

JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 42 • Issue 2

February 2014



Pee Wee Russell, New York City c. 1944-46. Photo by William Gottlieb.

Remembering Charles Ellsworth Russell

The 45th Annual NJJS Pee Wee Russell Memorial Stomp

is all set to chase away winter's chill on Sunday, March 2. Once again presented in the elegant Grand Ballroom of the Birchwood Manor in Whippany, NJ, this year's bands are: Dick Voigt's Big Apple Jazz Band, David Ostwald's Louis Armstrong Eternity Band, the Keith Ingham Quintet and the Warren Vaché Quintet. *More info page 26.*

PEE WEE
RUSSELL
MEMORIAL
STOMP
SUNDAY
MARCH 2
details
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Prez Sez

By Mike Katz President, NJJS

As this issue of *Jersey Jazz* is on its way to the Post Office, Jackie Wetcher and I are on our way down to Port Everglades in Fort Lauderdale to leave on a week-long Caribbean jazz cruise, which, we have been told, will feature more than 100 jazz musicians, many of them NJJS favorites. The trip is also serving as our belated honeymoon following our wedding last summer, and we are really excited about it! More about this in the next issue.

■ Closer to home, we attended the **2014 Chicken Fat Ball** just after New Year's. This long-running event, for the last several years organized by Al Kuehn and Don Greenfield, featured Warren Vaché (whom we had seen only a few days before at the Italian Bistro in Highland Park on New Year's Eve, in the company of past NJJS president Andi Tyson and Elliott), Ken Peplowski, Bria Skonberg, John Allred, Rossano Sportiello, Nicki Parrott and Ed Metz. The same producers and some of the same musicians will be involved in a program honoring Bruce Gast to take place on February 16, at the same location, the Prospect Presbyterian Church in Maplewood, along with even more musicians, totaling 14 in all. I hope many of you will be there; judging by how the Chicken Fat Ball went, it should be a grand event.

■ Now that I am into my second year as your president, I think it is time that I pay special



Mike Davis is one of 14 musicians set to perform a tribute to concert producer Bruce Gast in Maplewood on Feb. 16. Photo by Lynn Redmile.

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 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*!

tribute to those who work on this magazine which you are holding in your hands, which is by far the finest non-commercial jazz publication that exists in this country, if not the world. I know this because we receive literature from other jazz societies, and none of them holds a candle to *Jersey Jazz*. Most would be considered bulletins or newsletters as opposed to a full-fledged magazine like ours; indeed, I often tell prospective members who are considering joining NJJS that the magazine alone is well worth the annual dues (if not more). Most of the credit, of course, goes to our dedicated editor, Tony Mottola, and our equally dedicated art director/co-editor, Linda Lobdell. We hope they can continue putting out the magazine, which has won several awards under their editorship, for years to come. I would also like to thank the others who contribute to *Jersey Jazz* for their efforts, including past president Joe Lang, Schaen Fox, Fradley Garner, Dan Morgenstern, Bill Crow, board members Sandy Josephson and Mitchell Seidel, and, of course, O. Howie Ponder, as well as the other talented writers, and photographers like Tony Graves, Lynn Redmile and Fran Kaufman, whose work graces the magazine on a regular basis.

I would also like to thank our advertisers, whose financial support defrays a major portion of the cost of publishing *Jersey Jazz*, as well as Linda Lobdell, Larissa Rozenfeld and Jackie Wetcher, who work with the advertisers to support the business side of the magazine. I hope readers will thank our advertisers for their support by patronizing their businesses as much as possible.

■ Finally, I want to once again remind everyone who has not already done so to sign up for our two major events coming up in March — the **Pee Wee Russell Memorial Stomp on Sunday, March 2, at the Birchwood Manor in Whippany**, and the **annual concert on Sunday, March 30 at the Mayo Performing Arts Center** in Morristown, featuring trumpeter/singer Bria Skonberg with special guest alto saxophonist Tia Fuller. As always, we have an outstanding lineup for the Pee Wee (details in the ad in this issue). Bria has been especially busy lately, performing during December at venues ranging from Dizzy's Club Coca-Cola and Birdland to a Chilliwack (her British Columbia home town) Chiefs hockey game, at which she was invited to sing "O Canada," as well as working on a new CD. Because we

unfortunately are again not going to have Jazzfest, these will be our two signature events for this year, although we hope to co-sponsor others. Ordering information for both is elsewhere in this issue; let's make both of them sellouts! 

New Jersey Jazz Society membership makes a great gift!
Plus, if you are already a member, a gift membership costs just \$20!
See page 47 for details!

Like this issue of *Jersey Jazz*?
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for updates and details.

Sunday March 2

PEE WEE RUSSELL MEMORIAL STOMP
Featuring *Dick Voigt's Big Apple Jazz Band*,
David Ostwald's Louis Armstrong Eternity Band,
The Keith Ingham Quintet,
The Warren Vaché Quintet.
Birchwood Manor, Whippany, NJ
Noon – 5PM

Sunday March 30

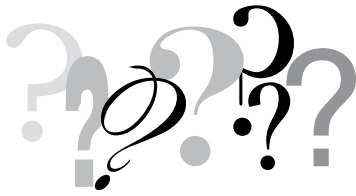
SPRING CONCERT
Bria Skonberg with special guest Tia Fuller
Mayo Performing Arts Center
Morristown, NJ 3PM
www.mayoarts.org

NJJS Calendar

Jazz Trivia

By O. Howie Ponder

(answers on page 48)



The Arrangers

In November's *Jersey Jazz*, Schaen Fox interviewed Van Alexander, one of the iconic music arrangers of the Swing Era. Arrangers, the largely behind-the-scenes masterminds of the sound of the big bands, took compositions by bandleaders and others, and refashioned them. Let's see if you can remember some of the more famous ones.

1. A native of Newark, he is best known for his arranging for Glenn Miller; "Little Brown Jug," "Sunrise Serenade," "Serenade in Blue" and for Tommy Dorsey; "Lonesome Road" and "Pussy Willow." In the 1950s he co-led an adventurous band with co-arranger Eddie Sauter.
2. A bandleader in his own right, his arrangements were better appreciated when played by Benny Goodman's band. They formed the nucleus of the pre-war Goodman band's sound. "King Porter Stomp" and "Sometimes I'm Happy" are examples of his style.
3. He was just a teenager when he composed and arranged "Disk Jockey Jump" for Gene Krupa's bop-tinged post war band. A talented baritone saxophonist, he was an important member of the West Coast "Birth of the Cool" school while also serving on Stan Kenton's arranging staff.
4. Even if you knew him growing up in Boston as Generoso Graziano, he was probably the most prolific composer arranger for the most popular bands under his stage name. Artie Shaw's "Begin the Beguine" and Glenn Miller's "A String of Pearls" came from his pen. He led his own Miller-style band after WWII.
5. Born early in the 20th Century this artist is considered one of the creators of Big Band arranging. He served the Gene Goldkette and Paul Whiteman arranging staffs of the '20s and '30s. In later years he trained young Vince Giordano in his arranging methodology.
6. Originally a trumpet player, he provided many of the iconic charts for the Jimmie Lunceford Orchestra like "For Dancers Only," "Cheatin' on Me." He joined Tommy Dorsey's arranging staff where he produced "Opus 1," "Well, Git It" and a number of creative vocal charts like "Sunny Side of the Street." In later years he led a band at The Rainbow Room.
7. Another from the trumpet section, his arrangement of "Cherokee" became the Charlie Barnet theme song. He later joined Glenn Miller. Most of his post-war activity was in the Los Angeles studios where he also made popular recordings with a big studio band under his name.
8. While working for Chick Webb he wrote and arranged some of the most popular swing era tunes, "Stompin' at the Savoy," "Don't Be That Way" and "If Dreams Come True," which were also popularized by Benny Goodman.

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



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

The Mail Bag

I HAVE THESE JAZZ ITEMS FOR SALE that might interest NJJS members:

- 225 books about jazz and big bands
- 14 issues of *JAZZ Magazine*, 1976 to 1980
- 125 issues of *The International Association of Jazz Record Collectors Magazine*, 1990 to 2012
- 62 books about 40 big bands, a Joyce Record Club Publication by Charles Garrod that includes itinerary, dates, venues, band members, tunes played — including record dates and record label where each tune played can be found (these 62 are not part of the 225 books above)
- Near complete collection of issues of *Jersey Jazz* from the beginning (1972) to the present

All items are in excellent condition and I am asking \$500 for the lot. If interested, contact walterandjill@aol.com for additional information.

Walter Bennett
Brick, NJ

I BOUGHT A COPY OF TERRY TEACHOUT'S new biography of Duke Ellington as soon as it appeared, and I enjoyed it and learned from it. There is a story, for example, that Ellington got the job at the Cotton Club in 1927 only because King Oliver had turned it down, but there is no evidence of that, and songwriter Jimmy McHugh, who was writing floorshows for the club at the time, said many years later that he had heard the band and specifically wanted Ellington. Teachout has done his job, digging up many a fascinating quote like that from interviews

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

*Surprise me somewhere!
Off to the UK!*

Thursday, March 6
The New Boathouse @ Brouxbourne.
Tel: 01992 442 263

Friday, March 7,
The Verdict, Brighton,
Tel: 01273 674 847

Sunday, March 9
Marlene sings Billy's arrangements, with the great John Ruddick's Midland Youth Jazz Orchestra, Birmingham.
Tel: 01675 442 050

Tuesday, March 11
The Cottage, Thunder Lane, Norwich, NR7 0JD,
Tel: 01603 614 169

Thursday, March 13
Marlene returns to The Cinnamon Club, Res. a must. Tel: 0161 926 8992

Saturday, March 15
One night in Holland: Maxim's Place. To honor the legacy of Sylvia Gentil. Rotterdam Netherlands +31 (0) 10 4762040

Tuesday, March 18 – Saturday, March 22
Crazy Coqs, Zedel's Restaurant, 20 Sherwood Street, just off Picadilly, London. This is London's posh new venue and we can call it home for FIVE nights. Res. a must! Tel: 020 7734 4888 email: info@crazycoqs.com.

Sunday, March 23
The Stables, Milton Keynes, Tel: 01908 280 800



Wednesday, March 26
The Concord in Southampton. Reservations, Tel: 02380 613 989

Friday, March 28
Dugdale Centre. Tel: 020 8807 6680.

Saturday, March 29
Lawrence Batley Theatre, Res: 01484 430 528

Monday, March 31
The Kings Head, Bexley, Kent; Tel: 0208 467 1350

Friday, April 4
Bonington Theatre, Nottingham, Res: 0115 956 0733

If you're across the pond, come see us!

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

New Jersey **Jazz Society**
PRESENTS

THE 45TH ANNUAL
**PeeWee
Russell
Memorial
STOMP**

SUNDAY, MARCH 2, 2014

From noon to 5 pm at THE BIRCHWOOD MANOR
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To order, or for directions and more information,
please see our Website: www.njjs.org or call: **973-879-6330** or fax: **908-273-9279**

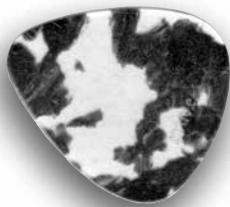
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Non-members advance sale \$30 each (at the door: \$40)	_____	x	\$30 = \$	_____	_____
Handling: \$3 PER TICKET unless paid by check w/self-addressed stamped envelope.	_____	x	\$ 3 = \$	_____	_____
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Or Three Year Membership for only \$100!	_____	x	\$100 = \$	_____	_____
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All sales are final. No refunds or exchanges are allowed.					
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The Editor's Pick

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

Louis Armstrong House Museum Celebrates 10th Anniversary with Awards Gala

It's hard to believe this is only the 10th anniversary of the Louis Armstrong House Museum — it seems like such an enduring institution, a cornerstone of jazz history. Really, does anyone doubt that Louis Armstrong and his music will be as revered 100 years from now as he is today, nearly five decades after his death?

The modest Queens, New York Armstrong home — now a national and local landmark — was really more a 'home base' for the indefatigable musician, who regularly played some 300 concert dates a year. But those who have visited there understand that this special place is imbued with his presence and spirit, with unique artifacts and home recordings he made there, chatting at the diner table or playing his trumpet along with a pop music radio broadcast — sounds that now play with a flick of a switch on the wall.

It's not all modest and homey. The museum also administers the world's largest research archives for any jazz musician (cared for by NJJS member and LAHM archivist Ricky Riccardi). And a \$20 million visitors center across the street from the Armstrong home is expected to be completed next year.

On December 11 the museum hosted Gala 2013 to celebrate its 10th anniversary, and raise much-needed funds. Guests from around the world joined together at the Manhattan Penthouse as the museum presented the "Louie Award" — given to individuals who work to preserve legacy of Louis Armstrong — to Quincy Jones, New York City Vice Chancellor Jay Hershenson, jazz historian Dan Morgenstern, and Queens civic leader Grace Lawrence. The event was made all the more gala by a performance by Vince Giordano and the Nighthawks.

Michael Cogswell, LAHM Executive Director noted, "Our Armstrong Museum family is rapidly growing. It's a hallmark of a healthy arts organization that so many different people came out to support the museum."

That's likely to continue. Since its opening in 2003, more than 100,000 visitors have enjoyed the museum's house tours, jazz concerts and educational programs. It's well worth a trip to a diverse and vibrant neighborhood whose favorite son is a jazz immortal. For more information visit: <http://louisarmstronghouse.org/>



Jersey Jazz columnist Dan Morgenstern, flanked by musician David Ostwald and LAHM director Michael Cogswell, displays his 'Louie Award' at a Dec. 11 gala at the Manhattan Penthouse. Photo by Bryan Chang.

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

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

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ALL ABOUT JAZZ

Big Band in the Sky

By Sanford Josephson

■ **Jim Hall, 83, guitarist, December 4, 1930, Buffalo — December 10, 2013, New York City.** If Jim Hall had continued to play the way he played in the 1960s and 1970s, that, according to guitarist Bob DeVos, “would be an incredible achievement in itself. But, he kept pushing the boundaries, incorporating elements of atonality, listening to younger players and constantly evolving.”

That is a constant theme among guitarists and other musicians who either played with or were influenced by Hall. “He changed the way that the guitar in jazz could be played,” guitarist Dave Stryker told *Jersey Jazz*. That change, he added, was Hall’s choice to take “a more pianistic approach, much like his musical partner Bill Evans.” DeVos singled out the two duet albums Hall recorded with Evans, *Undercurrent* (Blue Note: 1962) and *Intermodulation* (Verve: 1966). “Those were probably the best guitar and piano duos ever played,” he told *Jersey Jazz*, “because of the interaction between the two of them, the way they left space for each other. That’s a pretty rare, tricky thing. Those albums were the first things that got me hooked on Jim Hall, but the record that really influenced me was *Jim Hall Live* (Verve: 2003), recorded in Toronto with Don Thompson (bass) and Terry Clarke (drums). That really influenced my playing a lot, just the way he could play seemingly simple things and have them fit so perfectly.”

In a 1990 interview, Hall told *The New York Times* that “Tenor saxophonists really influenced the way I play,” saying that when he was developing his style, “I’d try to get that lush sound of a tenor saxophone.” It’s not surprising, then, that one of Hall’s most memorable recordings was as part of a quartet led by the legendary tenor saxophonist Sonny Rollins. “His groundbreaking work on Sonny Rollins’s *The Bridge* (Bluebird/RCA Victor: 1962),” said Stryker, “set a template for how to play guitar in a quartet setting that sounds modern to this day.” That feeling was echoed by guitarist John Abercrombie who told *Jersey Jazz* that, “hearing him on the



Guitarist Jim Hall warms up for his performance in the Eastman School of Music’s stately Kilbourn Hall at the 10th Xerox Rochester International Jazz Festival in June 2011. Photo by Mitchell Seidel.

Sonny Rollins record, *The Bridge*, made me want to play. He brought the guitar from Charlie Christian to the present day. His melodic and thematic way of improvising changed the way the guitar functioned in a band, as an accompanist as well as a soloist. He’s been referred to as ‘the father of the modern jazz guitar.’ I couldn’t agree more.”

Hall, who grew up in Cleveland, started playing guitar at age 10 and was playing professionally by the time he was a teenager. He graduated from the Cleveland Institute of Music and headed to Los Angeles where he worked with drummer Chico Hamilton and clarinetist/saxophonist Jimmy Giuffre, both major figures in the 1950s cool jazz scene. He moved to New York in the ’60s, was part of the house band on the Merv Griffin television show for a while and then began leading his own small groups, often accompanied by bass and drums.

