

JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 42 • Issue 4

April 2014

Swing & Style

45TH ANNUAL
PEE WEE RUSSELL
MEMORIAL STOMP

Story and photos on page 26.

Exemplars of the large cadre
of vintage clad swing dance
enthusiasts who took to the floor
at the Birchwood Manor on
March 2. Photo by Tony Mottola.

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Prez Sez

By Mike Katz
 President, NJJS

I am glad to report that the first bracket of the NJJS's March Madness, the 45th annual **Pee Wee Russell Memorial Stomp**, went off without a hitch, despite weather forecasts that were equivocal at best. While some other organizations cancelled scheduled concerts and other activities, we went with the predominant opinion among the television meteorologists that the snow would hold off until evening, and decided to go ahead with the event. Not only did it not snow during the afternoon, but the major snow event that had been forecast failed to materialize at all, at least for northern New Jersey.

Nearly 300 folks were in attendance, including about 40 dancers. The snowstorm threats undoubtedly reduced the attendance below last year's 335, affecting both advance and walk-up sales. For that reason, this year's Stomp may not turn out to be a financial success, but it certainly was a musical one. The bands, selected by music programming vice president Mitchell Seidel were excellent — David Ostwald's Louis Armstrong Eternity Band, Dick Voigt's Big Apple Jazz Band, the Keith Ingham Quintet and the Warren Vaché Quintet topping off the lineup. As has been the case for the last several years, the many dancers livened up the afternoon with their period costumes and '20s and '30s era dancing. I think it can fairly be said that the afternoon was very much enjoyed by all.



LYNN REDMILE

I would like to thank the NJJS Board members and others who volunteered their efforts to make Pee Wee the success that it was: including Joe Lang for his customary role as master of ceremonies; Jackie Wetcher, who oversaw the ticket desk activities with the assistance of Carolyn Clemente and Cynthia Feketie; Larissa Rozenfeld, who handled advance ticket sales; Caryl Anne McBride and friends, who took care of membership sales; Sheila Lenga for selling 50-50 ticket; Jack Sinkway and Frank Sole, for handling CD sales; John Becker, Bruce Gast and Al Parmet, who did their best to coax good sound volume and quality from our aging system; and Lynn Redmile for handling photographic chores. If I left anybody out, my apologies.

Since we are no longer producing Jazzfest, at least in the near term, unless some corporate or other well-heeled jazz lover comes forward with capital to cover the costs of producing the event not recoupable by ticket sales, the Pee Wee Stomp is our signature event, and we hope to continue to produce it for years to come and that many of

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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. \$5 ticket discount for monthly Salem Roadhouse Cafe jazz nights.

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!!



LYNN REDMILE

Tell them you saw it in *Jersey Jazz!*

you will see fit to attend it regularly.

■ By the time you receive this issue, the other bracket

of March Madness will probably have taken place on **March 30: the annual NJJS concert at Mayo Performing Arts Center in Morristown**, this year starring Bria Skonberg, with special guest Tia Fuller. We were recently excited to learn that Bria and Tia will be joined on bass and vocals by Nicki Parrott, who is a favorite of many of our members, and was part of Warren Vaché's group at the Stomp. Hopefully I will be able to report in the next issue that this concert was an absolute musical success (given the artists, I have no doubt whatsoever of that) and well attended. We are making every effort to make the community at large as well as our members and other jazz enthusiasts aware of this event, which will provide an outstanding afternoon of entertainment at a very reasonable price.

■ This year we decided to not present our annual college scholarship awards and a student band made up of the winners at the Stomp, and instead asked the professional bands to play one hour instead of 45 minute sets. We have moved the scholarship presentation to the **Sunday social at Shanghai Jazz that will take place on Sunday, April 13** at 3:00 PM. We will have one scholarship winner representing each of the jazz studies programs at New Jersey City University, William Paterson University, Rowan University, and Rutgers University. Each winner will be invited to perform a set accompanied by musicians of their choosing from their respective programs. As of this writing, three of the four universities have confirmed their participation and we expect to hear from the fourth shortly. This should be a most enjoyable afternoon, and I urge you to attend.

■ I have always believed that if one had to choose a single individual who epitomizes jazz, it would be Louis Armstrong. So I was pleasantly surprised to receive in last week's mail an issue of the alumni magazine of Brooklyn College of the City University of New York, which I attended a while ago, because it contains a back page article entitled "Doctor of Swing." It describes

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See page 47 for details!

appearances by Armstrong at the college in 1941 and again in 1959. I have to say I was not in attendance on either occasion. The article mentions that Satchmo was presented with the aforementioned [honorary] doctorate in 1941, after passing an examination consisting of his playing "Dinah." The committee concerned agreed, apparently unanimously, that he qualified for the honor. The article continues, "The audience in the crowded-to-capacity hall broke into wild applause as Armstrong entered, mobbing the musician with requests for autographs." Of the later appearance in 1959, the article states, quoting jazz journalist/blogger Arnold Jay Smith, "Louis could play, he understood the importance of jazz music...without Armstrong's ability to bring the musical genre to a wide audience, it might not have flourished. If it wasn't for [Louis], we wouldn't have jazz." Amen. □

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for updates and details.

Sunday March 30

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

Sunday April 13

JAZZ SOCIAL
NJJS 2014 Jazz Studies
Scholarship Winners
free admission for NJJS
members; \$10 all others;
+ \$10 min for all
Shanghai Jazz
214 Main Street, Madison
3-5:30PM

Saturday May 17

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West Windsor, NJ 08550
8:00 PM.
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Details and tix:
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Sunday May 18

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free admission
for NJJS members;
\$10 all others;
+ \$10 min for all
Shanghai Jazz, 214 Main
Street, Madison; 3-5:30PM

NJJS Calendar

Jazz Trivia

By O. Howie Ponder

(answers on page 49)



THE COLORS OF SPRING, TRA LA

...or "Whose Hue" in jazz. Spring is on the way, so they say, and with it colors other than (snow) white. Red Callender, T.K. Blue, Clifford Brown...sensing a pattern here? Guess these other musicians whose names, first or last, are colors in full or in part.

1. Two bass-playing brothers and a trumpeter share a last name. Had they played together they could've enjoyed a 'banner' career.
2. Fifty years, count 'em, as the plectrist in one of the swingiest bands ever.
3. This bassist was once wed to the "First Lady of Song."
4. Pianist's hard-bop small groups were the gold standard in the '50s and '60s.
5. This Basie trombonist was a master of the plunger mute.
6. Dance band pioneer hailed as "King of Jazz" before B.G. came along.
7. This singer, poet, playwright and social commentator penned lyrics for jazz standards like "Dat Dere" and "Watermelon Man."
8. Swing-era arranger for Fletcher Henderson ("Sugar Foot Stomp") and McKinney's Cotton Pickers later was Pearl Bailey's musical director.
9. This vibes player, a vaudeville tap dancer in the '20s, later married singer Mildred Bailey and led successful small groups into the 1980s.
10. (Extra credit) Aren'tcha lucky if you caught this clarinet player's New Orleans Joymakers at the Palm Court. He also toured in *One Mo' Time*.

Mays in May


Versatile Pianist Scheduled for Jazz Social



Photo by Judy Kirtley

Bill Mays's first exposure to jazz, at age 16, was a concert by Earl 'Fatha' Hines. "A friend took me to a jazz brunch and Fatha was playing solo piano," he recounts. "It was so new to my ears, and it was burning! His rhythmic drive, unusual melodic twists, two-handed independence and use of the whole keyboard thrilled and inspired me."

That was the beginning of a love affair that continues to this day because "shortly thereafter I heard Miles Davis's band at San Francisco's Black Hawk, and that was further inspiration. Later I discovered Tommy Flanagan, Hank Jones, Wynton Kelly, Jimmie Rowles, Horace Silver and Art Tatum — I was hooked!"

Bill's multiple musical roots in jazz, gospel, pop and classical have led to a prolific career as pianist, composer and arranger spanning five decades. He'll perform and share some stories from his new book, *Stories of the Road, the Studios, Sidemen & Singers: 55 Years In The Music Biz* (see Joe Lang's review on page 38) at the NJJS Jazz Social on May 18 at Shanghai Jazz, Madison. The Social runs 3 – 5:30 PM; it's free for NJJS members, a mere \$10 cover for the public with a \$10 food/beverage minimum for all. 

MIDDAY JAZZ Midtown

APRIL

- 2 Lou Caputo's Not-So-Big-Band
- 9 Judy Niemack, Singer
Jean-Francois Prins, Guitar
Bob Dorough, Piano
- 16 No Concert
- 23 Sheila Jordan, Singer
Cameron Brown, Bass
- 30 Carol Fredette, Singer
Tedd Firth, Piano

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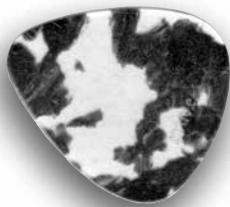
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The Editor's Pick

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

The Kids Are Alright

The Montclair-based Jazz House Kids continues on their seeming endless roll in recent months, with big wins at the 6th Annual Mingus High School national competition and a prestigious spot performing with Paquito D'Rivera and the New Jersey Ballet at Morristown's Mayo Performing Arts Center as part of the state's 350th birthday celebration.


