin's varied book, and the individual approach that she takes to the material that she sings. She is a singer who is thoughtful, creative and careful to provide her audience with a show that is interesting and satisfying.

LYRICS & LYRICISTS

Kaufmann Concert Hall | 92nd Street Y | NYC

Taking a Chance on Love: The Music of Vernon Duke

April 6-8, 2013

The Song Is You: Jerome Kern Coast to Coast

April 6-8, 2013

When Maurice Levine conceived of the Lyrics & Lyricists series in 1970, his concept was to have outstanding theater lyricists appear on stage to discuss their work. At that time, many of the premier practitioners of that art were still alive. After a dozen or so years, Levine found that he had pretty much exhausted the potential subjects for his series, and expanded it to give programs that generally related to the Great American Songbook. As time went by, Levine was succeeded as Series Artistic Director by Barry Levitt in 1997, Kristin Lancino in 2004, and currently Deborah Grace Winer, who assumed

that responsibility in 2008. Each of these individuals has placed their own stamp on the series.

One of the staples of the series throughout the years has been shows devoted to the works of specific Songbook composers. For the 2013 series, there have been two consecutive programs devoted to composers, Vernon Duke in April and Jerome Kern in May.

■ Vernon Duke was born Vladimir Dukelsky in 1903. His family escaped Russia for Constantinople in 1919, moving on to New York City in 1921. Duke's early musical training was in classical music, and he continued to compose classical pieces throughout his life under his birth name. While in Constantinople, he heard some music composed by George Gershwin, and was enchanted by it. In the year after his arrival in the United States, he met and was befriended by Gershwin. Gershwin was the one who encouraged Duke to Americanize his name. In 1924 he moved to Paris, and eventually split his time between Paris, where he composed classical works, and London, where he composed pieces for musical theater. He returned to the United States in 1929 where he spent the remainder of his life except for some time when he lived in France after World War II.

The Lyrics & Lyricists program on Vernon Duke focused primarily on his popular compositions, although there was one interlude when Kylie Shea Lewallen and Michaeljon Slinger performed an excerpt from his 1925 ballet *Zéphyr et Flore*. The program was conceived, written and hosted by David Loud, a gentleman with extensive musical theater credits. To perform the songs of Vernon Duke, Loud recruited an outstanding cast of Heidi Blickenstaff, James Clow, Rebecca Luker, Erin Mackey and Matthew Scott, with the music provided by a sextet conducted by pianist Joseph Thalken. The stage direction and choreography were creatively provided by Noah Racey.

Duke worked with many lyricists over the years, including E.Y. "Yip" Harburg, Ira Gershwin, Sammy Cahn, Howard Dietz and Ogden Nash, and examples of the talents of each of these men were included in the evening's performance.

His biggest theater success was *Cabin in the Sky* in 1940, which had lyrics by John Latouche and Ted Fetter. The show included two of his most well-known songs, "Taking a Chance on Love" and "Cabin in the Sky." The first of these served as the opener for this program, and in combination with "Cabin" closing the show, the entire cast participating in these bookend numbers.

During the rest of the show, there were familiar numbers mixed with relative obscurities, all of which were performed to perfection by the scintillating cast. Among those songs that have attained the status of standards the evening included "I Can't Get Started" (Gershwin), "What Is There to Say" (Harburg), "I Like the Likes of You" (Harburg), "April in Paris" (Harburg), "Not a Care in the World" (Latouche), and "Autumn in New York," with lyrics penned by Duke.

Much of the second act was devoted to songs from a 1946 musical with lyrics by Ogden Nash titled *Sweet Bye and Bye* that crashed on its way to Broadway. It has a problematical book, but a wonderful score that came to life on a 2011 recording by PS Classics. On this occasion, five selections were performed. Luker gave brilliant life to "Low and Lazy" and "Diana," Blickenstaff caught all of the humor in "Just Like a Man," Clow was appropriately rueful on "Born Too Late," and Mackey paired with Scott for a delightful "Round About."

The evening brought back into focus the music of Vernon Duke, who is not among the first composers

violinist & vocalist
Diane Perry
Look for her highly anticipated debut CD
Out Of My Dreams
featuring songs by
HOAGY CARMICHAEL
JIMMY VAN HEUSEN
IRVING BERLIN
JOHNNY MANDEL
RODGERS & HAMMERSTEIN
ANTHONY NEWLEY
and DIANE PERRY
Available SOON!
DianePerryJazz.com



thought of when the creators of the Great American Songbook are mentioned. His musical legacy deserves the kind of affectionate attention brought to it during this tribute.

In contrast to Vernon Duke, Jerome Kern is among those most recognized as a major player in creating the songs comprising the Great American Songbook. Most theater historians consider him the primary creative force in bringing the American musical theater away from its roots in operetta to take on the characteristics that came to dominate as this art form evolved during the early part of the 20th Century. *Showboat*, written with Oscar Hammerstein II in 1927, was the first major theater musical with a score that was integrated into the book in a way that was not approached again until Hammerstein collaborated with Richard Rodgers on *Oklahoma* in 1943.

Kern's career began in the early 1900s, and continued until his sudden death from a stroke in 1945 at the age of 60. The subtitle of this show, *Jerome Kern Coast to Coast*, reflects the fact that Kern's primary creative efforts were concentrated initially on writing for the Broadway musical theater, and eventually expanded to creating songs for Hollywood musicals.

Like Duke, Kern worked with many lyricists. Among his primary collaborators were P.G. Wodehouse, Oscar Hammerstein II, Otto Harbach, Dorothy Fields, Ira Gershwin, E.Y. "Yip" Harburg and Johnny Mercer.

Kern's catalog was so extensive that any evening of Jerome Kern songs is bound to omit some of the favorites of any particular member of the audience. Deborah Grace Winer who served as artistic director, writer and host did an excellent job of culling the Kern songbook to provide an evening of familiar tunes that caught the breadth of Kern's genius for melody. She was assisted in this presentation by a superb cast featuring Karrin Allyson, Debby Boone, Jeffrey Denman, Howard McGillen, Paula West, Karen Ziemba, and special guest Barbara Carroll. John Oddo served as music director, pianist and leader of the terrific group that provided the instrumental support. Mark Waldrop was the stage director,

and Denman also served as choreographer.

Each of the featured performers sparkled. Boone, Denman, McGillen and Ziemba have extensive musical theater backgrounds, while Allyson, Carroll and West have their feet well entrenched in jazz.

Ziemba opened the evening with "Can't Help Singing," a selection that could ably serve as an anthem for any of the vocal participants. As the evening progressed, one hummable song after another came to the fore. Imagine sitting there and hearing "They Didn't Believe Me," "I Won't Dance," "Dearly Beloved," "Long Ago and Far Away," "Yesterdays," "The Folks Who Live on the Hill," "I'm Old Fashioned," "All the Things You Are," "I've Told Ev'ry Little Star," "Lovely to Look At," "Old Man River," "The Song Is You," and more than a dozen other equally familiar tunes. The realization that all of these melodies, and so many, many more, were created by the same individual is enough to take your breath away as you contemplate the gift he possessed.