In 1992, *Guitar Magazine* named 25 guitarists “who shook the world.” Hall made the list along with such other artists as Jimi Hendrix, Eddie Van Halen and Jeff Beck. That same year, he told the *Los Angeles Times* he had a fondness for some other tenor saxophonists in addition to Rollins —

“Lester Young, Ben Webster, Paul Gonsalves in Ellington’s band.” He also listed Art Tatum, Count Basie’s band and Evans as major influences, adding that, among classical composers, “Bartok was my hero when I was in school, and Stravinsky and Mozart. I probably listen to Stravinsky as much as jazz now.” In 2004, Hall was named a Jazz Master by the National Endowment for the Arts, and the NEA news release accompanying the announcement emphasized the importance of *The Bridge* recording. “The interplay between Rollins’ fiery solos and Hall’s classic guitar runs,” it said, “made this one of jazz’s most essential recordings.”

Tributes from other guitarists keep on coming, not only about Hall’s influence as a musician but about his generous spirit as well. His wife Jane Yuckman told CNN that, “There’s not a person in the world who doesn’t love Jim. He was the kindest person in the world.” Those sentiments were echoed by others. Guitarist Julian Lage told CNN that, “Jim was one of the most generous, kind and funny people I have ever known, and those attributes were so woven into his character.” Guitarist Bill Frisell told *Jersey Jazz* that, while “Jim Hall made such

continued on page 10

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BIG BAND IN THE SKY

continued from page 8

extraordinary, beautiful music, like nothing we had heard before, what I'm thinking about now is the humanity, humility, generosity, strength. In all his interactions, whether on the bandstand, or in everyday conversation, it always seemed as if his energy and attention was directed outward — away from himself. It wasn't about him. It was about all of us."

Guitarist Roni Ben-Hur added: "Jim Hall's mastery and artistry transcends an instrument or a genre. His music was always about beauty and a story, and he never compromised it for the sake of his instrument or a style. He inspired everyone who heard his music."

Although he had been in poor health in recent years, Hall continued performing. His last live performance was in November with a trio at Jazz at Lincoln Center's Allen Room. He was planning a tour of Japan with bassist Ron Carter in January. Cause of death, according to his wife, was heart failure. In addition to Yuckman, he is survived by his daughter Devra Hall Levy, the widow of bassist and artists' manager Jon Levy, who was also an NEA Jazz Master.

■ **Yusef Lateef (William Emanuel Huddleston), 93, multi-reedist (including tenor saxophone and flute), October 9, 1920, Chattanooga, TN – December 23, 2013, Shutesbury, MA.** Lateef's family moved to Detroit when he was five years old, and he became part of the bustling jazz scene in that city in the late 1930s and early '40s, playing with such emerging local stars as pianist Hank Jones and trumpeter Thad Jones, vibraharpist Milt Jackson and tenor saxophonist Lucky Thompson. During that period, he sometimes used the name "Bill Evans" because his father had changed the family name to Evans. He converted to Islam in 1948 and was known as Yusef Lateef from then on.

Lateef started off as a big-toned tenor saxophonist who sometimes also played flute. But he soon became intrigued with world music and began playing a variety of rarely heard instruments such as the Arabic arghul, the Hebrew shofar and the Indian



Yusef Lateef, Hamburg 1971. Photo by Heinrich Klaffs.

shenai. His place in jazz, according to Mark Stryker, writing in the *Detroit Free Press* (December 24, 2013), "transcended the specifics of style. He was known as a relentless seeker of truth, a lifelong student of music, who rejected conventional divides between genres, and a man whose Muslim faith and serene countenance added a halo of mysticism to his being and an air of ritual to his performances."

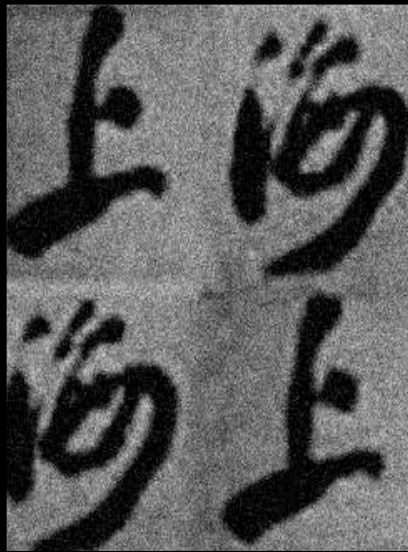
After playing with big bands led by Lucky Millinder and Dizzy Gillespie in the late 1940s, he returned to Detroit to study composition, theory and music history at Wayne University (now known as Wayne State University). While leading a band in the city, he became a mentor to other local musicians such as pianist Barry Harris, trombonist Curtis Fuller and drummer Louis Hayes. After moving to New York in 1960, he played with bands led by bassist Charles Mingus and saxophonist Julian "Cannonball" Adderley. He also began experimenting, according to the *Free Press's* Stryker, with "electronics, crossover styles, Turkish finger cymbals, Chinese gongs, African drums and all manner of ethnic flutes and other instruments from across the globe." He completed his bachelor's degree and earned a master's degree in music education from the Manhattan School of Music. In 1975, he received a doctorate

from the University of Massachusetts in Amherst.

Lateef stopped playing in clubs in 1981 because he felt the ambiance was too undignified. In a 1999 interview with *The Boston Globe*, he explained that decision. "Too much blood, sweat and tears have been spilled creating this music," he said, "to play it where people are smoking, drinking and talking." He also objected to the word "jazz" as a description of the music he played, preferring a term he invented, "autophysiopsychic music, music which comes from one's physical, mental and spiritual self." He lived in Nigeria for four years during the '80s as a senior research fellow at Ahmadu Bello University. When he returned to the United States, he became a tenured professor at the University of Massachusetts.

In 1987, Lateef won a Grammy Award in the new age category for *Yusef Lateef's Little Symphony* (Rhino Atlantic: 1987), and in 2010 he was named a National Endowment for the Arts Jazz Master. In one of his last performances in Detroit, in 2007, he led a traditional quartet, and, according to Stryker, stopped in the middle of the set and "picked up his oboe to play a traditional blues in a walking tempo full of plangent expression, snake-charmer hypnotism and swing. But most of the set was devoted to

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BIG BAND IN THE SKY

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abstract improvisation rooted in non-Western rhythms, exotic textures and open form. Mr. Lateef wore a purple dashiki and played tenor sax and wooden flutes and manipulated an Indian double reed whose sound he colored by cupping his hands around it. The music was moody, meditative and prayerful, as if he were pleading for peace in a world gone mad.”

In an e-mail sent to the *Free Press*, tenor saxophonist Sonny Rollins described Lateef as “an enormous spirit who everybody involved in our art loved. He was a dear man who was not only a great friend to me but also a role model.” Pianist Kenny Barron told *Jersey Jazz* that Lateef “had a lasting impact on me as a musician and as a human being. He will be missed sorely.”

He is survived by his wife Ayesha; a son, Yusef; a granddaughter and several great-grandchildren.

■ **Stan Tracey, 86, pianist, composer, December 30, 1926, London – December 6, 2013, London.** According to *The Guardian*, Tracey was known as “the godfather of British jazz.” His best-known composition was “Under Milk Wood,” a suite he wrote in 1968, based on the Dylan Thomas radio play. He began to draw notice for his playing when he became the house pianist at the London jazz club, Ronnie Scott’s, in 1959. He kept that gig until 1966 and performed with such visiting jazz stars as tenor saxophonists Stan Getz and Sonny Rollins and guitarist Wes Montgomery. He worked with Rollins on the soundtrack of the 1966 movie, *Alfie*, starring Michael Caine.

Tracey began his musical career in his teens as an accordionist. After serving in the Royal Air Force in World War II, he played piano on cruise ships and then joined the dance band led by Ted Heath. His major influences as a pianist were Duke Ellington and Thelonious Monk. He was also an inspiration to many younger musicians. In the 1980s, Rolling Stones drummer Charlie Watts invited him to be part of his 33-piece jazz ensemble. The 34-year-old singer-

songwriter-multi instrumentalist Jamie Cullum told BBC News that Tracey, “played like a demon right up until his last days on earth as an eighty-something.” Alyn Shipton, host of BBC Radio 3’s Jazz Record Requests, called Tracey “a towering figure in British jazz. He showed back in the 1960s that British themes could make a great basis for improvised jazz with his ‘Under Milk Wood’ suite.”

The last album recorded by Tracey was *The Flying Pig*, released in October 2013 on his ReSteamed label. Shipton said it “was inspired by the humor of British soldiers in the trenches in World War I, and it’s a remarkable composing career, to have such acclaimed works from either end of a 50-year span.”

Tracey received many awards throughout his career. In 1986, he was named an Officer of the Order of the British Empire. In 1993, he was nominated for the Mercury Prize for his album, *Portraits Plus* (out of print). And in 2008, he was named a Commander of the Order of the British Empire. He is survived by his son Clark, a drummer and member of his band.

■ **Herb Geller, 85, alto saxophonist, November 2, 1928, Los Angeles – December 19, 2013, Hamburg, Germany.**

An important player in the West Coast jazz scene of the 1950s, Geller moved to Hamburg in 1965 and was a soloist with the Hamburg-based NDR big band until 1993, when he had to retire at the band’s mandatory age of 65. He continued to tour and record in Germany until he was diagnosed with a brain tumor about a year ago. Although his move to Germany resulted in secure employment, it also meant he would be less well known in the United States than some of his contemporaries such as Phil Woods, Paul Desmond and Bud Shank. Paterson, NJ-based composer and conductor Jeff Sultanof commented about this on Doug Ramsey’s RiffTides blog, describing Geller as “a truly nice guy who unfortunately proved that during the ’60s and ’70s, moving to Europe opened up more work possibilities for some of our finest players. As a result, he is far less known [in the U.S.] than he should be.”

When Geller was growing up, he attended Dorsey High School in Southwest LA where a fellow saxophonist was Eric Dolphy. He decided to become a professional musician when, at age 14, he heard Benny Carter play. Carter and Johnny Hodges are considered his main influences. While in Los Angeles, Geller recorded and played with West Coast musicians such as trumpeters Shorty Rogers and Chet Baker as well as such East Coast artists as vocalist Dinah Washington and drummer Max Roach. His first wife Lorraine was an excellent pianist who died in 1958 at the age of 30 from a pulmonary edema.


Geller is survived by his second wife, Christine Rabsch, and a daughter, Olivia Geller.

■ **William “Bill” Barnes, 79, trumpeter, September 2, 1934, New York City — December 3, 2013, Windermere, FL.**

Barnes began playing trumpet as a teenager, but after graduating from Duke University in 1956, he moved to Long Island and worked as a banker and traffic safety instructor. After serving in the U.S. Army in the early ’60s and playing in several Army bands, he pursued a musical career upon his discharge.

In the ’60s, he led a band on Long Island called the Southampton Dixie, Racing and Clambake Society (SDRCS). The band also had a permanent Sunday night gig at a club called Your Father’s Mustache in Greenwich Village. Woody Allen would occasionally sit in on clarinet, as would a teenager named Vinnie Giordano, who played bass (the same Vincent Giordano who is today leader of the Nighthawks).

In the early ’70s, Barnes was part of a band called the Bix Beiderbecke Memorial Jazz Band that played in Davenport, Iowa, on the 40th anniversary of Beiderbecke’s death.

Barnes moved to Florida in 1976 when he received a life-changing phone call. The message: “This is Disney World; we’d like to invite you down to audition for us.” He was hired, and he and his second wife Mimi made the move south. He stayed with Disney for 11 years and then freelanced with such bands as the Coconut Manor Orchestra, Perseverance Hall Jazz Band and the Orlando Society Orchestra. He is survived by his wife Mimi. 

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

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Talking Jazz

A Jersey Jazz Interview with James Chirillo

By Schaen Fox

James Chirillo is another of the many great jazz artists who lives here in the Garden State. One never knows where he will turn up, or what facet of his talent he will be showing. He is best known for his guitar work. He can frequently be seen on stage with the Jazz at Lincoln Center Orchestra, but he might just as easily pop up in a rhythm section backing a performer at an area gig. He is also a



Performing at at the Brecon, Wales Jazz Festival in 2004. Photo by Barry Quick.

composer, arranger and conductor and, while I have long admired his playing, I was most anxious to talk to him about the work he did for Warren Vaché's CD Don't Look Back. That recording has an arrangement the late Johnny Carisi made of "Spring" for Charlie Parker that, for some reason, never made it to vinyl. It also features the last three arrangements by the great Bill Finegan.

JJ: How did you find "Spring" for Warren Vaché at the Institute of Jazz Studies?

JC: I knew it was there. I studied with John [Carisi] and we played Dixieland gigs every now and then. After he passed, his widow asked me to go through all his music and stuff to make sure she didn't throw out something that shouldn't be. So I came across those parts. There was no score, but all the string parts, harp, oboe, bass drums and then the part that said Bird for Charlie Parker which they just never did. Maybe they rehearsed it, I don't know. So after I catalogued all that stuff she gave it to The Institute of Jazz Studies at Rutgers.

JJ: You were born in Massachusetts, but grew up in Washington State. Why did your parents move?

JC: My dad was a career Navy officer. He liked it there and had put in his 20 years, so that is where we stayed.

JJ: How did you get interested in the guitar?

JC: My brother brought home a Sears and Roebuck acoustic arch top when I was 12.

JJ: And he put it down and you picked it up?

JC: Yep, more often than not.

JJ: Did your parents encourage your interest in music?

JC: Yeah. I'm a lefty. I am a bit ambidextrous. When I first picked up my brother's guitar I was playing it upside down, left handed. I figured that if my parents were going to get me my own electric guitar it would probably be simpler and cheaper to get a right handed one. And so they did. I was a hard-core, savage rock & roller at first. I only knew three chords. I just switched before it was too late. I don't know if encouraging would be the word; "tolerant" would probably be more accurate at that time. When I showed an interest in getting serious about music instead of just playing at the rock bars and watching guys knock beer bottles over each other's heads; then my parents were both supportive.

My father's father initially was a professional trumpet player. He played the Panamanian Exposition in 1915, but when he met my grandmother she said, "If you want to marry me, you have to get a real job." He kept playing the trumpet, but he was a New York City sanitation department guy. That department had what was probably known as the best New York City band at that time. They had an Italian conductor and most of the guys were Italian. They played the 1939 World's Fair. That was his gig.

JJ: Any other musicians in your family history?

JC: No.

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JAMES CHIRILLO

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JJ: Did any of the rock bands you were in have any other musicians we might know?

JC: The guy that ran the local music/guitar store recommended me to the two founding members of that rock band Heart, Steve Fossen on bass and Rodger Fisher on guitar. My senior year in high school, I was starting to travel with them. This was before they became a world-known mega rock band.

JJ: What or who turned your focus to jazz?

JC: I played with a couple of funk bands. One tune we played was from Freddie Hubbard's *Red Beans and Rice* album. I can think of the chord voicings but I can't remember the title of the tune. [Laughs] You just start to get exposed to that. There were two guys at school I was hanging out with: an excellent piano player, Dave Lewis, and another guitar player — Jeff Johnson, brother of bassist Dean Johnson. They told me about *Bitches Brew*. That was probably my first jazz record. I didn't have any idea of what they were doing, but I could relate to the energy and the textures. From there you go to the record store and find other things by Miles Davis. John McLaughlin was playing guitar on that record, so you find other things by McLaughlin so you just start going back. My getting into jazz was sort of a reverse chronology.

JJ: You went to college at North Texas State. I assume you were attracted by its jazz reputation?

JC: Right. Looking around, trying to figure out where the best place to go to school would be, that name kept coming up as the best jazz department at the time in the country. That was in '75. They had a great classical department, also, and I was a composition major, too.

JJ: You were in the North Texas One O'Clock Lab Band. Were there other musicians in that with you that we might know?

JC: Yeah, Jim Powell, an excellent trumpet/flugelhorn player. He is back in Columbus, Ohio, now but he played with the Vanguard Orchestra for quite a while and with Woody Herman's band. Dan Higgins, an excellent alto/woodwind player who is John Williams's, the film composer, saxophone soloist of choice. He is the guy that played on that *Catch Me If You Can* soundtrack. It is almost a concerto for alto sax and jazz band.

JJ: What did you think of living in Texas? The food, climate and geography must have been a great change.

JC: Well, you can certainly get good Mexican food there. When a place called New York Pizza opened I was there just about every week. Culturally, that was completely different from what I was used to, but everybody seemed friendly. I did live in Dallas for about a year after I got out of school, but it is not like I was ingrained in Texas culture. And I wasn't going to be making much money in Dallas, that's for sure.