At the Charles Mingus High School Competition & Festival at the Manhattan School of Music in February the Jazz House Big Band took first-place honors in the Big Band in the

Specialized Schools and Programs category. The school's smaller Jazz House Messengers, who competed in the Combo category for Specialized Schools and Programs, was awarded with the competition's coveted Mingus Spirit Award. Outstanding Soloist Awards were presented to six Jazz House Kids students: trombonist Coleman Hughes, drummer Cameron MacIntosh, saxophonist Zoe Obadia, guitarist Rahsaan Pickett, pianist Isaiah Thompson and trumpeter Liam Werner.

Additionally noteworthy is JHK teacher Julius Tolentino, who directed the school's big band and had the distinction of also directing his Newark Academy Chameleon Big Band to a first-place win in the Regular Schools and Programs category.

"It's been an amazing experience for all the groups from across the U.S. to share Charles Mingus's music as part of the Mingus Competition. The level of musicianship in all the groups gets higher each year," Tolentino said of his double gold performance.

Just a month later Tolentino and his award-winning JHK group were tapped to perform music for a jazz ballet featuring music by Wayne Shorter and Count Basie, and compositions by Christian McBride and was highlighted by JHK student Esteban Castro's playing a James P. Johnson stride piano medley. The performance featured guest star Paquito D'Rivera and world premieres of choreography by Ray Mercer, Earl Mosley and Matthew Rushing.

For more information about Jazz House Kids visit www.jazzhousekids.org. 



Band director Julius Tolentino and the JHK Big Band pose at the Manhattan School of Music.

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

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

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SPRING 2014



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Concert Series

The WBGO Kids Jazz Concert Series continues this Spring with performances in various cities in Essex County, New Jersey. These interactive, hour-long programs give young people opportunities to learn about the distinct qualities of jazz, and why it is a reflection of our community, nation, and world. Top jazz and blues artists produce special programs tailor-made for young people. The audience participates in Q&A sessions with the artists, and the children are eligible for a prize drawing, plus all young people will receive a small gift. All concerts are free, adults must be accompanied by a child.

Spring 2014 Saturday Concert Schedule

March 29	NJ Historical Society, Newark, NJ	April 26	Newark Symphony Hall, Newark, NJ
April 5	Montclair Art Museum, Montclair, NJ	May 3	Luna Stage, Bloomfield, NJ
April 12	NPAC, Newark, NJ		

Dates and locations are subject to change. All concerts are held on Saturdays and begin at 12:30 P.M.

Special thanks to our sponsors, Agnes Varis Trust, PNC Foundation, Investors Bank, Turrell Fund, NJPAC's Wachovia Jazz for Teens and the New Jersey State Council on the Arts.

Visit WBGO.org/kids for updates on the locations and performers in this series, as well as other news for jazzy kids!

Big Band in the Sky

By Sanford Josephson

■ **Charles Bourgeois, 94, public relations director, Newport Jazz Festival, April 27, 1919, Island Pond, VT — January 26, 2014, New York City.** The Newport Jazz Festival will celebrate its 60th anniversary in August, and Charles Bourgeois was there at the beginning. According to a press release from the Newport Festivals Foundation, Inc., “Mr. [George] Wein may have produced the festival, but it was Charlie Bourgeois who put it on the map.”

Wein first met Bourgeois in the 1940s when the latter was a student at Boston University producing concerts.

After a stint in the Army, Bourgeois began frequenting Storyville, Wein’s Boston jazz club. In his biography, *Myself Among Others* (Da Capo Press: 2003), Wein recalled his early encounters with Bourgeois. “I noticed that he was bringing classical music critics to the club, as there were no Boston jazz critics to speak of in 1951. Without being asked, he was boosting Storyville’s publicity efforts...One mid-September evening, Mr. Bourgeois approached me in the club. ‘I don’t know who you think I am,’ he said, in a clipped direct manner that threw me off guard. ‘But I’m not a rich kid. I could use a job, just like anybody else.’” Wein hired him for \$15 a week.

After the Newport Jazz Festival was launched in 1954, Bourgeois was able to convince journalists from Boston, Providence and Newport to cover the event. And he eventually attracted writers from *The New York Times* and other mainstream publications to attend as well. According to the NFF release, “It was very obvious that when Charlie Bourgeois pitched a story, journalists listened and knew they were in for a great musical treat.”

Bourgeois also had a positive influence on the careers of many musicians. He recommended that Barney Josephson, owner of the Cookery in Greenwich Village, hire the singer Alberta Hunter. A two-week run



Charles Bourgeois, on right, chats with Pee Wee Russell at the Newport Jazz Festival, probably in 1967. Newport Jazz Festival file photo courtesy of Richard Vacca.

lasted six years. He also managed Thelonious Monk, served as road manager for Erroll Garner and Miles Davis and produced such albums as the *Brubeck/Desmond Jazz at Storyville* (reissued on the Fresh Sounds Spain label in 2006) and Ellis Larkins’ *Perfume and Rain* (remastered as an import on the Tokuma label).

According to Wein, Bourgeois was known as an “arbiter of good taste in music, cuisine, fashion, and, most of all, in people.” He had such

favorite restaurants as the Gramercy Tavern in New York, Le Foret in New Orleans and the Ocean Cliff Hotel’s Safari Room in Newport. His fashion sense was legendary. He was a regular customer of The Andover Shop in Cambridge and Andover, MA, and, according to the owner Charlie Davidson, “His friends loved his style, and he brought musicians such as Dave Brubeck, Paul Desmond, Miles Davis, Roy Haynes and others to my store.”

Bourgeois, Wein said, “was a friend in jazz and life for over 65 years. He was family. He was a confidant, an adviser and most severe, but constructive, critic...He was as excited as I about the 60th anniversary of the Newport Jazz Festival. We will salute him in some of his favorite places, and we know he will be with us in spirit.”

His death was the result of a fall in his home. He is survived by two sisters, Marguerite Martin of Grosse Pointe Woods, MI, and Germaine Oliver of New Smyrna Beach, FL; and several nieces and nephews.

■ **Alice Babs (Hildur Alice Nilsson), 90, vocalist, January 26, 1924, Vastervik, Sweden — February 11, 2014, Stockholm.** Babs is best known for her performances with the Duke Ellington Orchestra in the 1960s. Peter Keepnews, writing in *The New York Times* (February 14, 2014) pointed out

that she was never a full-time member of the band, but, “she worked with Ellington frequently. She first drew widespread praise from American jazz critics for her performances at his so-called Sacred Concerts.”

One of those critics was *The Times*’s John Wilson, who reviewed a 1968 concert at the Cathedral Church of St. John the Divine in New York City. He praised Babs’ “warmth and strength” and said she “took her place among the top rank of Ellingtonians — those instrumentalists and singers who have brought special distinction to the Ellington ensemble and who have drawn unique inspiration from the Duke’s direction during the last 40 years.”

Composer/educator Andrew Homzy, commenting on the *The Local*, an English-language Swedish website, called Babs “Ellington’s last great soloist. She was in a league with Ben Webster, Cootie Williams, ‘Tricky Sam’ Nanton and, of course, Johnny Hodges, for whom she wrote the piece, ‘Hodgy’ — recorded with her singing and playing piano. Find the recording — you will enjoy her artistry.”

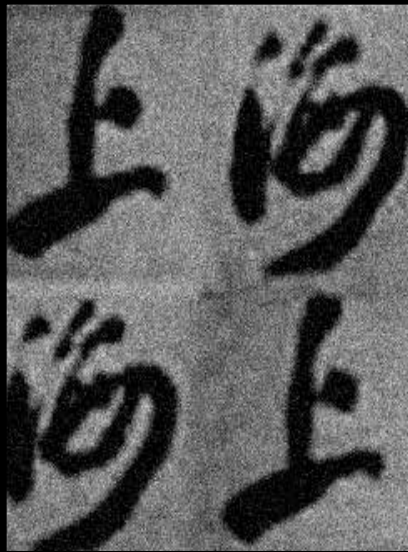
Babs had already been a popular singing star in Sweden before working with Ellington. She appeared in several Swedish movies, and, in the late ’50s was part of Swe-Danes, a band that included two Danish musicians, violinist Svend Asmussen and guitarist Ulrik Neumann. She had been suffering from Alzheimer’s Disease and died in a nursing home. Survivors include three children.