Winer did an excellent job of holding all of the musical elements together with an informative script that nicely captured Jerome Kern, the music and the man. I have a particular fondness for the songs of Jerome Kern, and this evening of music made me realize even more intently how much his music is a part of my life.

These programs both served to illustrate and emphasize what an important part of the cultural life of New York City the Lyrics & Lyricists series has been for over 40 years.

Monica Ramey and Beegie Adair

Birdland | NYC | May 2, 2013

Pianist Beegie Adair is a legendary figure on the Nashville jazz scene, and has many fans around the world. In recent years, she has occasionally worked with vocalist Monica Ramey. Their latest recorded effort is one that I reviewed in the March 2013 issue of *Jersey Jazz*. Upon hearing that they would be appearing together at Birdland on May 2, I immediately made arrangements to be there to review the gig.

continued on page 44

29TH ANNUAL
92ND STREET Y
JAZZ
IN JULY FESTIVAL
July 16-25 • Bill Charlap, Artistic Director

SIX ONE NIGHT STANDS
with legends of JAZZ, including
Bill Charlap, Bucky Pizzarelli, Chris Potter,
Jeremy Pelt, Freddy Cole, Dena DeRose
and more!

Tue, Jul 16, 8 pm FATS WALLER: A HANDFUL OF KEYS	Tue, Jul 23, 8 pm THE MAD HATTER: MUSIC OF CHICK COREA
Wed, Jul 17, 8 pm JIMMY VAN HEUSEN: SWINGIN' ON A STAR	Wed, Jul 24, 8 pm MANCINI, MANDEL & THE MOVIES
Thu, Jul 18, 8 pm WEST COAST JAZZ	Thu, Jul 25, 8 pm BENNY GOODMAN: LET'S DANCE!

Get your tickets today!
Visit 92Y.org/JazzInJuly or call 212.415.5500.
Discount tickets are available to patrons 35 and under.

92Y 92nd Street Y | Lexington Avenue at 92nd Street
An agency of UJA-Federation
The Jazz in July series is partially endowed by Simona and Jerome A. Chazen.

Three Friends and a Steinway

New Jersey Jazz Society member Bernice Antifonario fulfilled one of her most desired “bucket list” items recently when the Jersey-born pianist gave her first concert hall performance since she debuted at a recital at the mezzanine theater of the Griffith Piano Company in Newark in the 1950s. She appeared with two musical colleagues, William Donahue and Jackie Thurrott, at the Chelmsford Center for the Arts in Chelmsford, Massachusetts on May 19 for a program of classical pieces, show tunes and standards.

A lifelong accompanist of singers in church settings, Bernice joined the music program at St. Michael Parish in Dracut, Massachusetts — where she works alongside organist Donahue and choir director Thurrott — more than 20 years ago. She accompanies soloists and choirs at church services there. She was trained primarily in classical methods but enjoys many musical styles. Piano performance has been an

avocation and a source of great pleasure for many years.

In addition to accompanying vocalist Thurrott and performing piano duets with Donahue at the recital, Bernice also had the opportunity to display her warm and skillful solo piano playing on several numbers. These included a fanciful and challenging arrangement of “So In Love,” and an airy and gently moving performance of Debussy’s “Clair de Lune.” Other standouts in the two-hour performance included selections from the



Three Friends: Posing after their May 19 performance (l-r): Bernice Antifonario, William Donahue and Jackie Thurrott. Photo by Checka.

musical *Spamalot*, sung with great brio and humor by the ebullient Ms. Thurrott, and a show-stopping bravura performance of Beethoven’s “Moonlight Sonata” by Mr. Donahue. **JJ**

CAUGHT IN THE ACT

continued from page 43

Getting to see and hear Beegie Adair in person was a real treat as she does not make the scene in New York very often. Experiencing Monica Ramey’s talent in person was also a fine listening experience. These two artists have a natural empathy that was evident on the album, and carried into their performance at Birdland.

Ramey has a warm and easy style that is immediately accessible. Adair is a fine accompanist, and a superb jazz soloist. Most of the program featured songs from their recent release including “I Thought About You,” “As Long As I Live,” “Witchcraft,” “I’ll Close My Eyes,” “Why Did I Choose You,” “Lullaby of the Leaves” and “Oh, Look At Me Now,” the latter sung with the special words that were written for the Lee Wiley recording. The other selections were “Why Try to Change Me Now” and “Make Someone Happy.”

Adair took the solo spotlight with two engaging pieces, “By Myself” and “Last Night When We Were Young.”

The folks in Nashville are fortunate to have Adair and Ramey performing frequently in their midst. For one special hour, they shared their artistry with an enthusiastic New York audience at one of the premier jazz venues in the City.

Stephanie Nakasian & Hod O’Brien: Generations

The Kitano | NYC | May 17-18, 2013

For two nights at The Kitano, vocalist Stephanie Nakasian and pianist Hod O’Brien shared the stage with their 18-year-old daughter Veronica and bassist Daryl Johns, 16-year-old son of drummer Steve Johns and saxophonist Debbie Keefe. Johns was unable to fill the drum chair due to a gig playing with the Count Basie Orchestra in Italy, so that seat was taken by 19-year-old Evan Sherman, currently studying at the Manhattan School of Music.

Things got off to a swinging start during the first set on May 17 with O’Brien, Johns and Sherman assaying “Save Your Love for Me.” Nakasian then joined the proceedings with a sly take on “Love Is a Necessary Evil.” She then sang a Harry Warren/Al Dubin song that is too often ignored, “Too Many Tears.” Nakasian is a terrific interpreter of songs by Dave Frishberg, and she nailed “The Underdog,” one of Frishberg’s best lyrics set to a tune by Al Cohn. She finished with a combination of “Temptation,” and her own lyrics for Thelonious Monk and Denzil Best’s “Bemsha Swing.” Nakasian reaffirmed that she is simply one of the best jazz singers around.

It was then time to turn the spotlight on Veronica O’Brien, who just completed her first year of vocal

and jazz studies at the University of Miami. She has been singing professionally since the age of nine, and has a voice, stage presence and musicality that belie her tender age. She gave imaginative interpretations of “A Time for Love,” “Darn That Dream” and “I Could Write a Book.” Her voice is strong, confident and appealing, and she knows well how to read a lyric.

Mother and daughter teamed up for a scatfest on “Almost in Your Arms.” When they turned their attention to “Estate,” Veronica sang the original lyrics in Italian, while her mother sang the English lyrics penned by Jon Hendricks under the title “In Summer.”

For the finale, Debbie Keefe joined in on tenor sax for a romp on “Sweet Georgia Brown.”