JJ: Then you were in the West Point Academy Band. How was that experience?

JC: That is a regular Army band. I wanted to get up by New York because if you wanted to play jazz, that is where you needed to be. That got me here with a steady paycheck for a few years. By the way, you're not a cadet when you are in the West Point band. It is a regular Army band, but considered a special band. You go through basic training, but you audition for that band and you know you are going there. It is not like they stick you in a line band out in Korea or someplace like that. You play dances for the cadets and general's teas and all the football games. Guys can put in their 20 years all in the same place. You don't get transferred. That is what that special band thing means.

JJ: After you were finished with the military you moved to New York. What was your experience getting into the city's jazz scene?

JC: I moved to Riverside between 113th and 114th, a fourth-floor walkup. That was right around the corner from the West End Café. The room was booked by Phil Schaap. He was hiring all the old swing guys. Doug Lawrence, who is now the tenor soloist with the Basie band, was also in that West Point band. We started hanging out at there. On Mondays and Tuesdays you could just go in for the price of a beer and hang all night. They got to know me and it was inevitable that at some point somebody didn't show up and they knew there was this kid who certainly was serious about it, lived right around the corner and was probably free. [Laughs]

Only about a year after I left that Army band I'd pretty much gone through what I had saved. Jerry Bruno, the bass player who plays with Bucky

[Pizzarelli] all the time, is the reason why I didn't starve. He came down to Texas at the Fairmont Hotel with Joey Heatherton in the late '70s. The hotel would augment their band with a guitar when they needed it. When Joey came, she needed a guitar and I did that show. Jerry Bruno was on it so we got to hang out for a couple of weeks. He said, "If you ever come to New York, give me a call." So when I came to New York, in October of '82, he said, "Come on down to the union." Jerry introduced me to everybody. I passed out my résumé and a little over a year later, when I deposited my paycheck from a hotel gig [secured through a Bruno introduction]; I found out that I had 50 bucks left. [Laughs] Ignorance is bliss.

JJ: Is that when you hooked up with Tiny Grimes?

JC: Yeah. Not long after I first moved to town, I saw a little flyer that Tiny was playing at Barry Harris's Jazz Cultural Theater at 8th Ave and 28th Street. I had just picked up a couple of Tiny's records and was just really digging his sense of swing and his tone. I got there early and he was warming up a bit. I introduced myself and said how much I liked his playing. Literally, just about the first words out of his mouth were, "Oh, you're a guitar player." He handed me his guitar and said, "Here, play me something." [Laughs] That was on his four-string guitar which is just like a regular guitar, but the lower two strings are not there. I played Dick McDonough's treatment of "Honeysuckle Rose" from 1934. Long story short, he said, "Sure" and I started taking lessons from Tiny — and once and a while he would use me on a gig.

Jack Peterson is the guy that turned me on to that [version of "Honeysuckle Rose"] initially. Jack started the guitar program at Berklee in the '50s. He was a Texas boy and he moved back and was playing and writing in the commercial scene in Dallas. Then he got tired of that and decided to get back into teaching again. He went up to North Texas State in 1975 right when I went down there. I learned a lot from Jack. He taught John Abercrombie and Mick Goodrick and even Doug Wamble.

JJ: How long were you with Tiny?

JC: I'd get up there pretty often for the first year or two. He liked harmonizing each note of a melody with his four-string chords and he wanted to get a book out of that stuff. I ended up transcribing all that for him. He wanted it a certain way with a full length fingerboard diagram on there, with each fingering written precisely, then the notes

underneath from the original published melody and his harmonization of it. So all of that was on the page; that was his four-string version and he wanted me to make a six-string version because not too many guys play four-string guitars. That was a lot of work, so we were doing that pretty steady for a couple of years. I started studying with him in '83 and I think he passed away around '88.

JJ: Did he tell you much about his career?

JC: Just that he had only been playing guitar three years when he started playing with Tatum's trio. He said he never practiced so hard in his life because Slam had perfect pitch, so if Art would go off on some tangent, Slam would just go with him and Tiny would just try to keep up with them. [Chuckles] They really wouldn't tell him much; you just get up there and play. That was the deal.

JJ: You also did some work with Benny Goodman. How long were you with him?

JC: Well, he — I guess for a lack of a better word — commandeered Loren Schoenberg's band for that *Let's Dance* PBS TV show. He enjoyed the band so he decided to keep it going and do a couple of gigs here and there whenever he felt like it. We did a few other gigs like The Kennedy Center and I guess he liked my rhythm. We did a duet on Charlie Chaplin's "Smile" at that Kennedy Center concert.

Phil Schaap likes to announce me as "Benny Goodman's Penultimate Guitar Player." Because he passed away the following June and the band was together eight or nine months. For a while I was the hero and then I was the goat so I ended up not doing the very last gig. [Chuckles] He brought Chris Flory back for that.



James Chirillo performing at NJJS Jazzfest at Drew University in 2007. Photo by Tony Mottola.

JJ: "Penultimate" sounds more distinguished anyway. How did you get to be the goat?

JC: I don't know. You would have to ask him. [Laughs]

JJ: Hopefully I won't have that chance for a while. Do you have any stories about Benny?

JC: He must have been about 78 at that time and, when he was feeling good, he could still goose the band to a whole other level just by himself. When we were rehearsing one of the Fletcher charts, he said the trumpet players weren't phrasing it right. He asked, like, the third trumpet player, "What is your note in this phrase?" The guy gave him the note and it was a harmony line. So Benny started on that note and played in the harmony line phrase the way he wanted him to phrase it. [Chuckles] I thought that was pretty cool. He knew the sound of those charts very well. He took the band out for lunch and dinner sometimes. He could be very gracious and then you hear all the stories about "The Ray" and he could travel down that road too, a complex guy.

He was playing musical chairs with the trumpet parts even up to the taping of the PBS TV show.

Benny was telling them to pass their parts back and forth. I think Paul Cohen — who is a great lead player; he played with Basie and all sorts of people — ended up playing fourth trumpet on most of the charts on the TV show because Benny got a bug up his you-know-what for whatever reason.

JJ: What was the last time you worked with him?

JC: The Radio City gig. I forget exactly when that was, maybe March of '85. He kept waving at me that I was too loud and I was just playing acoustic guitar with

no amp. [Chuckles] What the heck. I knew the handwriting was on the wall for that one.

JJ: How did you connect with the great Bill Finegan?

JC: Loren Schoenberg interviewed Bill when RCA put out a compilation of Tommy Dorsey, the post-war years, which featured a lot of Bill Finegan arrangements. Loren wrote the notes for that. I was just starting to write the clarinet concerto for Ken Peplowski in Loren's band. I'd gotten a grant from the NEA to finish that and I needed help on the orchestration. Loren gave me Bill's phone number. I just gave him a ring. He said, "Come on up," and that is how that went.

JJ: I'd love to know anything more about him, even what was his house like.

JC: Just a small, little house in a rural setting north of Bridgeport. He taught at the University of Bridgeport. Sean Smith, the great bass player, was a student of his there. He lived there with his wife, Rose, and son, James. He still had the little upright piano that he wrote a lot of his things on in one of those rooms when I first got up there. He ended up getting a windfall from a piece that he and Eddie Sauter had written that had been used

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JAMES CHIRILLO

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on some TV commercial. He used that money for an eight-foot Baldwin Grand. He was always thinking about music.

His initial teacher was named Rudolph Winthrop. He took lessons from him in Rumson, NJ. Bill was from down there. Winthrop smoked El Ropo cigars. Bill said he would give him assignments to harmonize melodies in chorale style. They were the same exact melodies that Bach did his 371 chorale harmonizations on, but Bill didn't know it at the time. Bill would bring one in and they would sit at the piano and Rudolph Winthrop would play through them. Any time Bill had, like, the parallel octaves or the parallel fifths, which is incorrect in that style, Winthrop wouldn't say anything. He would just take a puff on that cigar, turn to Bill and blow the smoke in his face.

Winthrop was himself a student of Engelbert Humperdinck, the composer of the Hansel and Gretel opera. And Bill, after World War II, went to Paris on the GI Bill and studied with Darius Milhaud and Valery Soudere, who was a great classical pianist and composer. She premiered Bartok's "Third Piano Concerto" in Paris. He always spoke highly of her. And he studied with Stefan Volpe here in New York as did Eddie Sauter [and John Carisi].

JJ: Billy VerPlanck said that when Bill was working for Dorsey, he would take forever to finish an arrangement. Warren Vaché, however, said that Bill wasn't like that with him.

JC: He would definitely take whatever time was necessary to do what he felt needed to be done. The arrangements he wrote for Warren, for *Don't Look Back* — by that time, his back was giving him a lot of trouble and it hurt to sit at the piano. Next time you listen to those three arrangements, just think, he wrote those sitting on the sofa. That is how clear his conception was. That says something.

He said the Sauter-Finegan band ended up going out to California for a while. (There is actually a great clip of that band on the *Abbott and Costello Colgate Comedy Hour*.) He got to know Alfred Newman. He spent a little time with Harry Warren and those guys, but with Alfred Newman, he would go to his house for dinner and they would hang out. Alfred Newman offered him a job as an orchestrator at 20th Century Fox. Bill said, "No, I'm too slow for you guys." That is how he put it to me.



IN GOOD COMPANY: Posing at The Concord Club, Eastleigh, England in August of 2004 are: Randy Reinhart, Kenny Davern, James Chirillo, John Bunch, Allan Ganley, and Dave Green.

JJ: You also did a European tour with Buck Clayton in 1991. What was that like?

JC: That was fun. That was really my first European tour. Since Buck was about 88 at that time, they didn't schedule too many gigs back-to-back. That summer travel thing in Europe for that summer festival circuit can be really grueling, that's for sure. Don't think there is anything glamorous about that. It is not. Half the time, you are just traveling all day. Then you get there, and they said they were going to feed you, but all you got were pretzels and fruit or something like that. Then they say, "We will feed you after." Then it is, like, one o'clock in the morning before you get to a restaurant. For Buck's tour we had a couple of stretches of hard travel days, but usually there were a day or two off between gigs. We had a great band. I've seen one clip on YouTube of that band at our very first gig playing "Rampage in G Minor."

JJ: Why did you move to New Jersey?

JC: Because at the time, Manhattan real estate prices were about as obscene as they are now and you could afford a place of your own here. I was familiar with Teaneck because of all the great jazz musicians who had lived out here over the years; and it is close — a good convenient spot if you are doing a gig in Connecticut, or Long Island or Jersey

and to get to the airport.

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

JC: Well, Buck Clayton's nickname for me was "Dap," because of my dapper dress. I had remarked about what a neat hat he was wearing one day. It was like a Panama hat with that kind of material. Next thing you know, he had picked up one of those hats and signed it inside by the belt loop, "To Dap, Buck." [Chuckles] That was nice.

JJ: You are listed as a composer, arranger and guitarist, which do you consider your primary identity?

JC: I'm just a musician. I shouldn't say "just." I am a musician. If I got into more self-promotion, maybe I would do more things on my own, but I'm the guy in the background that helps make everything sound good — a sideman guy.

JJ: How was your experience doing the soundtrack for Woody Allen's movie *Everyone Says I Love You*?

JC: That was one of the first film dates I'd ever done, and Dick Hyman is a sweetheart. Dick's contractor, Carmel Malin, called and said, "Dick Hyman would like to use you for a film date and it

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Aug 16 - 28, 2014

JAMES CHIRILLO

continued from page 18

is with electric rhythm guitar." I showed up at the Clinton studio and I've just got my Guild acoustic. It puts out a little acoustic tone. There is a free-floating pick-up on that guitar, but it is not really set up with heavy bronze strings and a real high action because electric is different from acoustic. I see that it is a full-size studio orchestra with a microphone there for the guitar. I look at the parts and it all looks like acoustic rhythm to me. [Laughs] I say to Dick, "Is this acoustic or electric?" He says, "Oh, it is acoustic rhythm." [Laughs] I said, "Well, [Laughs] Carmel was very specific about electric rhythm and that is all I brought. I may be able to get my acoustic down here but it won't be for at least 40 minutes or so."

He was totally cool. He said, "Okay, let's do that. We really need the acoustic." I gave my wife a call to bring the thing down. He said, "Let's do the first number and we will put the microphone on the amp real light." And that is what we did, but I played the acoustic on the rest of the set. That was a nice introduction to the film world. [Laughs] But Dick was totally a gentleman. He didn't get flustered. The first words out of his mouth were, "Ah, I can see how that happened." Later on they did a track on camera and that was an electric rhythm thing. I couldn't be there for that. That was neat to sit in the middle of all that and play "Hooray for Captain Spaulding." That was on banjo, too.

JJ: Would you tell us about playing at the White House with Claude "Fiddler" Williams?

JC: Well, it wasn't at the White House. It was for one of the inaugural parties. It was him, me and Keter Betts. Keter was always a gas to play with. Actually, I played with Keter for the first time when the North Texas band went to Charleston in 1977. The Spoleto Festival moved there for a couple of years. Zoot Sims played with the North Texas Band there. Frank Wess brought his New York Jazz Quartet with Roland Hanna, George Mraz and Grady Tate. But he didn't bring a guitar player; so I was the one guy in the rhythm section that got to stay up there when Frank Wess was playing. That was cool. They also brought in Ella. She brought Tommy Flanagan, Jimmy Smith on drums and Keter Betts. And I got to play Ella's show with those guys. Keter was a lot of fun. He kept on poking me with his bow whenever I did something musically. We would finish a tune and he would give me a little

jab like, "That was good, kid." [Chuckles] He was a sweetheart.

JJ: Is there a film, novel or anything that you feel would give us non-musicians a real idea of what a musicians' life is like?

JC: I have to say this with a little bit of a chuckle: See if you can find a copy of that movie *The Gig*. Warren [Vaché] is in that, as a matter of fact. There is a lot more truth in there than one would normally assume watching that from the outside. There is a lot of humor in it, of course, but the entire situation — and so many of the little asides and situations — are quite real.

JJ: That is probably the most recommended one of all. Thank you for your time.

JC: Okay, but we didn't get to talk about Remo Palmieri.

JJ: I wanted to, but I've already kept you over an hour, but if you want to talk about him...

JC: We have got to put him in there because those of us who studied with him called him "The Heifetz of the Guitar." He could articulate anything. I never really felt I could articulate on the guitar; really play like a bebop head or just make the music with the phrasing the way I wanted to, just get around the fingerboard until I studied with him. I always looked at it backwards. I looked at it like the left hand is telling you how the right hand is supposed to play, and it is the other way around. The right hand's articulation determines how you are going to finger it on the guitar. Just his approach to the instrument really, really helped me out.

JJ: How did you get to study with him?

JC: Frank Tate, the bass player, worked with Remo quite a bit. Frank was one of the first guys I met when I came to town, and he used me for a trio record maybe back in the late '80s. At some point he told me about Remo and I asked, "Is Remo taking any students?" He said, "Oh, yeah. He would love teaching you." He gave me his phone number and that is how that worked out.

JJ: What was he like as a teacher?

JC: He had really thought out the best approaches to the instrument. He had studied Segovia's

fingerings — why he would finger a passage a certain way. I would ask him, "How do you do this?" He would say, "Okay." And the next week he would have hand-written it out with what strings to play it on, the left-hand fingering and even the right-hand articulation. I could never play that bebop head "Confirmation" until I said, "I can't play it. How do you play it?" [Laughs] He wrote it out and bam-o. A lot of the times he would say, "You are the first guy that ever asked me about that." He would just give me the original hand-written part that he wrote. He said, "If somebody else asks for that, I'll just write it out again; no big deal."

JJ: So you have the originals?

JC: On some of these things, yeah. Some are maybe scale or fingering exercises. Those he would reuse so he would make me copies of those. But on some particular tunes, I've got the originals.

JJ: Wow, now I'd call that a souvenir.

JC: Oh, yeah.

JJ: Did he tell you any good stories?

JC: [Laughs] He said Charlie Parker told him that Charlie once went up to Tatum and asked, "How come you didn't hire Remo instead of Tiny?" [Laugh] Charlie Parker liked Remo. Remo is the guitar solo guy on "All the Things You Are."

JJ: All right. That is a good spot to end on. Thanks again for doing this.

JC: All right. Thank you. JJ

James Chirillo is currently appearing in the Broadway show After Midnight. He will also perform with the Gil Evans Centennial Band at the Elmhurst Jazz Festival on February 22 and at the Jazz Standard from May 13 to 18. On March 7, he will appear with the Gotham Wind Symphony at Boston's New England Conservatory.