■ **Richard McDonnell, 68, record producer, 1946, Kirkwood, MO — February 8, 2014, St. Louis.** Richard McDonnell died while doing what he most enjoyed. He suffered a stroke while listening to tenor saxophonist Houston Person and the Bill Charlap Trio at St. Louis’s Jazz at the Bistro. It was the third night in a row he had been there.

McDonnell was a former investment banker who founded the MAXJAZZ record label in 1998 while still working at AG Edwards. He retired from the investment firm in 2002 to run the record label full time. In the beginning, the label focused on St. Louis-based jazz artists, but it had expanded

continued on page 10

Sanford Josephson is the author of *Jazz Notes: Interviews Across the Generations* (Praeger/ABC-Clío). 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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thu 3/27: JOHN KORBA

fri 3/28: ROB PAPAROZZI

sat 3/29: DAVE STRYKER

sun 3/30: LUCIANO SALVATORE

thu 4/3: DAN LEVINSON

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Memories of Bob Daniels

By Joe Lang Past President NJJS

It is always difficult to lose a friend. My friend Bob Daniels, who often wrote pieces for *Jersey Jazz*, passed away at the age of 81 on February 26.

Our friendship began during a chance conversation we had at the Summit record store where he was working at the time. It turned out we both lived in Chatham, and had many common interests and acquaintances. Within a few weeks, Bob joined my wife and me for a Jackie and Roy concert in Montclair. Upon returning to Chatham, we ended up in his apartment where we talked for hours about music. It was the first of countless similar conversations between us.

Bob was an excellent writer who reviewed theater, jazz and cabaret for *Variety* and other publications. He had a deep appreciation for his subjects, and used his extensive well of knowledge to give his reviews the kind of historical perspective that made them unique and memorable.

As the years passed, we became frequent companions at shows, concerts and clubs. He often invited me to be his guest at performances he was covering.

He was a true Anglophile, totally committed to things British. He was passionate about British actors and actresses, particularly Laurence Olivier. He wrote a well-received book about Olivier's films. He was always excited about seeing a show featuring British performers. He was also passionate about the works of William Shakespeare, and saw more Shakespearian productions than anyone I have ever known.


Bob kept records of every performance he had attended from his earliest days going to see big bands at the Adams Theater in Newark, to his nights at Birdland, and the many, many other gigs that he saw in the ensuing years.

His passions included his children and grandchildren, theater, film, jazz, cabaret, opera, ballet, and classical

music, oh, and beautiful ladies. Other than saying that he was a Yankees fan, I never saw him demonstrate any interest in sports, an area that was of great interest to me, so our conversations always seemed to turn to the world of entertainment. He opened my eyes up to many facets of his interests that I had never considered. He was always thrilled when he got me interested in one of his enthusiasms, and reveled in filling in what he considered "massive voids" in my life.

Bob was a man of strong opinions, and it was hard to alter his perspectives. A memorable exception occurred when he invited me to join him about six years ago for a Johnny Mathis concert at NJPAC that he was assigned to cover for *Variety*. Bob was not really a fan of Mathis, but knew that I was, and thus the invitation. After Mathis had sung about three songs, Bob turned to me and asked, "Do you think that I can say that he is wonderful?" I responded that he could say that he was "Wonderful, Wonderful!" Well Bob really enjoyed the show, and wrote a glowing review. As a side note, Mathis sang most of his hits that evening, but did not sing "Wonderful, Wonderful."

In recent years, Bob had a series of health issues that had slowed him down noticeably, but his spirit never flagged. Whenever I asked him how he was, his response was always "Radiant!" He returned home from a recent stay in the hospital and a short rehab at a local assisted living facility just two days before his death. I spoke to him when he got home. He was upbeat, ready to resume hitting the scene, and getting back to working a few hours several days a week at our local library. Alas, that was not to be.

I shall miss him as a friend, as a person of infinite enthusiasm for life, and as a source for filling in those "massive voids" in my life. R.I.P. dear friend! 

BIG BAND IN THE SKY

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beyond that. Shortly after McDonnell's death, the Jazz St. Louis website compiled a list of what it considered "the essential list of must-have MAXJAZZ albums, and it included: *Bruce Barth, Live at the Village Vanguard*; *Mulgrew Miller, Live at the Kennedy Center*; and *Terrell Stafford, This Side of Strayhorn*.

Pianist Renee Rosnes, who is married to Charlap, posted a message about McDonnell on her Facebook page. "Richard McDonnell," she said, "was treasured by many, including me. He genuinely loved the music, and it was always great to see him in the audience knowing he was enjoying the sounds."


Survivors include three sons: Boyd, Carter and Clayton McDonnell. Clayton worked with his father at MAXJAZZ.

■ **Paco de Lucia (Francisco Sanchez Gomez), 66, guitarist, December 21, 1947, Algeciras, Spain — February 26, 2014, Playa del Carmen, Mexico.**

Considered one of the greatest flamenco guitarists, de Lucia teamed up with jazz guitarists John McLaughlin and Al DiMeola in the '80s and '90s. They toured around the world, and their recording, *Friday Night in San Francisco* (Sony: 1993), sold more than a million copies.

De Lucia also collaborated with Chick Corea and Larry Coryell, on the album, *Zyryah*, recorded in 1990 (label unknown). In a statement, Corea said, "Paco inspired me in the construction of my musical world as much as Miles Davis and John Coltrane or Bartok and Mozart."

In the 1960s and '70s, de Lucia became known as a top flamenco artist after partnering with singer Camaron de la Isla, who, according to *The Times's* Raphael Minder (February 26, 2014), "is widely considered to have revived and revolutionized flamenco in Spain. The duo released more than 10 records, both of classical flamenco and a fusion of rock and pop." De Lucia, Minder added, "opened flamenco's traditional boundaries to rhythms, harmonies and instruments from the wider world. Even when he was playing a tango, using jazz chords or backed by an electric bass, his music remained unmistakably and authoritatively flamenco." His last studio album, *Cositas Buenas (Good Things)*, on the Blue Thumb label, won him his first Latin Grammy; he received another in 2012 for a live recording, *En Vivo (Live)* on the Emarcy/umgd label.

De Lucia suffered a heart attack while on vacation in Mexico. 

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“Playing for Jim Hall”

April 18, 19 and 20 | Blue Note Jazz Club | 131 W. 3rd St | NYC

Jane Hall, who was married to guitarist Jim Hall for more than 50 years, has announced a weekend tribute in honor of the late musician at NYC’s Blue Note Jazz Club on April 18, 19 and 20.

According to Jim’s wishes the memorial will include no eulogies, so there will be much music and few words. Scheduled to perform are: Julian Lage, Bill Frisell, Joey Baron, Scott Colley, Steve LaSpina, Larry Goldings, Joe Lovano, Eliza Callahan, Satoshi Inoe (coming from Tokyo), Russell Malone, John Abercrombie, Chris Potter, Greg Osby and many other musical colleagues from all over the world.

“His kindness, generosity, and humor will not be forgotten,” Jane wrote in announcing the shows. “Nor will his music as he lives on in our hearts. His friends included panhandlers, the rich and famous, and everyone in between including every dog and dog walker on the block. He received letters from all corners of the world saying that he changed lives and thanking him for sharing himself and his music. Everybody loved Jim and I am truly grateful for all the messages I receive.”

There will be two sets each evening at 8 and 10:30 PM. All profits will go to New York’s Animal Haven shelter in honor of Jim’s beloved dogs, Django and JJ. For reservations and tickets visit www.bluenote.net or call 212-475-8592.



Whatever Happened to Riverboat Swing 2013?

New Jersey Jazz Society members Audrey and Chick Krug, who have presented the Riverboat Swing events for over 15 years, did not have a good year in 2012.

October’s Hurricane Sandy was not kind to their home in Silver Beach, just south of Point Pleasant NJ. The crawl space with all the ductwork, laundry room with washer and dryer, and garage filled with lots and lots of wonderful tools — all were flooded and destroyed. It was mid-January 2013 before repairs were completed and utilities restored.

Several weeks later, while a mechanic was repairing storm damage to their boat (on blocks in the front yard), it burst into flames and was destroyed, damaging siding, soffit, front windows and front steps. By the time the home was again ready, there was no time to get the Riverboat event properly organized.

But, with all that in the past, there will be a Riverboat Swing 2014! Cornetist Ed Polcer will be leading the band with the Midiri brothers headlining, and featuring Pat Mercuri, Frank Tate, and Rob Garcia, with Judy Kurtz on vocals. Watch future issues of *Jersey Jazz* for more details, or check the Web site www.riverboatswing.com.