This thoroughly enjoyable set demonstrated that there are some remarkable young talents coming onto the jazz scene. Veronica O’Brien, whom I first saw perform when she was 10 years old, has matured into a wonderfully polished performer. Daryl Johns is also a cat who plays with a maturity that is remarkable for a musician of his age. Evan Sherman has been playing drums since he was five years old. It is worth a visit to the biography on his website (evanshermanmusic.com) to get a grasp of his vast experience. With young performers like these, the future of jazz is seemingly in good hands. **JJ**

On The Road | Behn and Ken on 'Top Shelf' at New Brunswick's Makeda

By Gloria Krolak

Opposites attract. Think of Yin and Yang. Now think of Behn and Ken.

Vibraphonist Behn Gillette and saxophonist Ken Fowser form a songwriting and performing unit best described as a body in motion meets a body in meditation. Gillette is a blur at the vibes, launching more notes than the U.S. Treasury; Fowser enters a trance-like state — his fingers on the tenor sax keys seem to be the only parts of him that move. Add the rhythm section — Steve Einerson, keyboards; Justin Sekelewski, bass; Reggie Quinerly, drums, and you've got it all in one band.

Gillette (GILL-ees), Fowser and friends took the stage May 2 at Makeda, New Brunswick's Ethiopian restaurant and jazz showplace, to present *Top Shelf*, their new album. The pair wrote the tunes and recorded three earlier CDs, all gems, on the Positone label. I've played Duotone, Little Echo and Full View on my radio show, and I looked forward to introducing this original, swinging, straight-ahead jazz offering.

Both musicians write songs. Fowser says it takes him weeks to coax one out while, true to form, Gillette is the speedy opposite. Gillette

introduced one of the titles from *Top Shelf* with the story of his car's breakdown on the New Jersey Turnpike, heading home from a New York gig. He waited hours for the tow truck. Would you believe that it, too, broke down, forcing him to call for a backup? He got home at 7:00 AM. The tune — "Stranded in Elizabeth" — is the second track on the album and the first song they played at the Makeda gig.

In two sets, the quartet premiered many of the tunes from *Top Shelf*, including the title track written by Fowser, an upbeat number where, on occasion, the vibes and tenor sax play in unison. It's a tricky feat that both often write into their tunes as one's challenge to the other. "Pequinina" was especially lovely, a number Gillette wrote for his niece, Lindsey. Their rendering of the classic "Darn That Dream" was exquisite and tender. Another song on the album, "For the Moment," is a gentle ballad that embodies the "sound" of the Fowser/Gillette duo. Being called a soft touch in this context is a compliment.

If you've never seen a vibraphone played, here's one subjective reason it fascinated me enough to build a radio program around the instrument: The bars resemble a human chest, with two sets of "ribs" meeting in the middle. As Gillette presses and releases the damper pedal with his foot (similar to a piano pedal), the bars rise and fall in unison, as if the instrument is inhaling and exhaling, sometimes excitedly, sometimes calmly. That is the heart and soul of the vibes player, breathing life into the inanimate object.

The gig was sponsored by the New Brunswick Jazz Project, an organization that brings jazz into the city and keeps it there. Virginia DeBerry, Jimmy Lenihan and Michael Tublin, the founders, all were at the concert. They had realized there was no music for them in the city. "The restaurants and theaters were here," DeBerry told me, "but jazz wasn't." New Brunswick's location between Philadelphia



Ken Fowser/Behn Gillette quintet performing at Makeda. Photo by Michael J. Ryan.

and New York City is ideal for catching world-class musicians like the Gillette/Fowser duo, as well as local talent. So they became go-betweens for eateries and musicians, all for volunteer wages. For the love of jazz, they do a "band-up" job. The program has grown to include the Hyatt, Tumulty's, and every Thursday, Makeda.

Makeda was named after the Queen of Sheba. Ethiopian folklore tells us that Makeda fathered a son with King Solomon. The colorful story is described in more detail on the menu. The restaurant is unique for its own stage, and a warm dining room and bar with a safari décor. If you are new to the cuisine, as we were, you can order a large sampler platter (\$55). With a choice of 10 different meat, seafood and vegetable dishes, there were a lot of different spice blends to sample, all delicious. If you like heat, it can be turned up. Round flat bread with a spongy texture is used as a utensil, although there must be a knack to it since we found it too soft to use as a scoop. If you're more comfortable with knives and forks, ask for them. Desserts are familiar American favorites, though it would have been fun to taste Ethiopian sweets.

Park at the garage on Church and Paterson Streets, or at on-street metered parking. Makeda also offers music on Friday and Saturday evenings. See their website for hours and directions. **JJ**

Makeda: 338 George St., New Brunswick, NJ, 732-545-5115, www.makedas.com

Jazz Thursdays, 7:30-10:00 PM. \$5 cover charge

908-347-0648
www.fullcountbigband.com

Gloria Krolak is host of Good Vibes at www.jazzon2.org.

May Jazz Social | Cynthia Sayer

By Linda Lobdell Co-Editor *Jersey Jazz* | Photos by Mitchell Seidel

A full house sat in the dark and enjoyed every minute of Cynthia Sayer's visit, with Conal Fowkes, to our May 19, 2013 Jazz Social at Shanghai Jazz. When the lights went out (there seemed to have been a town-wide blackout) shortly into the show, Cynthia and Conal simply carried on, as did we, appreciating the players' mastery both of their acoustic instruments and of reading in the dark.



A little candlepower helped keep things going during the May 19 jazz social when the power went out at the already unusually intimate Shanghai Jazz in Madison. Fortunately, Cynthia Sayer's banjo and Conal Fowkes's piano didn't need any additional amplification.

Sunlight from the street, candlelight from the tables and the odd flashlight or two helped illuminate the musicians as Cynthia Sayer and Conal Fowkes performed for the May 2013 members' social.

Cynthia's musical delivery is full of life, unwavering rhythm, and physical embellishment, bending her knees into the runs, shrugging and dropping her shoulders to squeeze out the tones and change the dynamics, stamping her foot.

And her patter was lore-filled, from banjo's origins as an African gourd instrument, to the late 1800s popularity of female banjo orchestras with everything from tiny piccolo banjos to 6-foot bass instruments, through its increasing appeal to white male players — at one point it became a fad to play classical music on banjo in recital halls — and further to its adoption in Ireland where four-strings are frequently played in traditional music.

Banjo's been in the foreground through the centuries in trad jazz, in swing, in family bands, bluegrass, and family sing-alongs, in vaudeville, and

in musical theatre — like "Hello Dolly." I had forgotten about Dixieland clubs like Your Father's Mustache — banjo parlors featuring music from the 1890s to the 1920s that became popular in major cities in the '60s and '70s. Cynthia was lucky, she says, to find a great, rare female role model in her very first teacher, Patti Fischer (wife of pianist Fred Fischer).