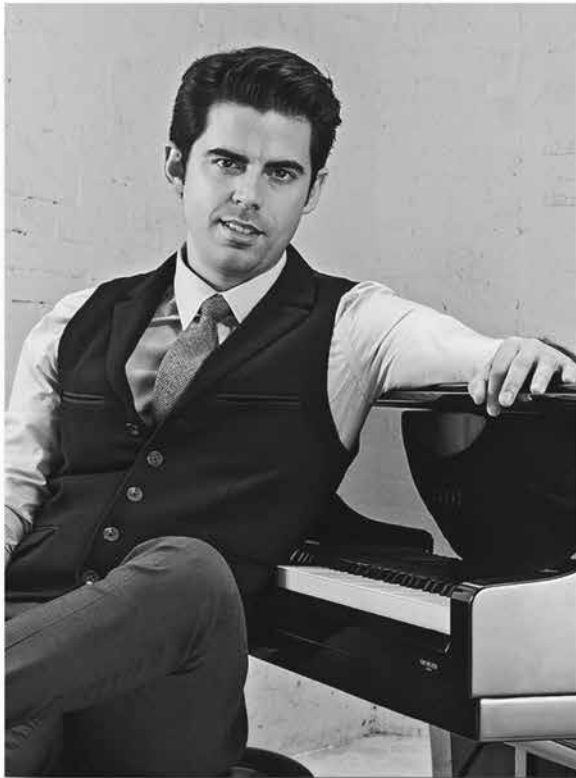
Schaen Fox is a longtime jazz fan. Now retired, he devotes much of his time to the music and shares his encounters with musicians in this column.



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Dan's Den | Goings and Comings

By Dan Morgenstern

A year of heavy losses ended with two more, Leonard “Red” Balaban on December 28, and Al Porcino on the final day of 2013. *Jersey Jazz* fans, unless you’re very young, will remember Red as the leader of Balaban and Cats, always a good band that often performed at the Pee Wee Russell

Stomps and other NJJS events. In this context, Red mostly played bass, sometimes doubling tuba, but his favorite instrument, like that of his idol Eddie Condon, was the guitar. Unlike Eddie, who gave it up early on in his career, Red loved to sing.

In Eddie’s footsteps, with the blessing of the Condon heirs, Red and his partner Ed Polcer founded the last Eddie Condon’s, on 54th Street just a few steps east of the second Jimmy Ryan’s. Opened in 1975, the club lasted a decade; among other fine contributions to the music, its house band served as finishing school for Warren Vaché, joined in the front line by veterans Herb Hall and Vic Dickenson. For giving Vic a steady Manhattan berth alone, Red merits our blessings. But before Condon’s, Red ran some memorable Sunday afternoon sessions at Your Father’s Mustache, the very premises that had been the famous Nick’s in the Village.

I was then living just a few blocks away, and didn’t miss many Sundays, for Red almost always had surprises up his sleeve — garterless, to be sure. Such as Al Cohn. Al wasn’t really familiar with the traditional repertory — which, while not exclusive, was the backbone of the session repertory — but he caught on fast. It was a gas hearing him do his thing on chestnuts like “That’s a Plenty” and “Original Dixieland One-Step,” and when I walked with him after the gig, he said he had thoroughly enjoyed himself.

Among Al’s frontline partners was the redoubtable Mr. Dickenson and, I think, Kenny Davern, whose great friend Dick Wellstood may have been at the piano. These three were often on hand, as was Condon alum Benjamin “Buzzy” Drootin, one of my all-time favorite drummers, and trumpeter Pee Wee Erwin, who once brought along his prize pupil, 15-year-old Warren Vaché, already a remarkable executant. Roswell Rudd, well into his Steve Lacy partnership, relived his Eli’s Chosen Five roots, and Herb Gardner displayed his unique amplified trumpet — I’ve forgotten what he called it, but not its distinctive sound. Ruby Braff, who guested a few times, probably would not have approved. Thanks, Red, for so many good times at the Mustache and Condon’s.

■ Al Porcino, best known as an outstanding lead trumpeter, with bands including Krupa, Kenton, Herman, T.D. and Thad Jones-Mel Lewis, also briefly ventured into the Manhattan jazz venue business. From his early days on, Al was a collector of arrangements that met with his approval (he had very distinctive tastes), and by the late 1960s, he had amassed a wonderful stash.

By then, the successor to Birdland, Lloyd Price’s Turntable (of less than sacred memory) had folded and Al, who had eyes for a big band of his own, started Sunday sessions there. His featured star was

his friend Al Cohn, whose playing and arranging skills he greatly admired. Al Porcino and His Orchestra didn’t last long, but there was an LP. By 1974, he had settled in Munich, and that remained his home base for the rest of his life. But he would come back to visit from time to time, and when he called, I would instantly recognize the unique cadence of his speech.

How the French Saved Jazz

The Anderson Twins, Peter and Will, are not only great players of multiple reeds, but imaginative and resourceful presenters of music. Their range is wide, from a big-band salute to Quincy Jones



Peter and Will Anderson. Photo by Lynn Redmile.

to a Bechet collaboration with Bob Wilber. Their latest invention ran for most of December at 59E59, a cozy multiple-stage theater, and friendly bar, perhaps best known for British theater

imports, but also the scene of a number of jazz ventures. This one, called *Le Jazz Hot: How the French Saved Jazz*, was a most entertaining mixed-media presentation. It opened with an ancient French film clip of a street musician getting pelted with all sorts of unappealing missives.

The premise, that jazz might not have survived if not for France, as once proposed by Quincy Jones (whose great 1960 big band indeed was saved after the show in which it was featured had flopped — but that flop took place in Paris, n’est-ce pas?), is surely overstated. In the program notes, that is indeed acknowledged, and happily the show was not of a didactic nature. Peter and Will alternated as commentators, fronting a band made up of (when caught by your denizen) Vinny Raniolo, guitar, Clovis Nicolas, bass, and Luc Decker, drums. The brothers both played clarinet and soprano, with Peter also on tenor and Will on alto.

After the pelting of the poor street player, things began with the saga of Bechet, whose first French interlude ended with jail and deportation, due to a shooting incident. But France more than redeemed itself by making the Creole master musician a veritable superstar in his final years. Illustrated with clips including some early views of Josephine Baker (not entirely topless), who was in the *Revue Nègre* with which Sidney came to France, and music including “Summertime,” “Petite Fleur,” “Si Tu Vois Ma Mère,” and the snappy “Promenade aux Champs-Élysées,” this segment climaxed with a rare film clip from the 1955 Paris performance of Bechet’s ballet, *La Nuit est une Sorcière*. A brief Baker segment

continued on page 24

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DAN'S DEN *continued from page 22*

showed her with her adopted kids and serenaded her with “There’s a Small Hotel.”

The Louis Armstrong segment I found the weakest, insofar as it was limited to his post-war hits, “La Vie en Rose” and “C’est Si Bon” and attendant All-Star matter, but made no mention of, or depicted, his much more important, vis-a-vis France, lengthy stay in that country in 1934 — the only such nonworking episode in Louis’ life. This was when he met the next subject, the great Django Reinhardt. Absent the fiddle, there was no musical bow to the Quintet of the Hot Club of France — the music was of wartime vintage and featured the pretty “Nuages” and “Manoir de mes Rêves,” a bit of “Swing 42,” and a lengthy version of the tricky “Rhythm Future,” which to these ears is a close cousin to Raymond Scott in his quintet stage. There was, alas, no demonstration of Django’s tremendous swing or his special octave thing, but nice guitar work nonetheless.

The Debussy influence was exemplified by “Clair de Lune,” thankfully not in a jazzed-up version. However, if Debussy, his “Minstrels” or even “Golly Wog’s Cakewalk” would have seemed better choices, Ravel, who was actually influenced by jazz, not to mention Milhaud, ditto — and teacher of Brubeck as well — would have been preferable classical detours. Ellington fared well with “Paris Blues,” which also brought a moment of Louis back to the screen, and had the Duke himself seen talking about Degas as his inspiration for the suite named for the iconic French painter and sculptor. The suite was intended as the score for an unmade film and is a delightful and far too little known gem in the Ducal oeuvre. And speaking of Ellington, three cheers for Jim Gerard’s perceptive review of *Duke: A Life of Duke Ellington* (“New Ellington Bio a Portrait in Acid”) in the January JJ — the best of many I’ve read so far.

Commendably, our Anderson guides moved forward into bebop and beyond with Dizzy Gillespie, represented with “Afro Paris,” which made eminent sense, and “Tour de Force,” one of the quintet’s most swinging outings, but sans any French connection beyond the title, being Dizzy’s variation on good old “Jeepers Creepers.” Kenny Clarke was a close Gillespie associate who settled in France and wound up co-leading the great international Clarke-Boland big band, as well as residing at the Paris Blue Note in a trio with the fine French bassist Pierre Michelot and none other than Bud Powell at the piano. Clarke was represented by “Rue Chaptal,” while Powell’s bight and brilliant “Parisian Thoroughfare” was an appropriately upbeat conclusion to a clever and pleasurable show, the latter stages of which featured almost all of that lovely short film shot in Paris, “The Red Balloon.”

The Andersons created all kinds of sound combinations, and their togetherness sometimes borders on the uncanny. To these ears, the biggest treat from them together was the two sopranos in the Bechet segment. We await what these gifted brothers will come up with next — it’s bound to be worthwhile.

And so long until March!



Billy Harper Quintet Performs a New Year’s Set at Bethany Baptist Church’s Jazz Vespers



The Billy Harper Quintet performing at Bethany Baptist Church’s monthly Jazz Vespers in Newark on Jan. 4. Photo by Tony Graves.

Newark’s Bethany Baptist Church kicked off the New Year on January 4 with a Jazz Vespers performance by veteran tenor saxophonist Billy Harper (third from left in above photo). The quintet included pianist Francesca Tanksley; last-minute replacement on bass, Kevin Smith; trumpeter Freddie Hendrix (who from all accounts stole a bit of Harper’s thunder with his burning trumpet play); and drummer Aaron Scott. The Vespers performances are curated by church member (and jazz radio WBGO staffer) Dorthaan Kirk. Ms. Kirk, who also curates a monthly Sunday brunch jazz series at NJPAC’s Nico Kitchen + Bar, once told writer Will Friedwald that, “There aren’t many kinds of music that are equally equipped to accompany the processes of both feeding the body and feeding the spirit.” One day after a major snowstorm, the fiery quintet was just what parishioners needed to liven their spirits.

The Jazz Vespers series was born in October of 2000 as a new Ministry to “Worship the Lord to the sounds of jazz” on the first Saturday of every month from October through June. The Vespers are celebrated at 6:00-7:30 PM — usually to a packed house — with light, but delightful, refreshments afterwards, offering an opportunity to meet and chat with the musicians.

Past featured musicians have included Junior Mance, Yvette Glover, Hilton Ruiz, Cyrus Chestnut, Jimmy Heath, Earl May, Lizz Wright, David ‘Fathead’ Newman, Mulgrew Miller, Slide Hampton, Sonny Fortune, Houston Person, Catherine Russell and Geri Allen. Drummer T.S. Monk brings his quartet to the Vespers on Feb. 1.

Bethany Baptist is easily accessible at 226 West Market St. and offers a large parking area. The Vespers are free to all, but a church donation in any amount is also welcome.

For more information visit www.bethany-newark.org.



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MARCH MADNESS

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Pee Wee Russell Memorial Stomp Birchwood Manor/March 2

The NJJS's signature event, the Pee Wee Russell Memorial Stomp, returns to the Birchwood Manor in Whippany for a 14th straight year (see sidebar). As usual the big party starts at noon, with one change this year from previous programs, namely the traditional presentation of four NJJS college jazz scholarships has been moved to an upcoming Sunday Jazz Social at Shanghai Jazz in Madison (date TBA). The change was made in order to allow the featured bands to extend their sets by 15 minutes each with live music continuing with only short breaks from 12 noon until 5 PM.

The Grand Ballroom of the Birchwood features a large hardwood dance floor with seating at roomy banquet tables arrayed in front of the bandstand and surrounding the dancing area. The Birchwood offers a wide variety of tasty dishes at its cash hot and cold buffet with drinks available at its full bar.

This years featured bands are:

- Dick Voigt's Big Apple Jazz Band
- David Ostwald's Louis Armstrong Eternity Band
- The Keith Ingham Quintet
- The Warren Vaché Quintet

For tickets and other information see ad on page 5. 

WHERE AND WHEN

The 45 Pee Wee Stomps have been held in five locations:

1970-1986	Martinsville Inn
1987-1989	Rutgers Student Commons
1990-1998	New Brunswick Hyatt Regency
1999	Hunterdon Hills Playhouse
2000-2014	Birchwood Manor

The 2000 Stomp was contracted to be at Hunterdon Hills but they backed out at the last minute. The Board had to scramble for a new venue. and piano man Rio Clemente was instrumental in connecting the NJJS with the Birchwood Manor.

FACTOID: Former *Jersey Jazz* editor Don Robertson has provided the drums for just about every Stomp from the late 1970s onward, and even played his kit at three — with kudos from writer George Kanzler, or so we're told.

Bria Skonberg with Tia Fuller Mayo Performing Arts Center/March 30



You'd be hard pressed to come up with two brighter young stars on the jazz scene than Bria Skonberg and Tia Fuller.

Bria, named a 2013 Rising Star by *Downbeat* magazine, pairs the trumpet style of a spiritual granddaughter of Louis Armstrong with innovations such as fuzz pedals along with a game vocal style that has set tongues wagging in amazement around the jazz world from Will Friedwald to Dan Morgenstern and George Wein, with whom she performed recently at an NJPAC reception.

When Bria was booked for the NJJS's Mayo performance, she immediately asked Tia Fuller, also a *Downbeat* Rising Star, to join her for the date.

"I first met Tia when she was the lead alto in the Nicholas Payton Orchestra," she told *Jersey Jazz*. "We played a week at Dizzy's and both her leadership and soloing were phenomenal. I learned afterwards that she has been the musical director for both Esperanza Spalding's tours and Beyoncé. Most recently she was the contractor/lead alto for a show I did in D.C. featuring an all-female band led by Terri-Lynn Carrington honoring the International Sweethearts of Rhythm and then backing up R&B artists. She runs in an elite circle of musicians."

For the March 30 concert Bria will be honoring Women's History Month with a performance featuring music of a wide scope of female artists, from the 1930s trumpeter and entertainer Valaida Snow to the genre-defying composer Joni Mitchell, as well as her own original material. Joining the ladies will be Bria's regular quartet of Dalton Ridenhour on piano, Sean Cronin on bass and Darrian Douglas on drums.

For tickets and more information see ad on page 7. 

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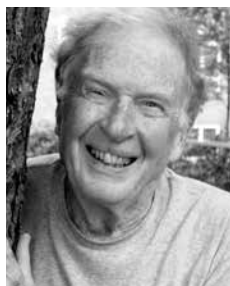
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Fradley Garner International Editor *Jersey Jazz*

AFTER 90 YEARS, LOST JOPLIN PIANO ROLL FOUND...AFTER 3 YEARS, JFK PARDONED HAMPTON HAWES...RONNY WHYTE STARTS 9TH YEAR AS NYC 'JAZZ CHURCH' PRODUCER...'40S-'50S RADIO AND TV SHRANK AMERICA'S RACIAL DIVIDE

"THE KING OF RAGTIME," Scott Joplin, made several piano rolls for a company called Connorized. The composer-pianist's last roll, in 1916, a waltz titled "Pleasant Moments," was lost for more than 90 years. Last year, a copy was mailed to an eBay buyer by mistake. "I discovered the roll...in the incorrect box," writes a New Zealand flight attendant who identifies himself only as Robert on his website. "As a fan of ragtime, I knew instantly that this was the lost Joplin roll." Robert quickly e-mailed a scan to Wiltshire, England, where the "punch matrix" was recovered. That allowed the creation of a "perfect replica" of the original, writes Robert. The recovered roll file was perforated in London and recorded there on a Steck grand piano. It was also e-mailed to Nevada, where an expert, Bob Billings, perforated "high-quality copies" to be offered for sale. Click on Robert's site — www.piamola.co.nz — to hear a MIDI file of the scanned roll. BTW, Scott Joplin's Wikipedia entry may be one of the longest of any ragtime or jazz musician. Take a look!