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Talking Jazz

A Jersey Jazz Interview with Mike Longo

By Schaen Fox

I had the great fortune to conduct a phone interview with Mike Longo about a year ago. I've long admired his skills at the piano and have been equally impressed by his dedication to presenting high quality jazz concerts at very reasonable prices at the New York Baha'i Center. We had a long conversation, and it turns out that in addition to creating great music, he also tells great stories. We talked about his remarkable family, high points of his career and some of the jazz icons he has known and worked with; but we began with his newest recording.



JJ: Would you tell us about your new CD?

ML: It is called *A Celebration of Diz and Miles* and was recorded live at the Baha'i Center in New York on June 26, 2012. It features Ray Mosca and Paul West. We hadn't planned to make a CD, but Bob Magnuson recorded it, and it came out good enough to release.

JJ: I read that it was all improvised. Was it all done in one night?

ML: Yeah. We played two sets, and I just showed up with a list of tunes. We had no rehearsal or anything. We just hit it. We'd count four and start blowing.

JJ: That is great. Any chance there will be a Volume Two?

ML: Actually, we had enough left over; however, once I do a record I'm already thinking of the next thing I want to record. I've been working on some new stuff now with a different approach.

JJ: What do you mean by different approach?

ML: Well, that was a live concert. I would go into the studio, and I have a couple of originals and a couple of standards I would like to play. Generally that is the way a CD develops. I start getting ideas like, "Oh, I'd like to play this tune and play it this way." Eventually it comes together. I don't ever force anything, I let it just happen. When it comes into focus, I know it is time to record.

JJ: Would you tell us about your early days with Cannonball Adderley?

ML: Actually, when I played with Cannonball, I was a kid in 10th grade. He was the band director at Dillard High School and was twice my age. There was a disc-jockey named Leonce Pequo on WFTL, Fort Lauderdale. I got a call from him. They were having jam sessions in these youth centers, and he asked, "Would you mind playing with a Negro?" I said, "I don't mind playing with anybody." When I got to the gig, it was Cannonball. As soon as I played with him it blew me away. I told my father when I got home. My father had a club date band booked at what is now known as the Gateway Shopping Center. They were just dedicating it and

were having a street dance. So my dad said, "Hire him for the gig."

At that time, Fort Lauderdale was segregated. My father was the first to have a mixed band. I remember they had a big bandstand in the middle of the street, and as soon as Cannonball climbed onto the bandstand, a big hush came over the crowd. He started playing "Stars Fell on Alabama," and it just melted everybody's heart. They started dancing, and it was beautiful. So my dad started using him on club dates. I must have played with him a dozen times.

Cannonball got me a gig with Harold Ferguson's R&B band playing the chitlin' circuit. So I was playing up and down the coast of Florida in black nightclubs. They would have the band, a blues singer, a comedian and the chorus line. They used to have plywood bandstands, and that band would be rocking so hard the piano bench would be going up and down, up and down. I remember that distinctly. The whole place would be people dancing.

I played with Cannonball at a club called Porky's. It was depicted in those Porky's movies. In the

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MIKE LONGO *continued from page 14*

movies, they made Porky to be this redneck guy, but he was a gangster that liked jazz, Porky Penico. Cannonball had a piano player that got busted for something, and Cannonball called my mother and asked, "Can young Michael come down and finish out the week with us?" So my mom let me. That summer he went to New York, and the rest became history. Next time I saw him, he was in New York at Birdland playing with Miles. I didn't see him again until I was with Dizzy, and we played some festivals on the road.

JJ: You playing in a black band and Cannonball playing in your dad's band could have been dangerous. Didn't you have any problems?

ML: We had one at the Plantation Country Club. My father bought a new home in Plantation, Florida, so he was also a member of the country club. They hired his band, and we showed up with Cannonball and played the first set. Then the maître d' said, "We have a table over here for the band to eat." We all went and sat down. A few minutes later, he came over and said, "We had some complaints about the colored guy. He is going to have to go in the kitchen and eat." My dad threw down his napkin and said, "Come on. We will all go in the kitchen and eat." The band got up, and he turned around so everyone could hear and said, "And you can take my membership and stick it up your ass." After that, Cannonball loved my father.

JJ: I read that when Cannonball was playing that circuit in Florida he knew Ray Charles. Was Ray still there when you were starting?

ML: No. The first time I ran into Ray was in Bowling Green, Kentucky. A group of us from Fort Lauderdale went to college there and rented an apartment. We were going to rent a piano, so I was in this music store trying out pianos and I heard, "Who is that piano player?" It was Ray Charles. He was playing at this place called the Quonset Hut. He invited me to come hear him at the club. He wasn't famous yet except on what they used to call race music. Now, 10 years later, I'm with Dizzy, and Ray is famous. Dizzy was going to record with a symphony orchestra on Mercury Records in L.A. The engineer was Ray Charles. We couldn't see Ray. He was in a room way off from where we were on microphones. All of a sudden he comes in on the microphone, "I know you Mr. Piano Player. I know you." He recognized my sound in the middle of a big orchestra after all those years. I said, "What kind of ears are those?"

JJ: That is amazing. Did you have any other musician friends from those days that we would know?

ML: Jaco Pastorius was from down there, but he was a young kid when I left. I played with him a few times when I'd be home to visit my family. There were the brothers Ben and Ron Champion. They were national stars but not international.

JJ: Is there any movie or story you would recommend to us non-musicians that you feel will give us a good idea of what a musician's life is really like?

ML: Yeah, *'Round Midnight* because I lived that stuff, staying in those funky hotels. [Chuckles] Dizzy wasn't making a lot of money when I joined the band, so we weren't making big salaries. As sidemen, we had to find a place to stay and when you were with Dizzy, you were on the road. A lot of times, I stayed in those black hotels because the drummer, Candy Finch, had places he had stayed before, and I just stayed there too. They were very similar to what you see in *'Round Midnight*.

JJ: What souvenirs of your career do you have around your place?

ML: Oh, I've got all kinds of stuff. I've got pictures on the walls of my family with Dizzy and me playing with Moody and Dizzy. I've got things Dizzy and Moody gave me. You know Dizzy gave his awards, like the key to the city, to my mother because Lorraine said, "Don't bring that crap in my house." He would always joke, "They gave me the key to the city then went out and changed all the locks." [Chuckles]

JJ: How did your family react when you said you wanted to make music your career?

ML: What started it all was, at that time, I was playing boogie-woogie and the Florida Theater had talent contests. I was playing little league baseball but I didn't have a first base glove. The glove cost \$13. That would be like \$50 now. I walked past this theater, and it said, "Talent contest: First Prize, \$15." I had seen this cartoon movie *Little Toot* and Freddie Martin's band played the soundtrack. His pianist, Jack Fina, played "Bumble Boogie." While I watched the movie, I memorized the left hand pattern he played, and sort of the right hand line, which I played slow in my version. I went in the movie contest, played it, and won and bought the baseball glove. But, instead of being able to play baseball, my mother had me practice the real "Bumble Boogie" all summer because they had

finals after eight weekly contests. All the winners competed for the grand prize, which I won. That is how my career really started. My father started hiring me to work with his club date band.

I didn't want to go to college. I just wanted to go out and play. They were reluctant to go along with that. After I got out of college I went on the road with The Salt City Six trying to get to New York. When I did, we played the Metropole, and they hired me. I stayed in New York. Then my father loaned me the money to go up and study with Oscar Peterson. Then they got supportive. When I came back to New York, Dizzy hired me.

JJ: Since you were at Oscar's school there, what did you think of Toronto?

ML: I loved it there. The snow was so deep it was up to my waist. But it was a beautiful city and beautiful people. See, my father really helped me out. He came to New York, and we drove up there, and he found me an apartment and paid the rent for the whole six months in advance. But, at the same time I had no money, so I was playing gigs there. I was playing this after-hours gig from midnight to 4:00 AM at The House of Hambourg and other club dates to eat. Oscar had me practicing 13 hours a day.

JJ: Were there any other students with you that we would know?

ML: Carol Britto and Jay Leonhart. There is a biography on Oscar that Gene Lees wrote that mentions that Oscar wouldn't let you play like him. He said a good example is his two most prominent students were Mike Longo and Carol Britto and neither sound like Oscar or each other. Oscar was a stickler like that. You had to play like yourself. And Jay came back with me to New York from Toronto, and we started a trio together. He had an apartment on the first floor in the building I'm in right now. We first lived in this apartment; then I got married and he got the apartment on the first floor.

JJ: I heard that Oscar wasn't too serious about the school; that teaching wasn't as interesting to him as living the good life.

ML: I never noticed that. Oscar had given me the keys to his studio [and] I was practicing on his piano. No, Oscar was quite serious about the school. It was his idea.

JJ: When was the last time you saw Oscar?

ML: I guess it was at Wolf Trap. They did a big PBS broadcast for Dizzy's 70th Anniversary. It was

a six-hour concert cut down to a two-hour program. Oscar was in a wheelchair and they had to wheel him out on to the stage. He was joking with me about the school. After he had the stroke, I couldn't bring myself to see him like that. I wanted to remember him like he was. Also he was in the audience a few times when I was playing with Dizzy.