Tunes range from "Lover Come Back to Me," to a waltz, "Man on the Flying Trapeze," to Brahms's dynamically varied "Hungarian Dance No. 5." Cynthia's a big fan of tango music: Conal takes a dramatic solo in "El Choclo." Cynthia demonstrates what she calls the "flash and trash" style of playing, and on "Midnight in Moscow" she's playing it like a mandolin. "Dark Eyes" gets a gypsy jazz treatment. And we go country with "Move it On Over" by Hank Williams — "a genius," she declares.

Cynthia's pick falls to the floor and she's feeling around for it in the dark. A question from the audience: "How is it working with Woody Allen?" (Both Cynthia and Conal have played in Woody's band at Manhattan's Carlyle Hotel) She says he plays with emotional abandon, that he's really musical in all the ways that count. They both agree he's an easy boss to work for, and he opens all kinds of doors for them.

Cynthia's just had been featured for the first time in *DownBeat*, very unusual because "they don't usually open their arms to banjo," she says. We're glad she altered her original career plan to become a lawyer.

She closes the afternoon with an Eddie Peabody vaudeville tune "Bye Bye Blues" — the very first song most players learn to play. J

Jazz Up Your Wardrobe ... There's a new crop of NJJS and Pee Wee Stomp t-shirts!

At \$15, they make great gifts for yourself and your friends. You can buy them in person at Princeton JazzFeast, and we can bring them to Jazz Socials on request. But if you don't want to wait, order via mail and get your shirt within days! Shirts are 100% cotton, crew-neck, short-sleeved shirts; they run slightly snug. Cost is \$15 per shirt + \$4 shipping fee.

Styles — choose from:

- white shirt with red NJJS logo
- black shirt with red NJJS logo
- white shirt with red+black Pee Wee art

Sizes — choose:

- unisex S, M, L, XL, or XXL
- ladies' S, M, L (slightly more open neckline, smaller sleeve cut, slightly tapered body)

Make check payable to NJJS. Mail to NJJS, c/o Larissa Rozenfeld, PO Box 232, Madison, NJ 07940. BE SURE to specify style and size, and give us clear mailing instructions. Please also provide your telephone number and email address in case we have questions about your order. Do YOU have questions? contact Linda Lobdell at 201-306-2769 or LlobdeLL@optonline.net.



What's New? | Members new and renewed

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

Renewed Members

Dr. & Mrs. Steven Alexander, Wayne, NJ
 Ms. Mary J. Araneo, Princeton, NJ
 Mr. George Bassett, Ewing, NJ
 Mr. & Mrs. Charles Becht, Morristown, NJ
 Mr. & Mrs. Richard M. Berlin, North Plainfield, NJ
 Dr. Robert Bloom, Mountain Lakes, NJ
 Mr. & Mrs. Laurence D. Bobbin, Morristown, NJ
 Ms. Margaret Carne, Jersey City, NJ *
 Mr. Joseph Catto, Morris Plains, NJ
 Mr. David A. Cayer, Princeton, NJ
 Ms. Maria Centore, Manchester, NJ
 Mr. & Mrs. Robert Chavern, Cranford, NJ
 Mr. Ernest & Marian Chrisbacher, Wayne, NJ
 Mr. Robert Citron, Martinsville, NJ
 Ms. Patricia C. Curry, Vauxhall, NJ
 Jay D'Amico, Brooklyn, NY
 Mr. Vincent Datolli, Hackensack, NJ

Mr. Richard Davala, Lakewood, NJ
 Mr. Robert Davies, Chatham, NJ
 Ms. Mary Donelik, New Providence, NJ
 Mr. & Mrs. Marty Eigen, Watchung, NJ *
 Mr. & Mrs. George H. Elwood, Hancock, NY
 Ms. Theona L. Feibush, Woodbridge, NJ
 Mr. James A. Floyd, Princeton, NJ
 Mr. Chuck Folds, New York, NY
 Mr. Robert Gerber, Mendham, NJ
 Mr. & Mrs. Al Gore, Monroe Twp., NJ
 Mr. Michael Grabas, Cedar Grove, NJ
 Mr. Bill Hoffman, Lancaster, PA *
 Dick Lowenthal, Hackensack, NJ
 Mr. & Mrs. Arthur G. Mattei, Lawrenceville, NJ
 Mr. Robert G. Meeker, Hazel Crest, IL
 Mr. Patrick Mercuri, Moorestown, NJ
 Mr. & Mrs. Robert A. Moore,
 Point Pleasant Beach, NJ


Mr. & Mrs. Donald E. Perlman, Succasunna, NJ
 Mr. Leonard J. Russikoff, Edison, NJ
 Ms. Ruthann Saenger, Mendham, NJ
 Ms. Sandy Sasso, Oakhurst, NJ
 Michele & Alan Skupp, Livingston, NJ
 Mr. Peter Stagl, Morris Plains, NJ *
 Mr. Robert W. Swoger, Toms River, NJ
 Dr. & Mrs. Wayne Tamarelli, Basking Ridge, NJ *
 Carole & Charles J. Trojahn, Somerset, NJ
 Mr. Guy Vinopal, Wayne, NJ *
 Leonard Whitmore, Intervale, NH
 Mr. Richard B. Willis, Jr., Newtown, PA *
 Mr. Raymond Zarrow, Fair Lawn, NJ

New Members

Bernie and Elizabeth Anger, Chester, NJ
 Mr. Wellington L. Brown, Newark, NJ
 Carol Bruskin, Roseland, NJ
 Rose Marie Campano, Berkley Heights, NJ
 William and Judy Ciardi, Randolph, NJ
 Ken Ciloglu, Summit, NJ
 Alex Donatich & Lorna Carter, Lakewood, CO *
 James E. Geyer, Jersey City, NJ
 Mr. David Gross, Demarest, NJ
 John Maurer, Chatham, NJ
 Mr. Robert Meli, Manahawkin, NJ
 Mr. Geoffrey R. Rezek, Darien, CT

CTSIMAGES | The Face of Jazz

LICENSING • RESEARCH • APPRAISALS



© Ray Avery/CTSIMAGES.COM

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

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

WWW.CTSIMAGES.COM

e-mail: Cynthia@ctsimages.com

Mr. & Mrs. Farley Moran,
 Madison, NJ
 Mr. & Mrs.
 George H. Morgan,
 Woodland Park, NJ
 George O. Morton,
 Hillsdale, NJ
 Mrs. Barbara Nappen,
 Whippany, NJ *

NJJS Offers Patron Level Benefits

The New Jersey Jazz Society is a non-profit organization with a number of ambitious programs and a finite level of resources. Event ticket sales and member dues cover only a fraction of our expenses, making it necessary to find sponsors and partners to help us make ends meet. Your donations in excess of basic member dues are a great way of partnering with us, and very much needed.

In an effort to encourage higher-level memberships, New Jersey Jazz Society has defined several new categories of benefits for such donors.