"WHEN I LIVED IN NEW YORK during the early 1960s," wrote author Ishmael Reed in *The New York Times*, "John F. Kennedy was a hero among the downtown art crowd — not because of any legislative or foreign policy achievement, but because he pardoned the jazz pianist Hampton Hawes." The brilliant bebop pianist, whose technique drew kudos from the virtuoso Art Tatum, was serving a 10-year sentence in a Fort Worth prison for buying drugs from an undercover agent. "Just after my third Christmas," Hawes later wrote, "I was watching John Kennedy accept the presidency on the Washington steps. Something about him, the voice, the eyes, the way he stood bright and coatless and



NJJS member Ronny Whyte is in his 9th year as producer of *Midday Jazz* at NYC's St. Peter's Church. Shown here, he performs at a Jazz Society Sunday Social at Shanghai Jazz in March of 2010. Photo by Tony Mottola.

proud in that cold air...I thought, that's the right cat; looks like he got some soul and might listen." He applied for, and received, a presidential pardon on August 16, 1963. Op-ed writer Reed thinks Democrats are more drawn to jazz than Republicans. "Even Jimmy Carter, not everybody's idea of a hipster, invited Dizzy Gillespie to the White House. But among the Democrats, President Obama is the one who comes closest to the style of bebop called 'the Cool.'" When I saw the *Times* story of December 18, there were already 278 reader comments. Now they're gone. How about some for JJ's The Mail Bag?

MIDDAY JAZZ AT SAINT PETER'S, "the Jazz Church" in midtown Manhattan, has seen pianist and singer Ronny Whyte perform for more than 30 years. Last month, the NJJS member began his ninth year as producer of the enormously popular Wednesday at 1:00 PM series. "It was started by Edmund Anderson, the songwriter who wrote the lyrics for 'Flamingo,'" Ronny told me in an e-mail. Singer Barbara Lea stepped in to run the event. "When she got Alzheimer's, I took it over." That meant booking the artists and producing about

50 concerts a year. Musicians love the church gig, and they include legends like Bill Charlap, Bucky Pizzarelli, Freddy Cole, Marlene VerPlanck, as well as new, upcoming artists. Plus a big band about once a month. More about Ronny and upcoming programs at www.ronnywhyte.com.

"RADIO'S GREATEST ACHIEVEMENT in the late 1940s and early 1950s may have been its ability to narrow America's racial divide," speculates journalist Marc Myers. He explained on his daily blog, *JazzWax*: "As independent radio stations flourished after World War II

and the wattage of radio towers grew more powerful, young listeners had access to all types of music. Favorite records weren't chosen based on the race of musicians but whether or not the music knocked them out. With the rise of R&B during these years — an offshoot of jazz that filled the dance vacuum that bebop, cool and hard bop left unfilled — teens found an exciting form that suited their energy levels and drove their parents nuts." Television carried the message further, Myers went on, "subversively educating a national audience on the extraordinary gifts of black and Latino musicians and further erasing the lines between blacks and whites." There may have been no plan, but "The more Americans saw blacks, Latinos and whites interacting on TV — laughing, performing and acting together — the more likely they were to challenge segregation's place in society and oppose racial injustice." Riding a crosstown Manhattan bus, Myers, 57, started compiling a list of TV shows and performers who set the trend. See his December 19 *JazzWax*. Grist here for a Ph.D dissertation or book, or both?

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

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Wednesday, February 19 • 8 pm

The 13-year-old "titan of the trumpet" has been electrifying audiences ever since he began performing at the age of four. He returns to his hometown as the leader of his own group.

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Wednesday, March 5 • 8 pm

Exciting drummer, **Kevin Dorn**, will be leading a power trio along with two excellent musicians in bassist, **Brian Nalepka**, and pianist, **Mark Shane**.

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Pianoforte — Soft, Loud and Otherwise

By Bruce M. Gast

The instrument we know as the piano is properly called a pianoforte. The “piano” part is Italian, meaning soft or quiet, whereas the “forte” indicates loud or forceful. It is an instrument that can be played either way, or at times both...within the same piece.

Although the drummer in the band must bring a ton of equipment with him, the pianist simply arrives empty-handed, sits down and starts playing the instrument that is provided. There is a certain poetic justice, in that the venue’s piano might not be up to the skills of the pianist. I recall a situation where we were forced to use a rental piano for Paris Washboard. A brand new six-foot grand was delivered, with the pedals still covered with little foam booties for protection during shipping. What could go wrong?

When it was time for Louis Mazetier to be featured, the great stride master galloped into a James P. Johnson piece, only to halt suddenly in the middle of the first chorus. He tested one of the bass keys, appeared satisfied, then announced he was starting over. A few bars later he stopped again, explaining to the audience that the new piano was still a bit stiff, and a particular key was not returning fast enough, so that when he went to strike it again quickly (as stride players do) it was still on the way up from the last time! He selected another piece that did not require that note, or at least not that often.

Bob Milne is an itinerant pianist, filling about 250 gigs a year playing ragtime, stride and boogie woogie piano, in places as large as an amphitheater or as small as a local dive. He’s played nine-foot grands, uprights with the hammers exposed, or even instruments that have no right being called pianos. He refers to the latter as PSOs, or “piano shaped objects.”

At a concert, when confronted with an untried instrument that is suspect, he initially plays a tune he composed to test the



The meticulous pianist Dick Hyman presented an impromptu 40-minute concert for the author as he evaluated the 7-foot grand piano he would play at concert in Bridgewater later in the day.

piano. It starts out with both hands playing together in the middle of the keyboard, gradually spreading apart as the tune progresses. At the end he is playing the extreme bass and treble keys, having tested those in between and noted those that were either substantially out of tune, reacting slowly or reluctantly to his touch, or perhaps making no sound at all. He can then present a program that does not require the use of the offending portions of the piano’s broad range.

Dick Hyman takes no such chances. When I invited him to play at Bridgewater for the first time, he insisted upon coming out the afternoon of the concert to evaluate the piano. Since we had only the one 7-foot Altenburg available, I’m not sure what I would have done if it flunked his test. I expected he would play a short piece or two and render a decision, but he romped through finger exercises, tunes fast and slow, and even some stride pieces done at breakneck speed. I retired to the very last row of the auditorium and listened to the free show, which went on for about forty minutes. It was nonstop piano, played with perfection, such that I could easily have sold tickets to the session.

At the end, he suggested that perhaps the piano should have a microphone or two to amplify the sound. I pointed to the seat I had occupied in the rear of the 600 seat room, and touted the lively acoustics of the chamber. “From the back of the room I could hear every note you played, even every tap of your foot keeping time. And the right pedal has a squeak, which we’ll have corrected before the concert.” He absorbed my words well. During the entire two sets that evening he never tapped his foot!

Another pianist (whom I won’t name — you’ll soon understand why) arrived at the Morris Museum’s Bickford Theatre to play with a small combo. Without even trying the piano, he insisted that it would need amplification. I explained that we never

boost the piano unless it would be lost in the sound of a big band, so crisp are the acoustics of that room. Besides, he had arrived so late that the audience was about to be admitted, and there was no time to set up and test microphones. He stormed off, clearly annoyed with my position on the matter.

During the concert I was dismayed because, indeed, I could not hear the piano, even when he soloed. I told Lewis, the technical director, that perhaps I was wrong to insist that he play without a microphone. Lewis drew my attention to the guy’s left foot, which had been firmly planted on the “soft pedal” throughout the evening. He was barely caressing the keys and severely limiting the volume, just to prove his point to me.

I presented jazz concerts for more than 20 years, working with hundreds of musicians in the process. This pianist was the only one who, at the end of the evening, I didn’t think ought to be paid. I felt he merely pretended to play rather than put forth his best effort.

I have since referred to this gentleman as “the Marcel Marceau of the piano.”



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Gast

Author Pens New Book on Newark's Historic Jazz Scene

A new book, *America's Music: Jazz in Newark*, which documents the rich jazz history of New Jersey's largest city from the 1950s on, will be released February. Written by former *Star-Ledger* editor Barbara J. Kukla, the book is a sequel to the author's *Swing City: Newark Nightlife, 1925-50*, published first by Temple University Press in 1991 and re-issued by Rutgers University Press in 2002.

Many of the international stars featured in *Jazz in Newark*, including Sarah Vaughan and James Moody (who are pictured on the cover), are products of Arts High School, the nation's old public school for the performing arts. Others include nine-time Grammy winner Wayne Shorter; Woody Shaw, bebop's greatest trumpet innovator, and organ master Larry Young Jr. The book contains 90 historic photos culled from personal collections, along with a series of images made during 1960s Blue Note recording sessions by noted jazz photographer Francis Wolff.

Jazz in Newark focuses on the city's vibrant local scene, where jazz proliferated during the years before and beyond the 1967 civil

disturbances. During that time, many clubs were home base for musicians and singers from Newark and beyond who made their mark in music. George Benson, for one, was a fixture at the Key Club at Halsey and Washington Streets during his early career.

This is Kukla's fifth book about the people of Newark. Before her retirement in 2004, she spent nearly 40 years at *The Star-Ledger*, most of that time as editor of its Newark edition. As an ardent jazz enthusiast, she sponsored a jazz competition for Newark Public School students for several years and organized many music programs citywide. As with *Swing City*, *Jazz in Newark* is dedicated to Miss Rhapsody (1902-84), a jazz and blues singer who was a lifelong Newark resident.

The new book will be available to the public as of Saturday, February 1, when the author will present a 4 PM talk and book-signing session at Bethany Baptist Church, 275 West Market Street, Newark. The program will precede a 6 PM Jazz Vespers concert

featuring the T.S. Monk Quartet.

The author will also be part of the 30th anniversary celebration at Aljira: A Center for Contemporary Art at 6 PM on February 6. The program, launching jazz photographer Bill May's exhibit, "Newark Jazz People," will include music by Carrie Jackson & Her Jazzin' All-Stars. The exhibit at the gallery at 591 Broad St., Newark, will run through April 10, when the Dwight West Quartet will perform at a closing reception.

On Sunday, February 16, Ms. Kukla will present a program titled "Remembering Miss Rhapsody" at 2 PM at New Eden Baptist Church, 690 South 12th St., Newark. Miss Rhapsody (Viola Wells) was a founding member of the church 45 years ago.

For further information about these events or others or to obtain a copy of the book, contact the author at (973) 325-3760 or bjkukla@aol.com. JJ

Has Jazz Changed Your Life? Author wants to hear your story

An author working on a joint publishing/educational project called "Why Jazz Matters" is seeking stories of how jazz has changed individual lives in profound ways.

Has encountering jazz — in its entirety, a particular artist or even a solitary recording — transformed your destiny? Has it steered you in a different direction, into new sounds, thoughts and people? Enabled you to meet friends and loved ones who you otherwise might have missed? Has it opened your mind to new ideas about life, love, art, music, politics and community?

The goal of this project is to tell the stories overlooked by the jazz histories, the tales of its fans, its devotees, and the music's influence on ordinary — and extraordinary — people. In short, I am asking why jazz matters to the human heart. If you've got one of those stories please reply, I'd love to hear it.


You may reach the author via email at jgerard@nyc.rr.com, and by regular mail to: Jim Gerard, 312 West 15th St., #17, New York, NY 10011, or by calling 917-609-1574. JJ

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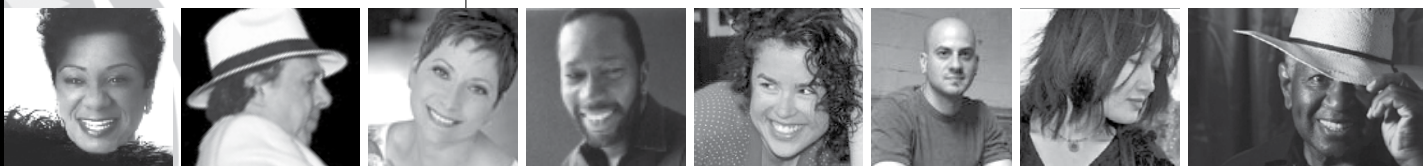
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The President Emeritus writes...

My Boy Bill

By Jack Stine

What is it they say every time a new year takes over that seems to say it all? 'Plus ça change, plus c'est la même chose' — and this year is no different from others.

It's the 'same old same old' that once again, and early on, has turned this new year into one of 51 weeks. The 52nd I spent in the cardiac arrest wing of the local hospital, absorbing and translating the latest word from the top regarding irregular heartbeats, allergies, asthma, lung infection, and ear ringing.

It started on New Year's Day, the day Heywood Broun once avowed he'd never, ever again, mix rye, bourbon, gin, and Scotch in equal quantities during an evening's festivities. I, on the other hand, never had the chance this year. Never had a drop before curfew, but I recognize Broun's symptoms and complaints. And maybe, with last week in mind, I'm the only one in full sympathy. Well, you take what the hand holds.

Each year, right about now, Bill Cleland, as worthy a drinking buddy as you'll ever find, and I would sit down and review the previous year's adventures to see if we couldn't do a bit better for the world if we straightened out a bit.

You didn't know Bill? You'd have loved him; everybody did. He was one of those good-natured Irishman who never had a bad word for anyone. We first met in a joint up in Chester near where he lived. On a small hand held tape player he was playing a bunch of Joe Sullivan recordings and daring anyone nearby to say it was too loud. Can I say honestly that he loved jazz as much as I? I did not want to force

the issue, so we listened in silent rapture to the great Irish pianist tear all petals from Honeysuckle Rose.

Then there was this about Bill. He claimed to be of lineal descent from the great Irish writer John Cleland whose novel about the adventures of the lady of pleasure enlightened and titillated its readers a few centuries earlier. There are, I suppose, only a few marriages that could survive this connection in public, but Bill and Dorothy had one of them. If party conversations threatened to get a bit salty, Dorothy would straighten in her chair, tighten her skirt across her knees a bit tighter, and talk about the weather.

Bill and Dorothy had a nifty little home that sat at the top of a gentle slope away from the road. The kind of a place that seemed to beg for an artsy-cutesy name like Safe Harbor or Four Winds, you get the idea. In a sudden burst of clarity, I said, "I've got it! Why not call your home 'Fanny Hill'?" It didn't have a chance.

It took several more listenings to Joe Sullivan and other great Irish jazzmen like Eddie Condon, Louis Armstrong, and Bud Freeman to suggest that Bill and I bend our talents into forming a Jazz Society so that others could enjoy music with us, and that's how the New Jersey Jazz Society was created. You asked; that's what happened.

But you say you never knew Bill, and that's too bad. One evening, early on in the Society's first weeks, we took our case to the home of some folks in Madison who shared our love for jazz. The enthusiasm there was pretty much the same wherever we went, and so, elated, we headed home.

Sadly, on Route 24 where the Morristown Hospital rests, Bill suffered a heart attack and was taken inside, DOA.

We'd been having so much fun flaunting the idea of a New Jersey Jazz Society that it never occurred to us that a thing like this could happen. I do believe he'd carry on without me, as I have without him, to keep the idea afloat. All in all, I'd say we managed pretty well, but it would have been a hell of a lot more fun with Bill.

I'll have more for you if the spirit moves you in future issues. Our good editor Tony Mottola seems to think the Society might like to hear a bit more about where, how, and why we got started.

You have only to ask.



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Other Views

By Joe Lang Past NJJS President

Although 2013 is now past, there are still many CDs that arrived during the last month or so that I encourage you to hear.