JJ: I'm not a musician, but I think I would choke if I knew he was in the audience listening to me play.

ML: Arnold Smith was my publicist, and he was talking about how he gave up music when he heard Oscar play. I had the opposite reaction. I was inspired by him. I always played well when he was in the audience because he was my teacher.

JJ: You also worked with Paul Chambers. What was he like off the bandstand?

ML: It was more significant when he was on the bandstand because when he got off it would break my heart. We played about six months at The Embers West, six nights a week. For me, it was a total learning experience because he would send me in such different directions. He played so chromatically I'd be playing stuff that I didn't know how I was doing it. When he would bow a solo it was like playing with a horn player. I was influenced even by his solos. Every night, Paul would start with a double shot of Seagram's and a wine chaser. He would have a couple of those, then a grasshopper, then a martini and then a manhattan. One night, we were on the bandstand and, all of a sudden, he screamed, threw the bass down, and ran out of the club. I finished the set, and his wife said, "Paul is clairvoyant. He saw his mother walk in the club." I said, "So what?" She said, "His mother died about 25 years ago." I said, "Look, if I had been drinking what he had, I'd probably see Napoleon walk into the club." [Chuckles]

You know his father had been this hellfire-and-brimstone minister who was telling him that jazz was the devil's music. He shared that with me and I think that messed his head up. I had just gotten divorced, and my father came up from Florida to



see if I was alright. He came to the club and stayed the whole weekend. He sat in the club for all three sets, and Paul said, "Man, you don't know how lucky you are to have a father like that."

That is where Dizzy hired me. Paul and I used to trade fours before the tune started. I looked down and there was Dizzy sitting ringside. Next day, he called me and said, "When I get back from Europe, I'm going to need a piano player." I said, "You've got one." I didn't even ask how much I'd be getting — which was a mistake. Dizzy paid me weekly... very weakly.

A promoter in New Orleans wanted Candy Finch and myself to meet Paul and Clifford Jordan and play a concert. When I saw Paul, I couldn't believe it. His arms looked like pool sticks. He was that skinny. He played his ass off, though. When we were in the dressing room, Paul started hemorrhaging, and his blood looked like Kool Aid. About a week later, he died. By that time, he had everything: TB, leukemia — everything; but he was playing great. It only affected his body, not the music.

JJ: I read that when you were with Dizzy you twice had extended gigs with Miles's band.

ML: They were three-week engagements; two at the Village Gate and one up in Harlem at the Club Barron — three weeks at a time. We played three sets a night. So Miles would come up and play with Dizzy, and I got to experience what it was like to play behind both of them. That was a hell of a learning experience.

JJ: What was it like backstage?

ML: When Miles was around Dizzy, he acted like Dizzy was his mentor or father. I remember one time Miles snuck up behind me and used his finger like he was slitting my throat. [Chuckles] He made this remark once when he heard Dizzy and me playing: "It sounds like you cats got married." I felt very honored that he said that because I was still learning my craft. I could play *for* Dizzy then, but it was a long time before I could play *with* Dizzy. In my viewpoint, I was getting my butt kicked. I appreciated the

compliment, but I knew what I had to learn.

You know that Dizzy thought of the piano when he played. He wasn't thinking the trumpet. I could see him on the keyboard, and he was able to see my hands on the keyboard, and he was weaving his line in and out of my fingers. As far as I was concerned, that was what he was paying me for.

JJ: I've seen that you were with Dizzy for 22 years or 25 years. Which was it?

ML: I joined the band on December 11, 1966. I left in '75 to go out on my own, but Dizzy never replaced me for nine years. If I was off and he was playing, I'd play with him. He would always stay with my family in Florida, so I would go down and visit my family and make the gig. And a lot of times we would go to Europe or Japan and play with musicians over there. So it was nine years straight and the rest on a part-time basis.

JJ: What are your best memories of Dizzy?

ML: Of Dizzy? How long do we have? [Chuckles] Dizzy was a messenger to me. He was to music what Jesus or Mohammad is to religion. He definitely had a divinity or cosmic something. There were actually three Dizzy Gillespies. There was Dizzy the screwball that the public knew. Then there was a very serious side, musically. And then there was John Gillespie, a very spiritual man. I was fortunate enough to have a relationship with all three. Musically he communicated some deep stuff to me. He would be a screwball until he put his

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MIKE LONGO

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horn up. Then you could see this deep presence come over him, and he was all business. As soon as he put the horn down, he was a nut again.

During all the race riots I was the only white guy on the band. In fact, I was probably the only white guy on any black band then. We were all catching hell for that. In Pittsburgh, I got hit with a bottle on stage. Dizzy went on television the next day admonishing the people, and we were going to play in the ghetto. They had set up a wooden bandstand, and the street was a sea of people. I remember people were glaring like they wanted to kill me. When I got to the stage, there were five Black Panthers and five FBI agents surrounding the piano. Something in me said, "Boy, if you ever played the blues, you better play it now." [Chuckles]

Later, we were booked into Miami, and the plane landed in Fort Lauderdale. Moody and I at that point were best friends. I had asked my family if Moody could stay at their house with me. They said, "yes" and remember, it was still segregated there. They met us at the airport. Dizzy asked my father, "Do you know of a motel where we can stay?" My dad said, "You don't need a motel, you can all stay at our house." The whole band stayed there 11 days, and there was some funny stuff.

My parents' house was on an acre, and they had fruit trees and a swimming pool in the back. Paul West and Candy Finch were out pitching horse shoes, and cars going by would screech to a stop. They thought somebody had sold the house to a black family. Dizzy loved my mother's cooking. She was a real gourmand Italian cook. The first night we were having dinner, and Dizzy yelled, "Momma, Momma, they are burning a cross on your lawn." [Chuckles] He was putting her on. Dizzy got tight with her. I guess he didn't have that with his parents, so he sort of adopted mine. He became part of the family.

He would go there for the next 20 years and hang with them. He called them Mom and Pop and they named him Number One Son. I asked, "How did you get ahead of me?" He said, "I'm older." Lorraine, Dizzy's wife, every Christmas, birthday, Mother's Day and Father's Day she would send my parents a hundred dollars in a card until she died. Dizzy loved tangelos; he would grab them off the tree. My dad would send him boxes of them and mangos. It was a very close relationship for all those years. So we became tight on that level too.

JJ: I'm really impressed with your family's stand against segregation. Your father had his business and the family there, and a lot of people were ruined for doing much less.

ML: Well, at the time, there were no repercussions that we knew of, but my family didn't raise me to be a racist. My mother's family was from Cincinnati, and I remember as a little child my Uncle Ralph's best friend was a black man that lived behind my grandfather's cobbler's shack. He would be at the dinner table frequently. My father's side of the family was Afro-Sicilians; my grandparents had dark complexions. I didn't know there was such a thing until I went to Sicily with Dizzy.

JJ: Both Dizzy and you were very prominent members of the Baha'i faith. Did Dizzy tell you how he converted to that?

ML: Yeah, I was there. The first night I joined the band had a gig at a club called The Vanguard in Milwaukee. This woman named Beth McKintey was a very prominent Baha'i. She called Dizzy and said she wanted to talk to him because Charlie Parker did not have to die the way he did. She and her husband came that night, and Dizzy sat at their table. She laid a lot of literature on him, and he read it. We had talked about all the racial stuff, and we kept saying, "It don't have to be like this." Then he started laying some of this literature on me.

...people were glaring like they wanted to kill me. When I got to the stage, there were five Black Panthers and five FBI agents surrounding the piano. Something in me said, "Boy, if you ever played the blues, you better play it now."

I remember the first time Dizzy played in the South in over 15 years he was very nervous about going there with me in the band. He brought a pistol in his briefcase. [Chuckles] We played in Laurinburg, South Carolina where he had gone to school. They had a Dizzy Gillespie Day and a concert. They had a parade with us riding in the cars. Mr. McDuffy had been his minister and had this beautiful family. Dizzy was their guest, but the rest of us stayed in a motel.