Fan (\$75 – 99): acknowledgement in Jersey Jazz

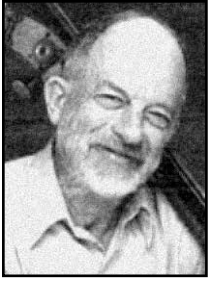
Jazzer (\$100 – 249): acknowledgement in Jersey Jazz, 1 Pee Wee Stomp ticket plus preferred, reserved seating

Sideman (\$250 – 499): acknowledgement in Jersey Jazz, 2 Pee Wee Stomp tickets, 1 Jazzfest ticket, plus preferred, reserved seating at both events

Bandleader (\$500+): acknowledgement in Jersey Jazz, 2 Pee Wee Stomp tickets, 4 Jazzfest tickets, plus preferred, reserved seating at both events

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





From the Crow's Nest

By Bill Crow

■ Erroll Garner used to carry a New York City phone book on his concert tours. If he found the piano bench wasn't adjustable, he would use the phone book to raise himself to the height he liked. Sometimes, for a gag, he would place the phone book on the piano bench, sit down on it and would squirm a bit, showing discomfort. Then he would get up, open the phone book and tear out a single page. Then he'd sit back down and look satisfied.

■ Facebook is a great place to share photos. I've been posting some of my collection, and enjoying those posted by friends. Marian McPartland posted a photo of a sign from a Canadian park. The sign reads: "NO JAZZ PLAYING PLEASE. Many people use this park for fun, exercise and personal enjoyment. Jazz has been shown to make good people snobby and even ruined the natural creativity of some good musicians. Just say 'no' to yucky jazz. City of Toronto Department of Parks and Recreation." From the language choices, I get the feeling the City of Toronto in this case is being represented by a junior high school girl.

■ Some years ago John Arbo worked for a New York club date office that booked gigs on Long Island fairly frequently. Since he lives in upstate New York, an hour north of the city, this involved some schlepping.

John writes: "A fairly frequent occurrence on these gigs was there would be a singer or a horn player who lived in Manhattan who had taken a train to the gig but then would try to steal a ride with a band member for the trip back to town. I would always demur when asked, even though 'it would only be 10 minutes out of your way,' explaining that I had another hour to go after that. One

summer, to my exasperation, there were several of these requests on consecutive gigs. Finally, there was a gig with a young trumpet player. I didn't know him or where he lived. Our first conversation went like this:

"Trumpet: Hey man, I'm Jack Smith, trumpet player.

"Me: Hey — John Arbo. Nice to meet you.

"Trumpet: So, hey, man where do you live?"

"Me (seeing it coming a mile away): In the opposite direction from you!"

■ When I was preparing notifications about checks in the Local 802 Recording Department one day, I noticed an amusing e-mail address: Harpist Laura Sherman's begins with: busytuning@...

■ Dick Burd told me that when he attended Yo Yo Ma's "Silk Road" concert a few years ago at Michigan State University, the famous cellist entered the stage carrying a strange-looking Asian instrument. He explained, "I left my cello in a taxi."

■ During the 1946–47 season of the Pittsburgh Symphony, William Zinn was playing under the baton of Fritz Reiner. The soloist for one concert was Jascha Heifetz, performing the Beethoven violin concerto. Zinn noticed that, during the performance, neither Heifetz or Reiner showed any trace of nervousness, unlike the musicians in the orchestra.

At intermission, Zinn approached the two as they were conversing, and asked, "What is the secret to being so calm at the performance?" Heifetz answered as Reiner nodded in agreement: "I feel so

sure of my technique that it doesn't bother me if I get nervous." They both admitted to feeling nervous most of the time. Heifetz extended his hands to show there was no sign of a tremor. Zinn said his hands were shaking, just talking to them.

■ Maria Judge has put together a nice book about her late uncle, Jake Hanna. Hal Leonard is the publisher. One of the stories she tells is about a gig Jake was doing with Woody Herman at the Detroit Auto Show. Afterward, they were heading out to a bar and passed the room where Bobby Vinton was entertaining. Woody said he wanted to catch the act, so they went in and watched while Vinton played clarinet, then the trombone, the sax, the bass and the drums. Then he played the piano and finished with a tap dance. Woody looked over at Jake and said, "That kid can't do anything!"

■ Here's an ad from Craigslist:
"Bass player available for PAYING GIGS ONLY. I play G, C, D. If your songs are not in G, please transpose them into G. If your song has an Em or Bm or anything off the wall, I will probably sit out that chord. Or I could learn those notes for \$30 each. If you want me to do fancy stuff like go back and forth between G and D while you hold a G chord, forget it because I'm a 'pocket' player. Minimum \$100 per gig within a five-mile radius of my house. \$5 per mile travel charge for other areas out of town. Please make sure your gigs are on my bus route, or you can pick me up at my place. Must be home by 11 p.m. due to previous legal hassles. No gigs within 500 yards of schools, parks or playgrounds." JJ

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.

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

7/1: Maxwell's
7/4: Princeton Shopping Center
7/7, 7/21: Swing 46 **8/8: Sinatra Park**

download tracks on iTunes amazon emusic

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

New Jersey **Jazz** Society
 generations
 of **jazz**

SPECIAL PERFORMANCE

Saturday, Aug. 24 at 10 AM

A musical history lesson performed by a jazz band and singers led by renowned vocalist Pam Purvis.

The musicians demonstrate the origins and evolution of jazz from its roots in slave field shouts, African-American spirituals, and European and Caribbean music, to styles like Dixieland, swing, bebop and more. The role of each instrument and singing style is explained and demonstrated. The program includes interactive participation between the artists and children in the audience.



Featuring special guest artist, 12-year-old jazz trumpet phenom Goeff Gallante

Free/Open to the Public

Morris County Library

30 East Hanover Avenue
 Whippany, NJ
 Public Meeting Room

About NJJS

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

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

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

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

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

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

Member Benefits

What do you get for your dues?

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

Join NJJS

MEMBERSHIP LEVELS Member benefits are subject to update.

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

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

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

Contact **Caryl Anne McBride** Vice President, Membership at **973-366-8818** or membership@njjs.org
 OR visit www.njjs.org

OR simply send a check payable to "NJJS" to:
 NJJS, c/o Larissa Rozenfeld, PO Box 232, Madison, NJ 07940.

'Round Jersey

Morris Jazz

The Bickford Theater at the Morris Museum Morristown, NJ 07960

Tickets/Information: 973-971-3706

"One of the pleasant developments on the current New York City area jazz scene is the revival of interest in classic jazz by many younger jazz musicians," writes our own Joe Lang. "One of the brightest stars to emerge from this scene is the impressive trombonist **Emily Asher**." As both

leader and performer, she's been booked for both The Stomp and Jazzfest a couple of years running, plus our 40th anniversary bash, which certainly makes her worthy of attention. Emily may be unique in having that honor, and if you haven't made her acquaintance, her Bickford visit on Tuesday, July 9 will be a great opportunity to sample her vocal and instrumental talents, as well as those of the supporting players within her **Garden Party** group. At press time she has already drafted trumpeter **Mike Davis** (this year's Bix, but also able to play like Louis in his prime), and banjo/guitar ace **Nick Russo**, both becoming familiar faces at this point. Her new discoveries are drummer **Jay**



Bria Skonberg

Lepley, from her Stomp band, and **Tom Abbott**, an emerging reed talent. Armstrong Archivist Ricky Riccardi writes that the Garden Party atmosphere "illustrates the joyous abandon that made this music so popular in the first place."