■ **No Sad Songs for Me (Soundbrush – 1028)**

is a welcome new entry from vocalist **CAROL FREDETTE**. She has been one of the most undeservedly under-recorded jazz artists in recent years, and any new chance to enjoy her vocal artistry at the push of a button is a great plus for lovers of the hip vocalizing. For this album, she has a terrific cast of players including pianists Helio Alves, Dario Eskenazi and Andy Ezrin, bassist Dave Finck, who also produced and provided arrangements for the sessions, drummer/percussionist Kevin Winard, reedman David Mann, trumpeter Tony Kadleck, trombonist Michael Davis and guitarist Bob Mann. The 14-song program includes a wide ranging selection of tunes from broadly familiar songs like "You're Getting to Be a Habit with Me," "Dancing in the Dark" and "Long Ago and Far Away," to ditties that are less often performed, but stand tall beside the major standards, gems such as "I Am in Love," "The Best Thing for You," "You'd Better Love Me," "This Is Always" and "You Better Go Now," to some terrific songs that are rarely heard including "It's Good to Be Alive," "To Love and Be Loved," "Havin' Myself a Time" and "No Regrets." Finck wrote a new tune for the album, the title number, "No Sad Songs for Me." No matter whether she is getting to the heart of a ballad or swinging her forever off, Fredette respects and finds the essence of each lyric that she sings. Her voice is full of warmth and intimacy, lending a feeling of knowing worldliness to her singing. Vocal jazz at the highest level of execution requires a combination of musicality, timing, phrasing, creativity and intelligence. Carol Fredette has an abundance of these ingredients, and they all shine through on *No Sad Songs for Me*. (www.soundbrush.com)

■ The debut album by vocalist **SHOSHANA BUSH, Live at Catalina Jazz Club (Shoshana Bush)** shows great promise. Currently based in her hometown of Los Angeles, this Columbia University graduate has also spent several years on the New York City scene. This recording from a gig at the Hollywood jazz club finds her in the company of Isamu McGregor on piano, Larry Koonse on guitar,

George Young on alto sax and flute, David Robaire on bass and Gene Coye on drums. She cites Blossom Dearie and Nina Simone among her influences, and there are hints of both ladies in her approach to singing. Her voice is distinctive, and flexible. Her program is comprised mostly of standards like "The Man I Love," "Lush Life" and "Just One of Those Things," with a couple of blues numbers, "Blues for Mama" and "Trouble in Mind" included showing that she is comfortable with that side of the jazz spectrum. Her band offers superb support for this entertaining set of music. Shoshana Bush has produced an impressive first album that should provide a firm launching pad for future success. (shoshanabushmusic.com)

■ On *With a Song (Nina Hennessey)*, **NINA HENNESSEY** demonstrates that she is successfully transitioning from Broadway diva to the world of pop/jazz vocalizing. Abetted by pianist/musical director Don Rebic, guitarist Sean Harkness, bassist Jeff Ganz and drummer/percussionist Ray Marchica, she presents a 15-song program, arranged by Rebic, that includes ballads and more up-tempo selections. The demands of the musical theater stage, and those of the more intimate style she is currently exploring are generally related to the more subtle shadings that make the latter most effective. For the most part, Hennessey has gotten it. She has included mostly standards, like the opener, "Sometimes I'm Happy," but there are a few exceptions. A surprising inclusion is "Tre Giorni Son Che Nina," a centuries old piece from Italy that provides an interesting interlude between "It Ain't Necessarily So" and "Willow Weep for Me." Her wordless vocal on

David Finck's "New Valley" is effective, as is her take on John Bucchino's "Temporary." *With a Song* concludes with a version of "Without a Song" that starts out gently, and builds to a robust finish. It is interesting that the album opens and closes with songs composed by Vincent Youmans. Hennessey has found a new path that appears to be well suited to her. (www.ninahennessey.com)

■ After spending many years in the corporate world while dabbling with singing, **CAROLYN LEE JONES** decided about five years ago to pursue a full-time singing career. *The Performer (Carolyn Lee Jones)* is her second release, and a fine one it is. She is surrounded by a terrific cast of Dallas-based musicians for a program of 14 songs that mixes standards with a few contemporary selections. Jones has a fine sense of phrasing, and a rich alto voice that is particularly effective on ballads like "Lazy Afternoon" and "Never Let Me Go." She opens with a terrific take on "Small Day Tomorrow," and closes with an equally impressive "The Island." In between, there is plenty to enjoy. I

Sandy Sasso
www.sandysasso.com
 for more Sandy info

suspect that those who hear this disc will want to keep up with this Jones. (www.CarolynLeeJones.com)

■ The second group of re-releases of albums from the Bethlehem label is now available, and they are three choice items indeed. (www.amazon.com)

Down Home (Bethlehem – 6051) is a quartet session led by **ZOOT SIMS**. The other players are Dave McKenna on piano, George Tucker on bass and Dannie Richmond on drums. Just about every time that Sims put his horn to his lips the results were magnificent, and this eight-tune program is no exception. Having McKenna along for the ride adds to the magic in this music. Tucker and Richmond are fine in support. You simply cannot go wrong with Zoot!

The natural assumption when hearing the title **The Songs of Bobby Troup (Bethlehem – 1030)** is that this is an album of **BOBBY TROUP** singing and playing songs that he wrote. Wrong! The eight tunes here are, with one exception, tunes with lyrics by Johnny Mercer, and music by the likes of Walter Donaldson, "Cuckoo in the Clock;" Lionel Hampton and Sonny Burke, "Midnight Sun;" David Raksin, "Laura;" Harry Warren, "That Old Black Magic;" Harold Arlen, "One for My Baby;" and Hoagy Carmichael, "Skylark." OK, the one exception also has lyrics by Mercer, but this is a tune written by Troup. No matter, Troup on piano and vocals, Bob Enevoldsen on valve trombone, Howard Roberts on guitar, Red Mitchell on bass and Don Heath on drums give each song a delightful ride. Troup and Mercer — perfect together!

Detroit has produced many great jazz musicians over the years. Six of them join forces on **Motor City Scene (Bethlehem – 6056)**, a five-tune collection of fabulous music. The leaders are trumpeter **DONALD BYRD** and baritone saxophonist **PEPPER ADAMS**. The other cats on the session are Kenny Burrell on guitar, Tommy Flanagan on piano, Louis Hayes on drums and Paul Chambers on bass, super players all. They open with "Stardust," then examine four jazz tunes, "Philson" and "Libeccio" by Adams, Errol Garner's "Trio," "Bitty Ditty" by Thad Jones. This is a trip from one pleasurable track to another.

■ **Magic 201 (IPO Recordings — C1023)** is the final studio recording from the late, great **FRANK WESS**. He left us this past October 30 at the age of 91, but left a rich recorded legacy. This album is a worthy addition to that treasury of wonderful music. Here he is joined by Kenny Barron on piano, Russell Malone on guitar, Rufus Reid on bass and Winard Harper on drums, an all-star aggregation indeed. There are eight selections, with Wess playing tenor sax on all except "The Summer Knows" where he gives a lovely reading of the song on flute, an instrument that he played better than anyone in the jazz scene. This is one of five ballads, the others being "A Cottage for Sale," "After Paris," "Embraceable You" and one of two Wess originals on the disc, the wryly titled "If You Can't Call, Don't Come." The other original is "Blues for Ruby." He opens and closes with the two swingers in this collection, "It Could Happen to You" and "If It's the Last Thing I Do." Wess continued his high level of mastery throughout his performing days. There is little to say about Frank Wess that has not already been said, so the best tribute to what you will hear on this album is to simply state – listen and enjoy! (www.iporecordings.com) 

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On The Road

Hendrik Meurkens: Hamburg to New York, Via Brazil

By Gloria Krolak

Why does anyone play jazz harmonica? The credit, explained Hendrik Meurkens, a virtuoso whose second instrument is the vibraphone, belongs to Toots Thielemans. “Every instrument is seeking its place,” Meurkens clarified at a performance in Rutherford Hall, Allamuchy, NJ. “Part of Thielemans’ genius was to find the harmonica’s voice in jazz,” he added during one of many teaching moments.

The foursome was introduced by Bob Bernotas, host of the late-night radio show “Just Jazz” on WNTI. Meurkens, backed by Mike LeDonne on piano, Oleg Osenkov on bass and Joe Farnsworth, drums, delighted eager fans with their opener, a grooving rendition of Benny Golson’s “Whisper Not.” Afterward, the leader asked if everyone could hear the quartet. “Did it hurt? Harmonica has to hurt!” he added playfully.

And it did. Rendered with more soul than a sweet potato pie, “Beware My Foolish Heart” and Ellington’s “Sophisticated Lady” — both with lengthy harmonica solos — were aching beautiful. Although the four had never played together before, they were a unit in tune on Freddy Hubbard’s “Up Jumped Spring,” introduced by DeLonne’s piano; Jimmy Van Heusen’s “It Could Happen to You” and “Days of Wine and Roses,” the 1962 hit that sounded as if Henry Mancini had written it with the harmonica in mind.

Meurkens moved to the vibes for his original “Prague in March,” evoking a city rich in medieval and baroque architecture and picturesque bridges. He took mallets in hand a second time with a “Blues in G,” where Osenkov’s talking bass and Farnsworth’s drums held their own conversation. Midway break: hot apple cider, the beverage of choice for this wintry day, and doughnuts, as the musicians mingled with guests.

Sometimes billing himself as the world’s tallest vibraphone player — six-foot-five is



Hendrik Meurkens breathes new life into the complex chromatic harmonica. Photo by Michael J. Ryan.


my guess — Meurkens takes his professorial role seriously but not himself. He explained how a chromatic harmonica differs from a diatonic or “blues harp.” The diatonic has the “do-re-mi” scale of eight notes, while the chromatic has all the notes, including sharps and flats like the black and white keys of a piano, accessible by a button at one end. Playing the harmonica calls for inhaling and exhaling deeply. All that oxygen to the brain, Hendrik winks, is why harmonica players rank among the most intelligent musicians. The chromatic harmonica, he assured us, is “unusual but not illegal.”

Meurkens now calls New York home, but he was born in Germany (Hamburg), where the modern day harmonica was invented. Two record albums his parents owned influenced his life — a jazz sampler and a Brazilian music sampler. He does not profess to play Brazilian music; “that is played by Brazilians for Brazilians.”

He then told about bassist Osenkov’s own frustrations in his native Russia, back when jazz was banned and a black market album would be discreetly shared by many. Meurkens’ style, when asked about the two jumbo-domed mallets he uses, is percussive. Players who use four mallets — with smaller heads — approach the vibes more like a piano than a percussion instrument. He closed with Thielemans’ signature composition, “Bluesette,” literally exhaling life into the mouth organ for the rapt listeners in Rutherford Hall.

This series is produced by Ed Coyne, who launched it two years ago after a 10-year run producing jazz concerts for Centenary College. Ed’s reputation is such that folks just go, often without knowing who will be playing. One loyal fan assured me that he builds his calendar around the hall’s schedule, and has been to every concert since the start.

The 18,000-square-foot Tudor structure was built in 1902 as the country home of Winthrop Rutherford, a descendant of Peter Stuyvesant. It has won National and New Jersey State Historic Landmark status. Check the website below for educational programs on the history of the area. An easy drive to the forests and fields of Allamuchy Mountain State Park, the building resembles an English hunting lodge.

Jazz performances on Sunday afternoons at 3:00 to 5:00 PM, are held in a 120-seat salon with rose and beige moldings and ornate ceiling carvings from an earlier time. The stage assures visibility; the acoustics and daytime lighting leave nothing to be desired. Seats are comfortable and there are no stairs to mount. Park in front of the entrance. Tickets are usually \$20 online or by mail, and \$25 at the door. Series tickets are also available. 

Rutherford Hall

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

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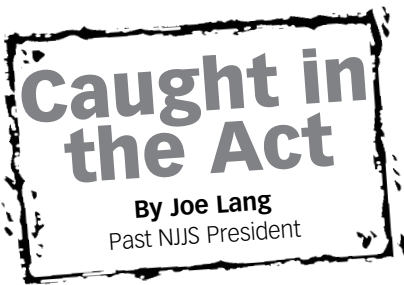


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\$10/12PM \$25/7PM
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**BRIA SKONBERG QUARTET/
KATE DAVIS TRIO**

Dizzy's Club Coca Cola, NYC | Dec. 5

Trumpeter/vocalist Bria Skonberg and bassist/vocalist Kate Davis shared the spotlight for two sets at Dizzy's Club Coca Cola on December 5, and it was an auspicious debut as leaders at Dizzy's for both of these talented young ladies. The comments below reflect their performances during the first set.

Skonberg and her magnificent cohorts, Dalton Ridenhour on piano, Sean Cronin on bass and Darrian Douglas on drums, kicked things off with a favorite from Louis Armstrong, "Hotter Than Hot," with Skonberg showing that Satchmo is a major influence on her playing.

In addition to her playing talent, Skonberg is also a fine songwriter, as she demonstrated on the next two selections, a sassy "Keep Me in the Back of Your Mind," and the title song from her most recent CD, "So Is the Day," giving a taste of her vocal prowess on both tunes. On the latter, her muted trumpet solo morphed from a dark rumination into a bluesy feeling.

Another original piece, "Let's Share the Wealth," included some muted trumpet work by Skonberg that recalled Miles Davis.

The final quartet selection was her take on a Jelly Roll Morton tune, "The Winin' Boy." She attached a reverb mic to her horn, and used her plunger mute to great effect. At one point she removed the mouthpiece, and sang into the horn, creating a unique sound.

When Kate Davis came out, she and Skonberg teamed up for a swinging version of "Sentimental Journey." They

were then joined by guitarist Gabe Schnider and drummer Evan Sherman for a spirited "Tea for Two."

The balance of the set was by the Kate Davis Trio. Davis is a charming singer, and a fine bassist. Schnider provided some outstanding guitar work, and Sherman was a solid timekeeper who was adept at adding the right accents.

Davis explored several moods, assertive on "I'm Gonna Lock My Heart and Throw Away the Key," sentimental on "Count Your Blessings," and peppy on "Between the Devil and the Deep Blue Sea."

"Ball and Chain" is a somewhat masochistic variation on "Sweet Lorraine" that I had only heard previously from a recording by Beverley Kenney. It was a surprising choice.

For the closer, "I'll See You in My Dreams," Davis put down her bass in favor of a ukulele.

Bria Skonberg and Kate Davis are two young performers who have the talent and charisma that should take them to the kind of success that evades most jazz performers in today's entertainment environment.

**DAN LEVINSON'S
GOTHAM SOPHISTICATS**

Café Carlyle, NYC | Dec. 5

Multi-reed player Dan Levinson has been doing his best, since arriving in New York City from his native Los Angeles in 1983, to keep the sounds of classic jazz and swing alive and vibrant. He has organized several groups that are aimed at recreating the music of the formative years of jazz.

Dan Levinson's Gotham Sophisticats, comprised of Levinson on clarinet and tenor sax, Mike Davis on trumpet, Matt Musselman on trombone, Gordon Webster on piano, Brandi Disterheft on bass, Rich Levinson on drums, and Molly Ryan on vocals and guitar, gave a rousing set of vintage tunes to the enthusiastic listeners gathered at the Café Carlyle for this entrant in the series of late night jazz performances produced by Peter Gallagher.

They got things off to a swinging start with Bix Beiderbecke's "I'm Gonna Meet My Sweetie Now." Enter Molly Ryan, and she captured the right spirit on the Bessie Smith classic, "Gimme a Pigfoot," the first of several vocals that demonstrated that this young woman has a deep understanding of the music from earlier days.

As the evening progressed, each member of the band received ample solo opportunities, and the players, most of whom are in their 20s and 30s, showed a strong affinity for the jazz that was popular in the '20s and '30s. Davis and Musselman are both recent graduates of the Manhattan School of Music, and have swiftly enmeshed themselves in the burgeoning movement among young New York City jazz musicians who have gravitated toward playing vintage jazz. Webster is the leader of one of the premier swing dance bands in the world. Disterheft and Levinson have also found a musical home in the world of older jazz styles.

As the set progressed, the tunes included "Get Out and Get Under the Moon," "Fidgety Feet," "Ready for the River," "At the Codfish Ball," "Hindustan" and "Oh, Daddy."

There was a surprise guest appearance by "Blind Boy" Paxton, a young acoustic blues multi-instrumentalist and singer. He sang and played "I'm Lonesome and Sorry" and "Way Down South in Heaven" with accompaniment by the band.

As the band closed with "The Blues My Naughty Sweetie Gave to Me," the joy that filled the room was infectious, and

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smiles on the faces of the audience were the order of the moment.

BILL MAYS INVENTIONS TRIO

The Kitano, NYC | Dec. 7

Bill Mays is a wonderfully creative jazz musician. He is a brilliant improviser, a superb composer, and comfortable with both jazz and classical musical forms. The Bill Mays Inventions Trio incorporates many facets of Mays's talents, all of which were on display during his appearance with the other trio members, trumpeter/flugelhornist Marvin Stamm, a long-standing colleague, and cellist Alisa Horn, at the Kitano on December 7.

The room was packed to capacity for the first set, one that opened with their take on Antonio Carlos Jobim's "Zangaro," a tune included on their Delaware River Suite album.

They then concentrated on selections from their recent release, *Life's a Movie*. The title piece is a four-movement suite, two parts of which, "Main Title" and "Love Theme—Bittersweet," were presented. This work was inspired by the many years that Mays spent working on film soundtracks, and gives a taste of his artistry in that form of composition.

The Adagio from Rodrigo's "Concierto de Aranjuez" was included on the classic Miles Davis album *Sketches of Spain*, and also served as the inspiration for Chick Corea's "Spain." Mays's combining of both the Adagio and "Spain" in a medley was impressive and effective.