The next day, Dizzy was going to speak to one of the classes at the Laurinburg Institute, and he wanted me so he could play for them. After that he said, "How would you like to go to Cheraw and see where I grew up?" That was about 70 miles away. So Mr. McDuffy gave us the Institute's station wagon and I drove Dizzy over. Back then, the black sections had all dirt roads and tin roof houses. Every place we would go, they would have homemade wine, and we were getting high. I

remember Dizzy grabbed a hand full of pebbles and threw them up on this lady's tin roof, and she yelled, "John Birks, is that you?" He said, "Yaw'm." She said, "Did you throw them rocks on my roof?" He said, "No'm." She said, "Was that the white boy with you?" He said, "Yaw'm." [Laughs]

We went to, I guess, it was a cousin of his named Dodi. Dizzy wanted some "creek," he called it. It was moonshine. Dodi knew this guy way off in the woods. We were hearing sirens going off, but we didn't know what it was. What had happened was the Martin Luther King assassination, and they were rioting. Dizzy goes in, and the guy is asleep in his bed with his wife. By this time, we were high, and Dizzy pulled the guy out of bed. The guy was in his 60s and his wife had to be 20. We were drinking this creek, and I was drinking little paper cups full, but Dizzy was drinking water glasses full of that. The guy had told Dizzy don't give his wife any because she was under psychiatric care. But Dizzy poured the lady a glass full. We were out on the porch, and the guy got out a pistol and started acting like he was cleaning the gun. Dizzy gave me his pistol and said, "Keep your eye on this guy."

The woman is now tore up on the moonshine, and she starts on Dizzy, "You think you are a big star, but you ain't shit." Dizzy reached over and pulled her wig off, and the lady went berserk. She ripped off his shirt and undershirt and bit him on the shoulder. The woman was tearing into Dizzy. There was blood gushing out, and the guy is there with the gun. I got Dizzy in a headlock and

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MIKE LONGO

continued from page 18

used his head as a battering ram to bust open the screen door. I threw him in the car and drove off. We left Dodi there. I was shooting Dizzy's pistol so the guy knew I had a gun too.

I got back to Dodi's house, and her mother came running out saying, "Get out of here. Don't you know they are rioting? Martin Luther King has been assassinated." By this time, Dizzy was unconscious, bleeding and had thrown up all over the car. I drove back to the motel, woke up Moody and said, "Dizzy is out in the car unconscious, and he is bleeding." We got Dizzy and put him in bed and poured peroxide over him. The next day we cleaned out the car and went over to McDuffy's. We had missed the flight to Atlanta where we were supposed to open that night. McDuffy got the football team bus that said "Laurinburg Blue Devils" to take us. Dizzy got on with a big loaf of Italian bread, a jar full of hot peppers and a big jug of moonshine.

When we got to Atlanta there was rioting in the streets. They saw me and started rocking the bus. We were two hours late for the gig. For the 10 days we were there, I couldn't go out of my room because H. Rap Brown was in the hotel and another militant was talking about, "Kill Whitey," and here I am. Guards would come up at night and take me down to play the first set then back up to the room. Then they would come back up for the second set. For 10 days, I lived like that. The guys on the band were bringing me food, but everybody brought fried chicken. I had fried chicken even for breakfast. Finally I told Moody, "Can you take me someplace where I can get some ham and eggs? I'm sick of fried chicken."

On Saturday night, I couldn't stand it anymore, and I went out to have a cigarette. Moody came running out saying, "Mickel, (he called me that) what are you doing? Get out of here." This black man fell down in the middle of the street. I said, "We can't leave the guy. What if a car hits him?" and went to get him. I asked, "What is the matter? Did you have too much to drink?" He said, "No, I've been stabbed." I ran up to the highway and brought back a state trooper. Then, as a crowd gathered, Moody took me back in saying, "They are going to think you did it. Get out of here." I remember the guy died in the street.

Right after that is when we went to Florida and stayed with my family. That is why my parents took them in. They knew that Dizzy and Moody had been

protecting me. Long story short, the night after that incident Dizzy declared himself a Baha'i. That was the turning point. The Baha'i don't drink or use drugs so he gave that up. I became a Baha'i about five years later.

JJ: Would you tell us about Dizzy's last days?

ML: I spent those last months with him. He got out of the hospital in May and died the following January. I was going over there a couple times a week to play with him for therapy. I was teaching here one afternoon, and I got a call from Dizzy. He was talking in a real high voice, "Hey can you come over here? Everybody is against me. The nurses, doctors and Lorraine are against me." I said, "Well, it is 7:00, and you go to bed at 7:30." He said, "Well, can you come tomorrow?" I said, "Okay, I'll be over there at 11:00." [He asked,] "You can't come no sooner than that?" I said, "Okay, I'll be there at 10:00."

He was suffering from "operating room psychosis" because he had been under anesthesia for something like 12 hours. When I got there, he looked like a zombie staring off into space. We went down into his den where he used to rehearse. He had a pool table, set of drums, piano, organ and everything there.

He sat next to his open horn case, so I started playing "All the Things You Are" and wouldn't stop. I played a chorus and then just comping like I was accompanying him. I did a second chorus, third chorus and finally he picked up his horn and tooted a couple of notes. I just kept playing and playing. Finally he played a phrase, then I played and then he played a whole chorus. Then he snapped out of the psychosis and said, "Damn, this thing isn't as hard as I thought it was." He was back to his old self.

I'd go over twice a week and I made him a tape of me comping on several tunes and, at the end, I said, "You better practice, motherfucker." [Chuckles] Lorraine liked my playing and was playing the tape one day, and she had guests, and they heard me say that. [Laughs] She got all embarrassed. I said, "I made that for him. I didn't know you were going to play it." [Laughs]

Lorraine had hired her cousin Jerry to be with Dizzy all the time, like a male nurse. We were playing one day and Jerry said, "Boy, Diz, Dr. Dardik really did you a favor when he did that bypass surgery." Jerry left the room, and Dizzy said, "What does he mean,

'bypass?' I said, "When the doctor walked pass, he said, 'Bye.'" [Laughs] He cracked up.

Milt Jackson would come over, and I would be playing at the middle of the piano, and Milt would be playing at the top with two fingers like mallets on the vibes. We would just be jamming with Dizzy. It let me know that your body doesn't affect your music. Dizzy wouldn't be able to play high and long, but the stuff he was playing was amazing. Moody used to stay with me, and then we would go see Dizzy and play too. I remember one time Dizzy played some shit, and Moody and I looked at each other, "Did you hear that?" I've got tapes of all that because I was still learning from him. I learned some very significant stuff for my own playing during that period.

I guess it was in November he was going to play at the Tarrytown Music Theater. It was Moody, myself, Dizzy, Paquito and I think Paul West, and Ignacio on drums. The night before, I went over to help Dizzy and said, "Look, man, just learn a couple of tunes. You come out on the stage and play the tunes, and the rest of us will carry the show for you." By that point, he was dribbling out of his mouth. He must have had a mini-stroke. I said, "Think of a couple of tunes." He said, "Do you know 'Lullaby of the Leaves?'" I said, "Yeah." We rehearsed that, and I said, "Think of another one." He sat there and then said, "Do you know 'Lullaby of the Leaves?'" The next night, he couldn't play. When he came out to take a bow, he was skin and bones, and the people gasped when they saw him.

We were supposed to play Carnegie Hall after that, but he couldn't make the gig. He went back into the hospital. It was to be Moody and Dizzy with my trio. It ended up with Paquito, Faddis and Roy Hargrove all to take the place of Dizzy. Then, the night before he died, Moody and I went over, and he was still conscious. He blew his cheeks all out and was rubbing his thumb on my hand. He couldn't talk, but he knew we were there. I started putting him on saying, "Man, you are carrying this shit a little too far now." He grinned. Then the next day he went into a coma. Moody was there, and I was home. Moody called and said, "Mickel, it is over." Moody said he would never forget that Dizzy took a big breath, let the air out, and then stopped breathing.

JJ: Wow. He was a great soul. Thank you for sharing that and for doing this interview.

ML: All right, Schaen, and thank you, sir. 

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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THE ARTS & COMMUNITY CENTER • TOMS RIVER

Shiloh Baptist Church Jazz Vespers Salutes Rahsaan Roland Kirk

Plainfield's Shiloh Baptist Church's February 22 Jazz Vespers paid homage to the work of the legendary multi-instrumentalist Rahsaan Roland Kirk. Featured musicians included Steve Turre/trombone, Bruce Williams/alto and soprano sax, Anthony E. Nelson, Jr./tenor sax and flute, Paul Odeh/piano, Chris Berger/bass, and Chris Beck/drums. The sextet performed a number of Kirk's compositions and Steve Turre spoke about how he met Kirk and came to play in his group. Turre was strongly influenced by Kirk's music, and by his use of a conch shell as a second instrument. The late musician's widow Dorthann spoke to the gathering and afterwards the group performed Kirk's shuffling composition "Dorthann's Walk."




Trombonist Steve Turre, who played with Rahsaan Roland Kirk, leads a sextet in a performance of the late composer and multi-instrumentalist's music at Shiloh Baptist Church. Photo by Tony Graves.

Museum Has Special Exhibit for Jazz Appreciation Month

This April, the Louis Armstrong House Museum is celebrating "The Real Ambassadors," a groundbreaking collaboration of Armstrong and Dave and Iola Brubeck, with a one-month-only exhibit featuring never-before-seen photographs and rare artifacts from the museum's vast archive.