Five Stars from Five States is the name being given to the next segment of the Jazz SummerFest here, but you'll have to wait until Tuesday, July 30 to enjoy it. Some of the names will be familiar, some less so, unless you are drawn to top jazz festivals in other parts of the country. Cornetist **Jeff Hughes** (dubbed "Mr. Melody," from Massachusetts) may be remembered as our Bix one year at Bridgewater, but the Wolverines he plays with present a broad range of traditional jazz numbers — familiar and obscure — as they travel the country. The Paramount Jazz Band and the New Yankee Rhythm Kings also keep him busy.

New Jersey's own **Joe Midiri** is certainly familiar to our readers, but for this performance he's likely to bring his soprano and alto saxes in addition to his trademark clarinet, if only to be on an equal footing with **Noel Kaletsky** (from Connecticut), arguably the busiest reedman in all of New England. Described as an "exciting, versatile soloist with



Alan and Warren Vaché



Dan Levinson and the Anderson Twins

seemingly unlimited endurance," Noel has shared the stage with Joe a few times in the past, with the pair never failing to ignite some fireworks and leave the excited crowd wanting more.

The remaining two stars, **Herb Gardner** (from New York) and **Paul Midiri** (from Delaware), are both trombonists, but for this gathering their sliphorns will be secondary. Herb will be primarily at the Kawai grand piano, while Paul will be active behind the drum set. That's not to say you won't hear some vibes or Herb's patented "Altoon." Whatever these guys choose to play, things will get searing hot.

Master reedman **Dan Levinson** will be using the acclaimed full-weekend Bix Festival in Davenport, Iowa to warm up his **New Millennium All-Stars** for their Bickford appearance on Tuesday,

August 6. This visit will see him surrounded mostly by young players who have embraced classic jazz and play it extremely well. Cornetist **Mike Davis** was our own Bix this year, and has been here before with Emily Asher's and Gordon Webster's bands. Gordon also brought trombonist **Josh Holcomb** recently, so that audience will have fond memories of his torrid playing. The rhythm section includes pianist **Dalton Ridenhour** (often with Bria Skonberg), plus familiar faces **Mike Weatherly** (bass) and **Kevin Dorn** (drums). A version of this band was the closing act for the Pee Wee Russell Memorial Stomp this year, so the applause might still be ringing in your ears.

Clarinetist **Allan Vaché** lives in Florida, so it isn't easy to get him together with his Jersey-based brother, cornetist **Warren Vaché**. They'll be returning to the Bickford on Monday, August 12 to



Nicki Parrott and Goeff Galante



Al Harrison

Editor's Note

Bruce M. Gast has presented classic jazz concerts for 25 years in Watchung, Bridgewater, Morristown and Toms River, but the ones listed in this issue will be his last. MidWeek Jazz and the Bickford Jazz Showcase are exploring ways to continue their jazz presentations, and we hope to have further news on that in the next issue.

celebrate the centennial of trumpeter Pee Wee Erwin, an early influence on Warren and a frequent NJJS star during the formative years of this organization. They have reached out to recruit the best-of-the-best as sidemen, so you will hear and enjoy **John Allred** (trombonist from ChickenFat Ball), **Mark Shane** (ubiquitous at the piano), **Brian Nalepka** (of Manhattan Rhythm Kings, on bass) and **Kevin Dorn** (everyone's favorite drummer, it seems). The names are enough for NJJS fans to visualize the high level of musicianship to expect from this aggregation.

Another group where the names tell it all will take over the same stage just two days later, on Wednesday, August 14. **Nicki Parrott** has been a favorite here, at NJJS's 40th anniversary and at the ChickenFat Ball as both bassist and vocalist, and she may be more popular in Japan than any jazz player you know of. She's also got good taste in selecting sidemen, and has asked pianist **Ted Rosenthal** ("a new jazz leader"—John S. Wilson) and tenor sax wizard **Harry Allen** ("Harry Allen's playing is nothing less than perfect" — John Pizzarelli) to join her for the evening. The *Washington Times* calls Nicki "the most astonishing new jazz musician we have seen in years," while the observation of *The Mississippi Rag* is that she is "more than just Beauty & The Bass."

The intense Jazz SummerFest schedule might well have ended there, but trumpeter **Bria Skonberg** became available for an encore visit on Tuesday, August 27, and nobody could pass that up! She too has instrumental and vocal skills, and also the wisdom to surround herself with talented, motivated players. Booked for this gig 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). She's also lured NOLA reed sensation **Aurora Nealand** ("In performance, Nealand brings an effervescence

to her presentation...definitely one to watch as an innovator and creator" — *DownBeat*) up to join them, which will be a rare treat. Bria, by the way, has been nominated by the Jazz Journalists Association for their Up-and-Coming Artist of the Year Award. If that doesn't impress you, ask Bucky Pizzarelli for his opinion: "You hear this girl play trumpet? She's unbelievable!"

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

Tickets/Information: 732-255-0500

It has just been confirmed that "wonderkid" **Goeff Gallante** will bring his trumpet and play as a guest when **Al Harrison's Dixieland Band** returns for the third summer in a row on Wednesday, July 10. **Al Harrison**, of course, is a celebrated virtuoso on trumpet, cornet and flugelhorn, and uses whichever horn is appropriate, even changing mid-tune at times. You've heard Al play more often than you might realize, because in addition to his own groups, he is a member of various other bands as a sideman. Watch for him, for example, in the trumpet section of the Jazz Lobsters.

Al is dedicated to the authentic sound of traditional jazz, and selects sidemen who are similarly motivated. For this concert, he is bringing together guys with familiar names in the downstate New Jersey and Philadelphia area. You'll hear **Bob Rawlins** on clarinet and **Pete Reichlin** on trombone filling out the front line, a promising combination. The rhythm section has similar potential, with **Dave Posmontier** (here previously with the Midiri Brothers) at the grand piano, **Jack Hegyl** playing string bass and **Lew Leabman** doing wonders with sticks and brushes on the skins and cymbals. This band has drawn oversized crowds in the past, so call early for the best reserved seats.

MidWeek Jazz has "doubled up" its usual monthly offerings during the warm weather, but there has been no compromise with the quality of the offerings. There is a growing community of terrific jazz players in lower Manhattan and Brooklyn who are in their twenties and thirties, playing with the energy,

continued on page 52

ROUND JERSEY

continued from page 51

inventiveness and originality that marked Louis, Benny, Fats and other jazz pioneers when they were of similar age. The **Peter and Will Anderson Quartet**, in addition to being headed by two of the best reed players active today, draws its sidemen from that NYC talent pool, meaning that the music you will hear when they play on Wednesday, July 24 will be first rate.