Like many jazz pianists, Mays has been influenced by Bill Evans. As a tribute to Evans, the trio performed four Evans tunes, "My Bells," "Interplay," "Turn out the Stars" and "Waltz for Debby."

Mays and Stamm have performed in a duo format for many years, and Horn sat out while they played "Skylark," their musical empathy shining through as they explored Hoagy Carmichael's memorable melody.

To conclude the set, they played "Rollin' Down the Water Gap," one of the movements from the *Delaware River Suite*.

The Inventions Trio plays what is generally referred to as chamber jazz, a fusion of elements of both jazz and classical music. Stamm and Mays are primarily jazz musicians with extensive classical training, and great appreciation for this musical genre. Horn comes from a classical background, but has adapted well to the world of jazz. Their seamless interplay is fascinating, engaging and magical, and the Kitano was a perfect setting for their special creativity.

At the conclusion of the first set, there was already a line of people anxiously awaiting the room to clear so that a

continued on page 42

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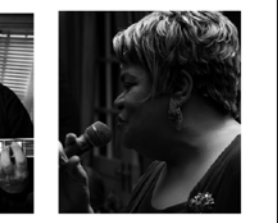
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CAUGHT IN THE ACT

continued from page 41

new group of listeners could enjoy the impressive music created by these exceptional musicians.

DARYL SHERMAN TRIO

The Kitano, NYC | Dec. 19

For two sets, singer/pianist Daryl Sherman, tenor saxophonist Houston Person and bassist Harvey S gave a performance that was a jazz exploration of songs, mostly from the Great American Songbook, infused with the infectious humor possessed by each of these stellar musicians.

Sherman is a marvelously charismatic artist, with a spontaneous wit that makes each appearance by her an unpredictably wonderful experience. The natural empathy that she enjoys with Houston Person and Harvey S adds a special dimension to their work together.

They appropriately opened the first set with Duke Ellington's "Love You Madly," a

sentiment that seemed to flow from the performers to the audience, and back again. If you examine the music of Ellington and Thelonious Monk, you will find a lot of cross influences, so it was particularly appropriate that Sherman threw in some Monk-like figures into her solo. That influence crept into Sherman's playing on other occasions throughout their two sets.

Person has as big a tone as anyone currently playing a tenor saxophone. For his two feature numbers, "Too Late Now" in the first set, and "Why Did I Choose You" in the second set, Person's sound was so expansive that it seemed like he would absorb the entire room into his horn. His choice of the latter tune, a gem from the Broadway musical *The Yearling*, prompted Sherman to speak a bit about the score from that show, and led to her singing another song from that score, the rarely heard but wonderful "The Kind of

Man a Woman Needs," gently accompanying herself on piano.

Harvey S is a consistently creative force in any group, and Sherman gave him ample solo space. His work with her on "Carolina in the Morning" was particularly memorable.

As the evening progressed, there was a succession of superb songs done with originality and affection. "Like a Puzzle" is a nifty tune that Sherman had recorded on her *Guess Who's in Town!* album, and she acknowledged the composer, Nancy Winston, and Roger Schore, the lyricist, both of whom were in the audience.

Sherman is always a delight to see and hear, and having these players with her made the evening a special one indeed. I doubt that there was any better music being played in Manhattan that evening than that which those sitting in the Kitano were privileged to experience. J

In the summer of 2012, jazz great Dr. Lonnie Smith gave a 10-year-old girl a Hammond organ after hearing her on YouTube. A year later, Rudy Van Gelder recorded her with Miles Davis' star drummer, Jimmy Cobb. She was on fire! It's all captured here on *Debut*.

Debut features 2013 International Women in Jazz "Youth in Action" award winner Leonieke Scheuble performing on both a Steinway concert grand piano and Hammond B-3 in solo, trio and quartet settings. She is joined by Tim Givens on double bass and her sister Natasha Scheuble on vocals. Jimmy Cobb and her dad Nick Scheuble share the drum responsibilities. It is recorded by the legendary Rudy Van Gelder and is produced by the gifted composer/pianist Cecilia Coleman.

Debut is available on Amazon, CDBaby and iTunes as a complete CD or individual MP3's for just .99 a tune.

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Leonieke has a promising career ahead and this is the first public recording by this extraordinary musician.



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Valentine's Eve
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Amina Figarova Quartet
SATURDAY 2/15

Joshua Breakstone
FRIDAY 2/21

Ty Stephens with Branice Mackenzie
SATURDAY 2/22

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Tuesdays at Trumpets — no music charge/\$5 minimum 6:30 – 10:30 pm

These are partial listings.

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« Trumpets is closed on Monday and Tuesday evenings except for special events. »

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Each year at this time we ponder how much longer the harsh reality of winter will endure. How long can it last? Come to the Bickford Jazz Showcase on Monday, February 3, and find out. Pennsylvanians may have their groundhog Punxsutawney Phil to hazard a guess, but we can do better! We celebrate Groundhog Day with that venerable prognosticator, pianist, trombonist, singer, and raconteur **Herb Gardner**. On this momentous occasion Herb brings a regular at the Bickford and a real favorite on cornet, **Randy Reinhart**. **Joe Licari** will delight with his exciting clarinet stylings aided by virtuoso guitarist **James Chirillo** and always entertaining **Mike Weatherly** on bass. After his terrific performance in January with his New Deal Orchestra, **Robbie Scott** returns on drums. As a special added attraction we will be graced with vocals from the talented **Abbie Gardner**. Past attendees of the Showcase know that we select two prize winners from the audience before each performance. Come to the **Annual Groundhog Day Celebration** and watch carefully as Herb takes the stage. If he sees his shadow, we will give out an additional prize! (It won't be a hat and gloves.)

Love is in the air on February 12 as we welcome another regular fan favorite — this time as leader of **Kevin Dorn's Valentine's Day Party!** With Kevin comfortably seated behind his drums, **Mark Shane** will be nearby on the Kawai grand piano and **Brian Nalepka** will be chafing at the bit to sing something romantic while completing the rhythm section on bass. Just to make the evening a total success,



James Chirillo and Randy Reinhart

Kevin has convinced **Dan Levinson** to join the group on saxophone along with **Matt Hoffman** on the vibraphone. When is the last time you and your Valentine danced together? We will keep the lights low. I guarantee Kevin would not only approve, but would "love" to see couples on the "dance floor" (OK! Orchestra pit).

We are not done with February yet. Three is the charm! On Tuesday, February 18, the Bickford presents **Vibes-a-Poppin'**. Two great masters of the vibraphone on stage at the same time! **Paul Midiri** and **Matt Hoffman** will take turns on the vibes and drum set and then go head to head on the vibes. This should really be interesting. Just to make it irresistible, Paul and Matt have invited the ever popular **James Chirillo** back on guitar with **Jack Hegyi** on bass and **Mary Lou Newman** on reeds. If you remember Olsen and Johnson, raise your hand! This show will be poppin' for sure.

March will be another busy month on the Bickford Stage. On Monday, March 3, the **Mark Shane Quartet** starts off the month in grand style followed by the **Dan Levinson Bix Birthday Bash** on Wednesday, March 12. The **Pete and Will Anderson Trio** will make an appearance on Wednesday, March 19. On Monday, March 24, the **New Jersey City University Jazz Ensemble** under the direction of Ed Joffe, will demonstrate that the future of jazz is in good hands.

Enjoy an evening out at a reasonable price, with free parking, at a beautiful venue, with a chance to

dance, to win a prize, and hear incredible musicians playing the best jazz around — LIVE!
— Ray Richards

Jazz For Shore
Midweek Jazz at the Arts & Community Center at Ocean County College Toms River, NJ
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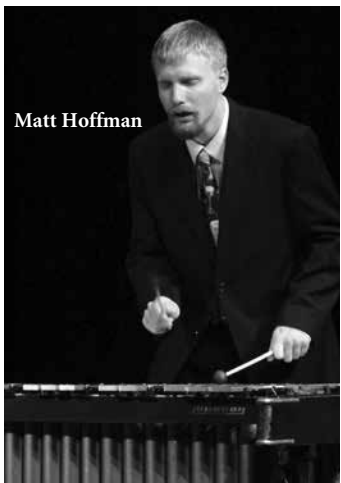
MidWeek Jazz at OCC is frequently graced by some of New York's finest when it comes to the

high-caliber of musicians that populate the series. But for February, we're turning to two of the Garden State's best to help bring some warm music to a cold month.

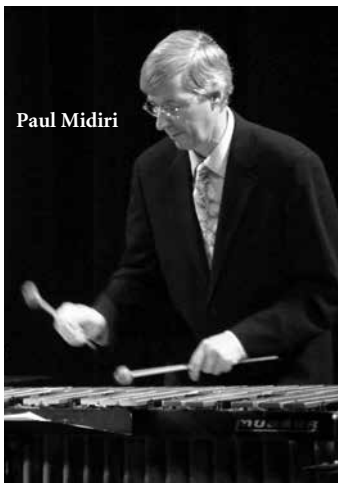
First up, on February 5, is multi-instrumentalist **Dorian Parreott**, who has been an educator in his hometown of Neptune for 26 years. After graduating with a BA in Performance and Music Education from The College of New Jersey, Parreott has been in-demand since his teenage years in both classical and jazz circles. In the latter, he toured the world with Henry Threadgill, spent five years in David Murray's Big Band at the Knitting Factory and was a charter member of the Next Legacy Jazz Orchestra. He's performed in the Broadway show, *Ragtime: The Musical*, appeared on a CD by the New Jersey rock band, The Beacons, performed at a command performance for King Hassan V in Morocco as part of the United States State Department tour, has been a member of the Monmouth and Garden State Symphony orchestras and much more. He's done it all!

And he also plays it all. Tuba is his main instrument, but he also plays drums, trombone, baritone saxophone and trumpet. We don't know how many of those instruments will be making an appearance at Ocean County College on February 5, but we do know Parreott will be singing in addition to playing drums and saxophone (at the SAME time!). He'll be joined by a trio of top Jersey jazzmen, **Mark Cohn** on keyboards, **Mark Chernoff** on tenor saxophone and **Vinnie Corrao** on guitar.

Parreott has devoted so many years to teaching students of all ages, he can definitely attest to importance of getting young people into jazz. Well, on February 19, we'll have **Geoff Gallante**, one of the top examples in the world today of what happens when a youngster takes a serious interest



Matt Hoffman



Paul Midiri



Dorian Parreott

in jazz at an early age. Geoff has been playing the trumpet now for 10 years, which is quite remarkable considering he just turned 13 years old! Geoff currently lives in Virginia but he was born and raised in Toms River and is always a big favorite when he comes home to the MidWeek Jazz series.

On a personal note, I was at Warren and Allen Vaché's MidWeek Jazz concert over the summer, when Geoff was asked to join



Geoff Gallante

the group as a special guest. I had known of him and seen some of his terrific YouTube videos with Nicki Parrott and Rossanno Sportiello but this was the first time I had seen him live. To put it simply, he knocked me out! Not only was he fluent and swinging on the uptempo numbers but when it came time to feature himself, he showed the ultimate sign of maturity by calling a ballad, "That's All." Immediately after, I invited Geoff to come up to the Louis Armstrong House Museum, where he spent an afternoon in late August at our Archives, performing on Louis Armstrong's original trumpets. I could tell it was a thrill for Geoff but it was also quite a thrill for me, hearing Satchmo's original golden solos be played with such verve and precision by someone who was still days away from turning 13.

Geoff will be bringing his own trio on February 19, which we know will be featuring **Jim DeSalvo** on piano and **Madison Rast** on bass and a drummer still to be determined, but I've been told to expect a few surprises so you're not going to want to miss this opportunity to see a future major artist of the music back in his hometown, wowing folks young and old.

— Ricky Riccardi

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



The Institute of Jazz Studies at Rutgers University– Newark is the largest and most comprehensive library and archive of jazz and jazz-related materials *in the world!* — a valuable resource for jazz researchers, students, musicians and fans.

The archives are open to the public from 9 AM – 5 PM Monday through Friday, but please call and make an appointment.

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free roundtables

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

■ Watch for upcoming announcements.

free concerts

CONCERTS/PERFORMANCE

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

■ **March 11, 2014, 2:00 – 4:00 PM**

WARREN VACHÉ QUARTET: Trumpeter Warren Vaché, Jr. was born in Rahway, NJ. He studied with Swing era trumpeter Pee Wee Erwin. Vaché has spent years playing with such greats as Rosemary Clooney, Benny Goodman, Hank Jones, Gerry Mulligan, Woody Herman, Bobby Short, and Benny Carter. He has been a prolific recording artist since the 1970s and has also performed at Condon's, Michael's Pub, the Blue Note and other nightclubs and venues throughout the world. Vaché has played at major jazz festivals such as the Newport Jazz Festival, the JVC Jazz Festival, the Playboy Jazz Festival, and in the Nice, Marciac and Bayonne Festivals in France, the North Sea Jazz Festival in Holland; the Pori Festival in Finland, Perugia, Rome and Milan Festivals in Italy, as well as in most European countries, Japan, Australia and Hong Kong.

on WBGO radio

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.

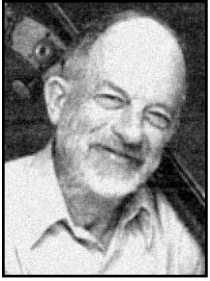
1/26: It's a Blue World: Vincent Pelote plays selections from guitarist Joe Puma's It's a Blue World, and other recordings he made as leader and sideman.

2/2: Walk, Don't Run: Vincent Pelote plays selections from guitarist Johnny Smith's considerable output for the Roost label. Smith, who died in 2013, was considered a guitarist's guitarist.

2/9: You Get More Bounce With Curtis Counce: Joe Peterson West Coast bassist Curtis Counce and the recoding he made with trumpeter Jack Sheldon, pianist Carl Perkins, and others.

2/16: Booker Ervin's "The Freedom Book", issued 50 years ago, is as fresh and vital today as then, as Dan Morgenstern reminds us.

2/23: The New York Voices (Peter Eldridge, Darmon Meader, Kim Nazarian, and Lauren Kinhan) is a Grammy award winning jazz vocal ensemble and the subject of Bill Kirchner's program.



From the Crow's Nest

By Bill Crow

■ The jazz world lost master guitarist Jim Hall in December, and it struck close to home for me. I had a deep connection with Jim both musically and personally, and I'm overwhelmed by the loss.

We met when he came to New York from California with the Jimmy Giuffre Three in 1958. He moved into an apartment near mine in Greenwich Village, and we began hanging out together a lot. We listened to records, played, laughed a lot, and went around to hear all the music in town together.

Giuffre found that Bob Brookmeyer was available, and immediately added him to his trio, giving up his bass player to add the trombone. That made Jim Hall the entire rhythm section for the group, and he handled the job perfectly. For a while he kept a second guitar handy which was tuned a fourth lower. He also figured out some grips that included wrapping his left thumb around the neck of his guitar to add bass notes on the low string.

Jim was one of the best laughers I ever had the pleasure to know. Many things delighted him, and he would twinkle and laugh when he told me about something that amused him. One day, early in our friendship, he and Brookmeyer and Giuffre were at my apartment on Cornelia Street, listening to some records. Jim lay down on my carpet on his back, with his hands behind his head. Bob and I were making jokes, and something I said struck Jim funny. He leaped up with laughter so convulsively that he dislocated his left shoulder. We had to rush him over to Saint Vincent's hospital where they managed to get him back together, but he had a very sore arm. He

had a record date the next day with Giuffre, and told me he did a lot of moving the guitar around with his knees to avoid moving his left arm.

Guitarist Jimmy Raney also lived in the Village then, and he and Jim Hall and I often played together at David Young's loft at 821 Sixth Avenue, along with other friends like Brookmeyer, Zoot Sims, Billy Bean and Dave McKenna. Jim Hall's playing was always so satisfying. Good time, beautiful sound, and an immediacy that always drew you into the heart of the music. I was glad when both Brookmeyer and Gerry Mulligan included me in recording projects with Jim, and I treasure those records.

During the last few years, Jim got into the habit of calling me frequently at Local 802, sometimes to comment on an item in this column, sometimes to tell me about something funny that crossed his mind, sometimes just to remember good times in the past. I'm going to miss those calls.