Armstrong recorded *The Real Ambassadors*, one of the most challenging albums of his career in 1961. Written by Dave and Iola Brubeck, it featured songs with pointed statements about politics and Civil Rights in the United States at the time. In addition to Armstrong's own band, Louis was joined by Dave Brubeck's quartet, Lambert, Hendricks & Ross and Carmen McRae.

Armstrong, who just turned 60, turned in one of his most wistful vocals on Brubeck's enduring "Summer Song" while his famed trumpet wailed furiously on numbers like "Remember Who You Are" and "Blow Satchmo." The hope was to use the album to get *The Real Ambassadors* produced as a Broadway play (that unfortunately did not come to pass). After one memorable live performance of the work at the Monterey Jazz Festival in 1962, *The Real Ambassadors* disappeared. Though the album was not a large seller at the time, its reputation has grown over the years. Today the recording is looked at as a high point in both the career of Armstrong and Brubeck.

The exhibit runs April 1-30 and is free with museum admission. 

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At Dizzy's Club Coca-Cola: A Birthday Lovefest for Joe Wilder

By Schaen Fox

While 2013 was sadly notable for the loss of Frank Wess and several other jazz giants, 2014 happily marks the 73rd year that trumpet master Joe Wilder, who turned 92 on February 22, has been on the jazz scene. Elin Wilder, Joe's daughter, was thinking of an appropriate way to celebrate both his anniversary and rich, long life. When the family attended the memorial for Frank Wess she reflected on the comradeship of the musicians and how at all of the jazz memorials, "The guys are so happy to see each other. Why do we keep waiting until people pass to do something? Then everybody is there but them. Why can't we get together on a happier note?"

About the same time, a serendipitous event gave Wynton Marsalis his long sought opportunity to honor the man who has so profoundly influenced him. Something fell out of Dizzy's Club Coca-Cola's schedule for February 19, only a few days away from Joe's birthday. Wynton had two people from Jazz at Lincoln Center, Jayson Olaine and Jennie Wasserman, reach out to the Wilders. They said, "Joe's birthday is coming up. Is there something we can do?" Elin immediately said, "It would be great if we could have a birthday bash. All the guys could get together for a happy occasion instead of a sad one for a change!" That set the ball in motion. The family developed a list of favorite musicians to contact and the effort began.

The man picked to help set up the event, to be the emcee and play in the rhythm section was Bucky Pizzarelli. Elin wanted him because Joe and Bucky were "good friends and have a long history together. We also wanted to make it more of a swing thing. It made sense, Dad loves Bucky and they both love a good up-tempo song." Jennie contacted Ed Laub, Bucky's manager and accompanist. Ed said, "I'm sure he will probably do that.' I talked to him and he said, 'I'll play the guitar. You have to do everything else.'" And so Ed joined the calling and planning.

Just reaching everyone proved problematic. Over the years some people had moved and phones were often unlisted or disconnected. Elin noted, "This is a generation of men who shared a lifetime of music together and worked and laughed together. But more recently, they've been separated by time, space and their own health issues." Jennie was also having mixed results. James Chirillo was able to take the night off from his regular gig in the Broadway hit *After Midnight*. Others had conflicts that forced them to send their regrets. Even the harsh winter weather slowed the preparations.

For those that could, however, deciding if they would attend was simple. Speaking for all, Russell Malone explained, "Joe Wilder is just such a wonderful human being, a gentleman. When we got the call to participate, for everybody who was not working that night, it was a no brainer. It was so great to play for him and pay homage to him and to see the smile on his face. And to play with all those wonderful musicians was just fantastic." Days before the celebration the list of performers was publicized as: Wynton Marsalis, Warren Vaché, Jimmy Owens, Wilmer Wise, Jimmy Heath, Loren Schoenberg, Bill Charlap, Russell Kassoff, Bucky Pizzarelli, Ed Laub, Gene Bertoncini, Russell Malone, James Chirillo, Nicki Parrott and Rufus Reid.

About the same time as the performers were announced, social media carried the erroneous news that Wilder had died. For those still struggling to reach all the desired participants, this false report proved both a curse and a blessing. Elin enlisted the help of Ed Berger, Joe's biographer, and they spent two days devoted to damage control. Rather than continuing to find lost contacts, they had to scramble to set the record straight.



Guest of Honor: Trumpet great Joe Wilder was surrounded by colleagues and friends at Dizzy's Club Coca-Cola on Feb 19. Photo by Vicki Fox.

Happily, the error did prompt a number of the people who they could not locate, to call and offer their condolences. And thus the list of attendees continued to grow.

The day of the celebration, the musicians began arriving hours before the club opened. This time it was not only to attend to their normal pre-gig duties. They also wanted to see friends or to meet legends they knew only by reputation. Russ Kassoff explained the special bond musicians develop when he reflected on his talking to Joe that night, "We only got to play on a couple of gigs, but with musicians that is like a lifetime. You become friends for life with certain people. Every time you see each other you remember those times. So every time I would see Joe it was a smile fest. It was, 'Man it is great to see you.' We knew we did something special on a gig years ago and that will always be remembered."

The crowd started waiting at the door as soon as the elevators began moving people up to the fifth floor club. An hour and a half before the first set began, people were already putting their names on the second set's stand-by list. As the club filled several jazz notables such as Ed Berger, Monty Alexander, Phil Schaap, Vincent Goines and Carlos Henriquez mingled in the crowd. They only wanted to pay their respects to Joe and listen to the masters on stage. Finally, the focus of the evening and his

party made their way to their table. Because of serious health problems, the honoree had been largely unaware of what was in store. His daughter had told Joe that, “Jazz at Lincoln Center has been kind enough to say that we can have a birthday party at Dizzy’s. He was like, ‘Oh that is so nice of them.’ I don’t think he understood the full extent of it until he got there. Dad saw people he hadn’t seen in years and was very happy. He kept saying, ‘I can’t believe so many people came out for me.’”

While people gathered around Joe, Ed Laub attended to last moment details. The order was set and reset and people were told to play what they wanted to play. Someone had to set the tone for the evening and Ed turned to the man most responsible for the event. This was his first time meeting Wynton Marsalis. “I’ve heard that he was difficult to approach, but the guy couldn’t have been nicer or more engaged. I asked him backstage, ‘Would you open this up and say a couple words about Joe. You probably have more to say than anybody here.’” And Wynton agreed.

While he spoke eloquently off the cuff, Wynton paraphrased some of what he wrote in the forward of Ed Berger’s new Joe Wilder biography. He noted that many people didn’t know the struggles that Joe had gone through paving the way for younger musicians. He also told about Joe being with the Jazz at Lincoln Center Orchestra on their first national tour. “I sat next to him for 40 nights. He stayed after each show and taught me so much.” Wynton noted that all the musicians intended to “pay tribute to a great musician and a great person who means so much to our instrument — great classic, great jazz trumpet playing.” He promised that, “We are going to fill this room with love.” At that, everyone in the room gave Joe a long and heartfelt standing ovation.

Singly or in small groups, musicians took the stage. Some made remarks, some let their instruments speak for them. When not performing, most of the artists crowded into the back room to enjoy each other’s company. Warren Vaché noted, “I was sitting with Jimmy Heath, and somebody said, ‘I just heard this great recording of you with Dizzy’s band.’ And Jimmy said, ‘Oh

yeah, me and Trane.’ Just to be in a room with somebody who can say that is pretty amazing.” From the start, it was clear that this would be a night of special performances. The man they were honoring and the fun they were having backstage inspired everyone onstage. It was clear to the crowd that the artists before them were having a grand party. When he took the stage, Warren told Joe, “I think I speak for everyone on the bandstand when I say, I want to grow up to be just like you.” And when James Chirillo was asked what key he intended to use, he responded, “A couple of Cs and probably a D-flat.” He then dug into “I Want To Be Happy” and kept the joy expanding. Russ Kassoff noted that while he was playing back up with Rufus Reid, “we were looking at each other all night and just smiling.” The music proved so compelling that there was always a good number of musicians dividing their time between the back room or standing near the stage.

In addition to fighting off bronchitis, Nicki Parrott noted that, “I was a bundle of nerves and just delighted to be there. It was great fun. Joe’s daughter said to me, ‘I have to tell you, when you were playing Joe was saying, ‘Go get ’em Nicki. Go get ’em.’ That made me so happy because that was Joe, always encouraging.” Wynton only played once, but he made it special. He did “Cherokee” the same way his mentor and old friend always performed it. To emphasize the tribute he did it off stage standing near Joe’s table. Ed Laub noted that when he finished Wynton, “stood out by the door or was in the backside listening. When I came off the stage [after performing “Snowfall” with Bucky] he said, ‘You guys were amazing. It was beautiful. I love that song.’ He was going on, and I was really just gratified at how engaged he was in the thing. That was a nice experience. He had been there since 7:30 in the morning and was wiped out. He said, ‘I have to go. I still have a concerto to write.’”