Those who were at Dan Levinson's Benny Goodman tribute at OCC in January got a taste of the Andersons playing the clarinet parts with Dan — in triple harmony! "Their blowing taste and skill are impeccable and frightening beyond their years," writes critic Marc Myers. "Their warm tones and levelheadedness on both barn-burners and ballads is truly remarkable." *The New York Times* called them "virtuosos on clarinet and saxophone," while *All About Jazz* notes they "play with passion, unpredictability and a sense of discovery." They've done Shaw, Goodman and Dorsey tributes for discerning audiences with their sextet, but will work still harder with their smaller group, assisted by **Dave Baron** on string bass and **Luc Decker** playing drums.

With the **Vaché Brothers Band** returning on Wednesday, August 14, fans get some extra incentive to attend. In addition to the acclaimed talents of clarinetist **Allan Vaché** and cornetist **Warren Vaché**, the program will be a special one, paying tribute to clarinet star Kenny Davern, whose reputation was forged in NYC but who lived in Manasquan. "Vaché's clarinet playing is marvelous, particularly as he digs in and shares the passion he finds within a tune," writes Ken Franckling. "In that regard, he seemed at times to be channeling the emotional style of his clarinet hero, the late Kenny Davern." He goes on to credit "his stylistic range and strong chops." Warren contributes world class chops, plus his own experience playing alongside Kenny in NYC clubs and at festivals. They are ably supported by players who are

equally familiar to the MidWeek Jazz crowd. **Vinnie Corrao** plays his electric guitar, with **Brian Nalepka** on string bass and frequent visitor **Kevin Dorn** on drums.

Swing music captured the fancy of the entire nation in 1935 and might well have emerged from the World War II era in control of popular music had not the hostilities diverted musicians to military service and the Musicians Union decided to strike for higher royalties early in the 1940s. Big Bands thereafter found it hard to compete with small combos backing vocalists, but the attributes that made swing music the anthem of a generation still helps it maintain a significant following to this day.

Our own Frank Mulvaney follows that branch of jazz closely, and considers the **Jazz Lobsters Big Band** to be "one of the finest you are likely to find in the state." He describes their repertoire as being "enormous, covering the Swing Era to modern times." The band is kept sharp through frequent gigs, and draws enthusiastic crowds wherever they play. "The Bickford Theater in Morristown was on fire last night!" writes reviewer Maria Miaoulis. "The Lobsters pulled out all the stops to make sure the

crowd was not left disappointed." They will close the summer season for MidWeek Jazz on Wednesday, August 28, and you'll want to be there to catch the 18 piece action.

Small band swing is the province of the **Midiri Brothers**, often finding themselves the only band presenting this rousing style at major festivals around the country. They play for regional audiences often, and thus try to differentiate appearances by selecting themes for each, assuring loyal fans that they will be hearing new material. For their visit on Wednesday, September 25, they've opted for "Reed Masters of the Swing Era," capitalizing on the sterling reputation of Joe Midiri. "I've seen and heard hundreds of clarinet players. Joe Midiri is the best," writes Bob Fallstrom in the *Herald-Review*. "I've seen every Joe Midiri set here, enthralled by his tone, his technique, his creativity, his imagination and sound." The program will exhibit Joe's saxophone expertise too, covering tunes associated with Sydney Bechet, Johnny Hodges, Jimmy Dorsey, Artie Shaw, Benny Goodman, Irving Fazola, Woody Herman... just to drop a few names!



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

Like this issue of *Jersey Jazz*? Have it delivered right to your mailbox 11 times a year. Simply join NJJS to get your subscription. See page 49 for details or visit www.njjs.org.

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

Got E-mail? Friends Got E-mail?
Get on Board for Raffles, Freebies,
Discounts!

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

JAZZ TRIVIA ANSWERS

questions on page 4

1. "I Got Rhythm"
2. "(Back Home Again in) Indiana"
3. "Cherokee"
4. "Sweet Georgia Brown"
5. "Jeepers Creepers"
6. "Whispering"
7. "I Got Rhythm" melody/chords with the bridge from "Honeysuckle Rose"
8. "Honeysuckle Rose" melody/chords with the bridge from "I Got Rhythm"



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!

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



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

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

calendar:

JAZZ RESEARCH ROUNDTABLES

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

■ **Watch for upcoming announcements.**

free
roundtables

CONCERTS/PERFORMANCE

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

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

■ **Watch for upcoming announcements.**

free
concerts

JAZZ FROM THE ARCHIVES

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

- **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.

■ **Watch for upcoming announcements.**

on
WBGO radio

Somewhere There's Music

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

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

Asbury Park

HOTEL TIDES
408 Seventh Ave.
732-897-7744

LANGOSTA RESTAURANT
100 Ocean Ave.
732-455-3275

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

MOONSTRUCK

517 Lake Ave.
732-988-0123

THE SAINT

601 Main St.
732-775-9144

Basking Ridge

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

Belmar

NICCHIO RESTAURANTE
1000 Main St.
732-280-1132

Bernardsville

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

Boonton

MAXFIELD'S ON MAIN
713 Main Street
973-588-3404
www.maxfieldsonmain.com.
Music Wednesdays through
Sundays.

Bridgewater

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

Cape May

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

MAD BATTER

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

BOILER ROOM, CONGRESS HALL

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

MERION INN

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

Closter HARVEST BISTRO & BAR

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

Cranbury

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

Cranford

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

Cresskill

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

Dunellen

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

Edgewater

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

Englewood

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

BLUE MOON MEXICAN CAFÉ

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

Ewing

VILLA ROSA RESTAURANTE
41 Scotch Road
609-882-6841

Fairfield

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

CALANDRA'S MEDITERRANEAN GRILLE

118 US Highway 46
973-575-6500
Piano - Fri. & Sat.

CALANDRA'S CUCINA

216-234 Route 46
973-575-7720

Garwood

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

Glen Rock

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

Hackensack

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

SOLARI'S

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

STONY HILL INN

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

Haddonfield

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

Hasbrouck Heights

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

Hawthorne

ALEX BISTRO
142 Goffle Road
973-310-3019

Highland Park

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

PJ'S COFFEE

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

Hoboken

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

PILSENER HAUS & BIERGARTEN

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

Hopatcong

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

Jersey City

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

MADAME CLAUDE CAFÉ
364 Fourth St.
201-876-8800

MOORE'S LOUNGE (BILL & RUTH'S)

189 Monticello Ave., 07304
201-332-4309
Fridays Open Jazz Jam
Open to All Musicians,
Vocalists, Dancers and
Spoken Word Artists;
Hosted by Winard Harper
and Rosalind Grant
8:30PM-midnight
First Sundays 6-10PM
Featuring Winard Harper and
Special Guests; \$10 cover