■ I found this story on Facebook, told by T.S. Monk to Frank Alkyer. T.S. was traveling with his father, Thelonious Monk, when his quartet was playing in Cleveland. There was a strip joint across the street where the two young guys in the band, bassist Larry Gales and drummer Ben Riley, liked to visit between sets. Once Riley lost track of the time and returned to his gig to find that Monk and Gales and tenorman Charlie Rouse had already started playing without him. He ran to the drums and got in the groove with the band, and it looked like everything was cool. Then, after Monk, Rouse and Gales had all soloed, Monk gave it to Ben for a drum solo. As Ben began to play, Monk gathered Rouse and Gales and T.S. and walked out of the club with them, flagging a cab. They went back to their hotel

where Monk had a record player in his room. They listened to Art Tatum records for a while, and then Monk said, "Okay, let's go back." They took another cab back to the club, where Ben Riley had been playing a drum solo for over half an hour. T.S. said Ben "was looking a shell of his former self. And he never was late for a set again."

■ Don Robertson passed along a new Benny Goodman story that he got from Larry Tain. Don said, "One of Larry's ex-wives, Jan Tober, sang with a small Benny Goodman group in the 1950s or 60s. Benny never got her name right, and would mangle it every time he introduced her, even after pleas from her to say it right. Finally she replied to one more mangled announcement, 'Thank you, Benny Goldman.' Larry said he got it right after that."

■ Here's a story from Scott Black: The Eberle brothers, Bob and Ray, sang with the top big bands in the swing era. Bob sang with Jimmy Dorsey and Ray sang with Glenn Miller. (Bob ended his name with a "y" to distinguish them.) Bob was still performing in nightclubs when Ray died in 1979. A fan came up to Bob at a break and confessed how much she admired their singing over the years. Then she said, "I read that one of you died a few weeks ago. Was that you or your brother?" It gave poor Bob the first good laugh he had had in weeks.

■ Bill Wurtzel was on Alex Leonard's gig at Rothmann's. A woman introduced her grandson, a college student who was interested in purchasing Alex's CD. Alex asked, "Is he a musician?" Grandma replied, "No, he's an intellectual."

Once on a club date, Wurtzel heard the caterer say "First, people eat. Then musicians eat." J

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.

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

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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.



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)**
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- **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.

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MAIL BAG *continued from page 4*

and articles and memoirs stretching across decades. I have seen only two reviews of the book. The one in *The Times* was dull, and the one by Jim Gerard, in *Jersey Jazz*, my favorite jazz publication, points out something that I too had spotted: Teachout says that Billy Strayhorn quoted “Valse noble et sentimentale, a work by Ravel that he had yet to hear, in the opening bars of ‘Chelsea Bridge.’” Teachout is a good writer and a careful scholar, but he is incredibly prolific and probably works too hard; here was a sentence that needed a polish. How could Strayhorn have quoted a work he did not know? But as the author of several books myself, I am inclined to pick only occasional nits. Meanwhile, Mr. Gerard’s review describes the book as “a portrait in acid,” while the blogosphere and Facebook have been spraying bile all over it. How dare anyone criticize our hero, the Duke of Ellington?

We have all known for many years that Duke Ellington was an intensely private man — nobody got too close — and that he was vain, superstitious, and an inveterate womanizer and an expert schmoozer. And also that he took from whatever

he liked to compose his tone poems. My own comparison with the way he worked would be with Beethoven, who also took snatches of melody or rhythmic figures and spun them into masterpieces, except that we know Ellington got some of his fragments from his own sidemen, who often generated ideas that were spun into Ellington compositions. (Beethoven could write symphonies, because he didn’t have to keep a band on the road, but there are only about 135 opus numbers, compared to Ellington’s 1,700 or so.)

And Ellington could also be compared to Cezanne, a great colorist in another medium: his compositions do not sound the same when they are played by other bands. And we also know that, like Fats Waller’s sidemen, no matter how talented his players were, they were never as successful away from the center. We could say that Ellington should have shared more of the publishing royalties, but he paid his men well, using the royalties to keep the band on the road long after it was unprofitable, and he died broke, so it’s hard to fault him on that score.

Teachout was writing a biography, for heaven’s

sake. Beethoven could be irascible, and as a batchelor he was such a slob that he had trouble keeping a housekeeper. Timme Rozenkrantz was an alcoholic (as were Waller, Bix Beiderbecke, Bunny Berigan, etc etc). Benny Goodman was described by one of his singers as the rudest man she had ever met. Stan Getz was a nice bunch of guys. Countless of our heroes were drug addicts; some of them mistreated their women. Our heroes have feet of clay, just as we do, but we still buy their records, and read their biographies, because we want to know how the music was made, not in order to worship at a shrine.

Contrary to Mr. Gerard, it is not irrelevant that Ellington was a procrastinator: Mr. Gerard should read one of Teachout’s sources, John Houseman’s memoirs, on the producer’s effort to produce an Ellington musical, which was a disaster. My only quibble with Teachout would be that he is too conservative, but that is a matter of emphasis; he did not write anything that cannot be defended.

*Donald Clarke
Allentown PA*



JAZZ TRIVIA ANSWERS

questions on page 4

- | | |
|-----------------------|------------------|
| 1. Bill Finegan | 5. Bill Challis |
| 2. Fletcher Henderson | 6. Sy Oliver |
| 3. Geyy Mulligan | 7. Billy May |
| 4. Jerry Gray | 8. Edgar Sampson |

Great Gift Idea!

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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 some of our events, 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 may run slightly snug. Cost is \$15 per shirt + \$4 shipping fee.

Styles — choose from:

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- white shirt with red+black Pee Wee art

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

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What's New?

Members new and renewed

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

Renewed Members

Mr. Phillip J. Appel, New York, NY
 Mr. Jim Blucker, Kewanee, IL
 Dr. & Mrs. Seymour Bushelow, Monroe Township, NJ
 Mr. Robert Chamberlin, Glen Ridge, NJ
 Mr. & Mrs. Harry Clark, Norwalk, CT
 Mr. & Mrs. Efren W. Gonzalez, Chatham, NJ *
 Ms. Joan Hecht, Fair Lawn, NJ
 Mr. James Lafferty, Monmouth Junction, NJ
 Cheryl Levy, Basking Ridge, NJ
 Mr. Stephen Lilley, Branchburg, NJ
 James & Margaret Lowe, East Orange, NJ
 David E. Marrus, Rumson, NJ *
 Mr. Louis Milgrom, Glen Rock, NJ

Mr. & Mrs. Allen Parmet, Springfield, NJ
 Mr. & Mrs. Pat Pratico, Trenton, NJ
 Mr. Robert J. Robbins, Broomall, PA
 Mrs. Charles Root, Madison, NJ
 Mr. Roland E. Smith, Basking Ridge, NJ
 Ms. Jane Stuart, Nutley, NJ
 Ms. Jackie Wetcher, Madison, NJ
 Ms. Irene Young, Austin, TX

William J. Dodwell, Florham Park, NJ
 Joan Eisen, Morristown, NJ
 Claire Gallagher, Spring Lake, NJ
 Nirio Garcia, Millington, NJ
 Carol Jonas, Millburn, NJ
 Jeffrey Kirschenbaum, Yardley, PA
 Arnhard Kuhk, Mendham, NJ
 Charlie Mark, Bloomsbury, NJ
 Michael Mistretta, Bernardsville, NJ
 Joseph Nathan, Verona, NJ
 Tamara L. Robertson, East Orange, NJ *
 Elena Zabyako, Mountain Lakes, NJ

New Members

Van Alexander, Los Angeles, CA
 Rita Annan-Brady, Caldwell, NJ
 Maimon Attias, Randolph, NJ
 Irene Burczynski, Morristown, NJ
 Lori A. Cilia, Parsippany, NJ

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Rio Clemente



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 Phone: 717-334-6336 E-mail: vjbell50@comcast.net



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
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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

MOONSTRUCK
517 Lake Ave.
732-988-0123

THE SAINT
601 Main St.
732-775-9144

URBAN NEST
631 Lake Ave. 07712
732-774-5299

Atlantic City

ASBURY UNITED METHODIST CHURCH
1213 Pacific Ave.
908-348-1941
Jazz Vespers 3rd Sunday of the month at 4 PM

Basking Ridge

BAMBOO GRILLE
185 Madisonville Road
908-766-9499

Belmar

NICCHIO RESTAURANTE
1000 Main St.
732-280-1132

Bernardsville

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

Boonton

MAXFIELD'S ON MAIN
713 Main Street
973-588-3404
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
Cape May Trad Jazz Society
Some Sundays 2 PM
live Dixieland

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
Thursdays & Fridays

Convent Station

THE COZY CUPBOARD
4 Old Turnpike Road
973-998-6676

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

Edison

THE COFFEE HOUSE
931 Amboy Ave. 08837
732-486-3400

Englewood

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

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
Live piano bar every night

CALANDRA'S MEDITERRANEAN GRILLE
118 US Highway 46
973-575-6500

Piano - Friday & Saturday

CALANDRA'S CUCINA
216-234 Route 46
973-575-7720

Garwood

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

Glen Rock

GLEN ROCK INN
222 Rock Road
201-445-2362
Thursday 7 PM

Hackensack

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 Road
201-342-4085
Friday & Saturday evenings

Haddonfield

HADDONFIELD METHODIST CHURCH
29 Warwick Road
Tri-State Jazz Society
usual venue
Some Sundays 2:00 PM

Hawthorne

ALEX BISTRO
142 Goffle Road
973-310-3019

Highland Park

ITALIAN BISTRO
441 Raritan Ave.
732-640-1959

PJ'S COFFEE
315 Raritan Ave.
732-828-2323
Sunday 1-5 PM Somersett Jazz Consortium Open Jam

Hoboken

PILSENER HAUS & BIERGARTEN
1422 Grand Street
201-683-5465
Live music Thursday, 8-12 PM,
no cover charge

Hopatcong

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

Hope

THE INN AT MILLRACE ROAD
313 Hope Johnsonburg Rd.
07844
908-459-4884

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
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Hosted by Winard Harper
and Rosalind Grant
8:30PM-midnight
First Sundays 6-10PM
Featuring Winard Harper and
Special Guests; \$10 cover

Lambertville

DEANNA'S RESTAURANT
54 N. Franklin St. 08530
609-397-8957

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

Starbucks

693 West Edger Road
908-862-8545
Mondays

Lyndhurst

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

Madison

SHANGHAI JAZZ
24 Main St.
973-822-2899
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

Manalapan

MONMOUTH COUNTY LIBRARY
125 Symmes Drive
732-431-7220
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Manville

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

Maplewood

BURGDORF CULTURAL CENTER
10 Durand St.
973-378-2133

HIGHLAND PLACE/CRANES
5 Highland Place
(973) 763-3083

Parkwood Diner

1958 Springfield Ave.
973-313-3990
Mondays

Matawan

CAFE 34 BISTRO
787 Route 34
732-583-9700

Maywood

SESSION BISTRO
245 Maywood Ave.
201-880-7810

Mendham

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

Metuchen

HAILEY'S HARP & PUB
400 Main St.
732-321-0777

NOVITA
New & Pearl Streets
732-549-5306
No cover

Montclair

DLV LOUNGE
300 Bloomfield Ave.
973-783-6988
Open Jam Tuesdays

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
Tuesday/Thursday/Sunday 7:30 pm,
Friday/Saturday 8:30 pm

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

THE COMMUNITY THEATRE
100 South St.
973-539-8008

HIBISCUS RESTAURANT
At Best Western Morristown Inn
270 South St. | 866-497-3638
Tuesday, Friday, Saturday
Sunday brunch

ROD'S STEAK & SEAFOOD GRILLE
One Convent Road
(Madison Ave.)
973-539-6666

THE SIDEBAR AT THE FARMISHED FROG
18 Washington St.
973-540-9601

Mount Holly

THE FIREHOUSE CAFE
20 Washington Street
609-261-4502

Newark

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

27 MIX
27 Halsey Street
973-648-9643

BETHANY BAPTIST CHURCH
275 Market Street
973-623-8161

IDEAL LOUNGE
219 Frelinghuysen Ave.
973-824-9308

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.

- NJPAC**
1 Center St.
888-466-5722
- 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
Saturdays 7-11 PM
- THE HYATT REGENCY
NEW BRUNSWICK**
2 Albany Street
732-873-1234
NO COVER
New Brunswick Jazz
Project presents live Jazz
Wednesdays, 7:30-10:30 PM
- MAKEDA ETHIOPIAN
RESTAURANT**
338 George St.
732-545-5115
NO COVER
New Brunswick Jazz Project
presents live Jazz Thursdays,
7:30 - 10:30 PM
- STATE THEATRE**
15 Livingston Ave.
732-246-7469
- TUMULTY'S**
361 George St.
732-545-6205
New Brunswick Jazz Project
presents live Jazz & Jam
Session Tuesdays 8-11 PM
- 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
- North Bergen**
- WATERSIDE RESTAURANT**
7800 B River Road
201-861-7767
- North Branch**
- STONEY BROOK GRILLE**
1285 State Highway 28
908-725-0011
- Oak Ridge**
- THE GRILLE ROOM**
(Bowling Green Golf Course)
53 Schoolhouse Rd.
973-679-8688
- 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
- SALT CREEK GRILLE**
1 Rockingham Row,
Forrestal Village
609-419-4200
- WITHERSPOON GRILL**
57 Witherspoon Street
609-924-6011
Tuesday night jazz
6:30-9:30 PM
- Rahway**
- THE RAIL HOUSE**
1449 Irving St.
732-388-1699
- UNION COUNTY
PERFORMING ARTS
CENTER**
1601 Irving Street
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
- MOLLY PITCHER INN**
88 Riverside Ave.
800-221-1372
- SIAM GARDEN**
2 Bridge Ave., 07701
732-224-1233
- Somers Point**
- SANDI POINTE COASTAL
BISTRO**
908 Shore Road
609-927-2300
- Somerville**
- PINOY RESTAURANT
& GOODS**
18 Division St. 08876
908-450-9878
- South Amboy**
- BLUE MOON**
114 South Broadway
732-525-0014
Jazz jams Sundays, 3-7 p.m.
- South Orange**
- 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
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 Eycland Ave.
201-745-7718
- Teaneck**
- THE JAZZBERRY PATCH
AT THE CLASSIC
QUICHE CAFE**
330 Queen Anne Rd.
Teaneck, NJ 07666
201-692-0150
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
- Tinton Falls**
- PALUMBO'S TAVERN**
4057 Asbury Ave.
732-922-6690
- Tom's River**
- OCEAN COUNTY COLLEGE
FINE ARTS CENTER**
College Drive
732-255-0400
Some Wednesdays
- Trenton**
- AMICI MILANO**
600 Chestnut Ave
www.jazztrenton.com
609-396-6300
- CANDLELIGHT LOUNGE**
24 Passaic St
609-695-9612
Saturdays 3-7 PM
- Union**
- SALEM ROADHOUSE CAFE**
(Townley Presbyterian Church)
829 Salem Road
908-686-1028
- VAN GOGH'S EAR CAFE**
1017 Stuyvesant Ave.
908-810-1844
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
Sundays 4:00 PM
- Westfield**
- 16 PROSPECT WINE BAR
& BISTRO**
16 Prospect St. 07090
908-232-7320
Jazz on Tue-Wed-Thu | 8 PM
- 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
- OSKAR SCHINDLER PAC**
4 Boland Drive 07052
973-669-7385
- SUZU QUE'S**
34 South Valley Road
973-736-7899
- Westwood**
- BIBIZ LOUNGE**
582 Rahway Ave., 07095
201-722-8600
- Woodbridge**
- BARRON ARTS CENTER**
582 Rahway Ave., 07095
732-634-0413
- Wood Ridge**
- MARTINI GRILL**
187 Hackensack St.
201-939-2000
Friday-Saturday

For a link to each venue's website, visit www.njjs.org, click on "venues," and scroll down to the desired venue.

Also visit Andy McDonough's njjazzlist.com

The Name Dropper

Recommendations may be sent to editor@njjs.org.

"ORGAN SUMMIT" at Trumpets, Montclair featuring Seleno Clark, Mel Davis, Reuben Wilson and Lonnie Gasperini, Feb. 8, three shows beginning at 7:30 PM

Vocalist **CYRILLE AIMEÉ** at William Paterson University's Sittin' In series, Feb. 9, 2 PM

JON FADDIS QUARTET at Dorthaan's Place, Nico Kitchen + Bar, NJPAC, Newark, Feb. 23, sets at 11 AM and 1 PM

DAVID SANBORN TRIO at Bergen PAC, Englewood, featuring Joey DeFrancesco, Feb. 26 at 7 PM

TONY DESARE at Rutherford Hall, Allamuchy, Feb. 16 at 4:30 PM



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