Lincroft

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

Linden

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

STARBUCKS

693 West Edger Road
908-862-8545
Mondays

Lyndhurst

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

Madison

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

Mahwah

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

Manalapan

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

Manville

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

Maplewood

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

PARKWOOD DINER

1958 Springfield Ave.
973-313-3990
Mondays

Matawan

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

Maywood

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

Mendham

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

Metuchen

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

Montclair

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

PALAZZO RESTAURANT

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

TRUMPETS

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

Montgomery

TUSK RESTAURANT
1736 Route 206 South
908-829-3417

Morristown

THE BICKFORD THEATRE AT THE MORRIS MUSEUM
5 Normandy Heights Road
973-971-3706
www.morrismuseum.org
Some Mondays 8:00 PM

THE COMMUNITY THEATRE

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

HIBISCUS RESTAURANT

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

ROD'S STEAK & SEAFOOD GRILLE

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

THE SIDEBAR AT THE FAMILISHED FROG

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

Mount Holly

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

Newark

DINOSAUR BAR-B-QUE
224 Market Street
862-214-6100
www.dinosaurbarbque.com
Music 5:30 pm to 8:30 pm
Thursdays

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.deltarestaurant.com/nj
Saturdays 7-11 PM

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

Tell them you saw it in Jersey Jazz!

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

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

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

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

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

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

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

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

North Branch STONEY BROOK GRILLE
1285 State Hwy 28
908-725-0011

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

Orange HAT CITY KITCHEN
459 Valley St.
862-252-9147
PRIVATE PLACE LOUNGE
29 South Center St.
973-675-6620

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

Princeton MCCARTER THEATRE
91 University Place
609-258-2787

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

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

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

Rahway UNION COUNTY PERFORMING ARTS CENTER
1601 Irving Street
www.ucpac.org
732-499-0441
(Call for schedule)

Red Bank COUNT BASIE THEATRE
99 Monmouth St.
732-842-9000

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

"JAZZ IN THE PARK"
Riverside Park
732-530-2782

MOLLY PITCHER INN
88 Riverside Ave.
800-221-1372

OYSTER POINT HOTEL
146 Bodman Place
800-345-3484
SIAM GARDEN
2 Bridge Ave., 07701
732-224-1233

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

Roselle Park THE CHURCH OF THE ASSUMPTION
333 W. Westfield Ave.
Full Count Big Band
Open rehearsal every Monday night from 7:30 to 10:00 PM

Sewell TERRA NOVA
590 Delsea Drive
856-589-8883
<http://terranova-restaurantbar.com>
Fridays & Saturdays Live Jazz

Somerset SOPHIE'S BISTRO
700 Hamilton Street
732-545-7778
NO COVER
New Brunswick Jazz Project presents live Jazz Fridays 8-11 PM
<http://nbjip.org> or 732.640.0001 for dates/times

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

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

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

South Orange ABOVE RESTAURANT
1 South Orange Ave.
973-762-2683
Fridays

PAPILON 25
25 Valley St.
973-761-5299

SOUTH ORANGE PERFORMING ARTS CENTER
One SOPAC Way
973-235-1114

South River LATAVOLA CUCINA RISTORANTE
700 Old Bridge Turnpike
South River, NJ 08882
732-238-2111
www.latavolacucinanj.com/
The New World Order Open Jam Session Every Thursday 7:30-11 PM.
No cover, half-price drink specials

Spring Lake Heights THE MILL
101 Old Mill Road
732-449-1800

Stanhope STANHOPE HOUSE
45 Main St.
973-347-7777
Blues

Succasunna ROXBURY ARTS ALLIANCE
Horseshoe Lake Park Complex
72 Eyland Ave.
201-745-7718

Summit SUMMIT UNITARIAN CHURCH
4 Waldron Ave.
Sunday

Teaneck THE JAZZBERRY PATCH AT THE CLASSIC QUICHE CAFE
330 Queen Anne Rd.
Teaneck, NJ 07666
201-692-0150
MySpace.com/thejazzberrypatch
No cover Friday nights.

PUFFIN CULTURAL FORUM
20 East Oakdene Ave.
201-836-8923

ST. PAUL'S LUTHERAN CHURCH
61 Church St.
201-837-3189
Sundays

ULTRABAR KITCHEN & COCKTAILS
400 Cedar Lane
201-357-8618

Tom's River OCEAN COUNTY COLLEGE FINE ARTS CENTER
College Drive
732-255-0400
www.ocean.edu/campus/fine_arts_center
Some Wednesdays

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

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

VAN GOGH'S EAR CAFÉ
1017 Stuyvesant Ave.
908-810-1844
www.vangoghsear cafe.com
Sundays 8 PM
\$3 cover

Watchung WATCHUNG ARTS CENTER
18 Stirling Road
908-753-0190
www.watchungarts.org
check for details

Wayne WILLIAM PATERSON UNIVERSITY
300 Pompton Road
973-720-2371
www.wpunj.edu
Sunday 4:00 PM

Weehawken SPIRIT OF NEW JERSEY
1500 Harbor Blvd.
866-483-3866
www.spiritofnewjersey.com
Monthly Jazz Cruise;
Call for Dates

Westfield 16 PROSPECT WINE BAR & BISTRO
16 Prospect St. 07090
908-232-7320
www.16prospect.com
Jazz on Tue-Wed-Thu | 8 PM

THE OFFICE BAR & GRILL
411 North Av.
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

SUZU QUE'S
34 South Valley Road
973-736-7899
www.suzuques.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.

HOT TATERS with Pete Jensen, trombone; Britt Adams, trumpet; Ron Kostar, clarinet; Henry Dale, banjo; Wayne Martorelli, guitar; and Bob Marley, drums. July 14 at 2 PM, VFW, 419 Congress St., Cape May. \$15 advance/\$20 door. Proceeds donated to Food Bank of Southern Jersey. Free parking, cash bar, optional dinner 4:30 PM.

JOHN BIANCULLI, solo piano. Bernards Inn, Bernardsville, Thursdays, 6:30 - 10:00 PM

CARRIE JACKSON AND HER JAZZIN' ALL-STARS, Hyatt Hotel, New Brunswick, July 10, 7:30 PM. No cover.

SWING DELIC
"Last Stand at Maxwell's,"
July 1, 9 PM.
1039 Washington St,
Hoboken.

Also visit Andy McDonough's njazzlist.com



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

**Time Value Material
 Deliver Promptly**

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

Send all address changes
 to the address above

RETURN SERVICE REQUESTED

BLUE NOTE | PRESTIGE | RIVERSIDE | MOSAIC | MANY MORE

WE make SELLING your LPs, CDs & DVDs EASY!

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



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

HIGH PRICES PAID SINCE 1980



WE BUY

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

**NO COLLECTION
 TOO LARGE**



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