Bucky Pizzarelli (left) served as emcee and his guitar partner Ed Laub helped organize the event. They performed with bassist Rufus Reid. Photo by Vicki Fox.

Both sets ran over time. The second set only started around 10:15 and didn’t conclude until near midnight. Its finish, however, was spectacular. Jennie Wasserman noticed that by the time all the schedule performers had finished, “a lot of young trumpet players had gotten off their other gigs and came by the club. Some were students and some working musicians. So we rounded them up and got them up on stage. Some didn’t have their instruments, so Warren Vaché loaned out his horn.” Warren and Jimmy Owens also joined in for what turned into about a 20 minute long riff on “C Jam Blues.” Elin Wilder said, “When Jimmy and Warren came out at the end with these young guys and they all played together — It was amazing! They were picking up the mantle and carrying it forward. Teaching has always been important to my father. He really cares about the next generation of jazz musicians. I couldn’t have dreamed it would be as wonderful as it was. Dad felt the love in the room.”

Joe Wilder talked about his remarkable life in an interview in the April 2012 issue of Jersey Jazz. You can find the issue in the Jersey Jazz archive at www.njjs.org.

Joe’s full biography is: Softly, With Feeling: Joe Wilder and the Breaking of Barriers in American Music written by Ed Berger published by Temple University Press is available at Amazon and other book outlets.

Dancin' to the Music

The 45th Annual Pee Wee Russell Memorial Stomp

By Tony Mottola

from page 1

The musical gumbo served up at a typical NJJS Stomp — New Orleans and Chicago style jazz and swing music — harkens back to a era when musicians and dancers worked off each other to wring the maximum amount of sheer joy out of their shared musical experience. Balboa, shag, Lindy Hop...now, as then, it's all about the beat, and some of the best swing dancers, from NYC's boroughs, various points in PA, and all around Jersey, have been beating a path to the Grand Ballroom at the Birchwood Manor for the Society's annual Pee Wee Russell Stomps for some time now. This year, despite a dire snowstorm forecast that proved to be a false alarm, was no exception and more than a double score of hoofers clad in vintage threads put on an often dazzling floor show of slick dance moves in Whippany on March 2. As for the music, it was top tier as usual, but there was a small surprise at this year's event — namely a healthy dose of Pee Wee Russell's music, thanks in large part to Mr. Keith Ingham as noted below.



LYNN REDMILE

"Swing That Music." Oswald, who split his time between puffing his tuba and tossing wisecracks, said he was happy to be invited to take part "in a good cause," even if he did have to "show his passport at the border" to get there. The Stomp version of his ever revolving Eternity Band boasted a strong front line with Australian Adrian Cunningham on clarinet, Swede Bjorn Ingelstam on trumpet and Jim Fryer on trombone. Rounding out the group were Nighthawks stalwart Ken Salvo on banjo and another Aussie, Rajiv Jayaweera, on drums.

THE BANDS

DAVID OSTWALD'S LOUIS ARMSTRONG ETERNITY BAND got things off to a Satchmo start in a nine-tune set of chestnuts like "When It's Sleepytime Down South" and

DICK VOIGHT'S BIG APPLE JAZZ BAND also turned in a nine-tune set and also added a dash of Armstrong ("Struttin' with Some Barbecue") to the musical feast. And the sextet offered the first Russell composition of the afternoon, "Pee Wee's Blues," with its blue melody line given a lilting ride by Joe Licari's romantic clarinet. The BAJB also performed — to no complaints — the second ride through "Indiana" in little more than an hour and slowed things down for a soulful "Melancholy Baby" that featured Tom Artin's silky smooth trombone. Filling out the bandstand were Dan Tobias, cornet; Mikie Weatherly, bass and Steve Little, drums.

THE KEITH INGHAM QUINTET opened hot with a rendition of "Lulu's Back in Town" led by John Eckert, who showed more than a little Roy Eldridge-like flash and fire with his trumpet. The balance of the set was happily



David Oswald's Louis Armstrong Eternity Band



Dick Voight's Big Apple Jazz Band



The Keith Ingham Quintet



The Warren Vaché Quintet



LYNN REDMILE

BAND PHOTOS LYNN REDMILE

Additional photos pages 2 and 3



TONY MOTTOLA



LYNN REDMILE



TONY MOTTOLA



TONY MOTTOLA

devoted to Russell compositions and tunes associated with the great clarinetist, including a languid "The Very Thought of You" featuring Jack Stuckey's fine clarinet. Russell compositions played by the quintet included a reprise of "Pee Wee's Blues," "Midnight Blue" and "Oh No," a three-part Dixieland tune that "Pee Wee gave me a sketch of in England long ago," Ingham said. The quintet also played what is likely the first-ever performance of an Ornette Coleman composition at a Stomp ("Turnaround," recorded by Russell on Impulse in the early '60s) with apparently no one noticing that such a free jazzer had snuck into the Trad-only party. Dimitri Kolesnik and Steve Little rounded out the group on bass and drums. The quintet with closed with "The Lady's in Love with You," a tune Russell often performed with guitarist Eddie Condon, including at a Town Hall AFR broadcast after which Mr. Condon opined, "That's pretty violent love I think."

THE WARREN VACHÉ QUINTET was a star-studded outfit indeed, featuring Harry Allen on tenor sax, James Chirillo on guitar, Nicki Parrott on bass and vocals and Elliot Zigmund in the drum chair. Any Warren Vaché set features gorgeous ballads and this day's offering included two from Ellington, "In a Sentimental Mood" and "Prelude to a Kiss." But lest anyone be lulled into complacency the group closed with a blazing "Tickle Toe" taken at what was easily the fastest tempo of the day. Only the most fleet-footed of the dancers were not smoked off the floor. **JJ**



PHOTOS THIS ROW TONY MOTTOLA



LYNN REDMILE



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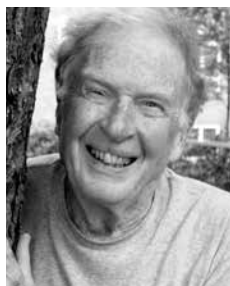
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Noteworthy

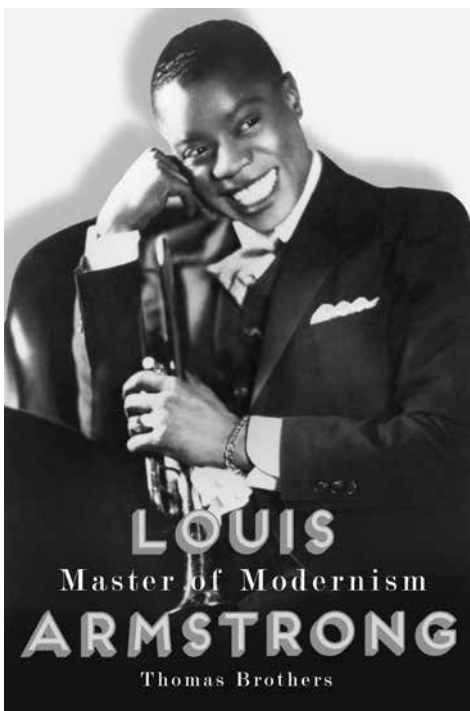
Fradley Garner International Editor *Jersey Jazz*

**TWO CONTEST WINNERS GUESS SCOTT ROBINSON...THE MYSTERY MUSICIAN...
WORLD'S OLDEST WORKING JAZZMEN IN U.S. AND UK...MEET SINGER
SOPHIE GARNER...NEW ARMSTRONG BIOGRAPHY COVERS 1920S - 1930S**

OUR "MYSTERY MUSICIAN"

contest announced last month drew two reader entries. Both correctly pegged **Scott Robinson** as the writer of a passage on how jazz, "in all its forms, has the most-stamped passport in the world." Two hints — "master of most wind instruments" and "his first name starts with 'S'" — turned the key for drummer **Tim Coakley** of Schenectady, NY, and **Roger Schore**, a published lyricist and retired schoolteacher of the East Village in Manhattan. They are due a (hopefully signed) copy of the award-winning instrumentalist's newest album, *Tone Ventures* (ScienSonic). "The new duo project with [saxophonist] Roscoe Mitchell, will be released within a few weeks," Scott announced in January. His "Sound-of-the-Month Club" video should be posted online by the time you read this. You can keep up with Scott Robinson's happenings at www.sciensonic.net. Congratulations, winners! Let Scott or me know if you haven't received your *Tone Ventures* album by April 1. How about more reader contests in the coming months?

THE WORLD'S OLDEST working jazz musician seems to be Lionel Charles Ferbos. At 102, the native New Orleans trumpeter leads the Palm Court Jazz Band on Saturday nights at a French Quarter club. Ferbos, born July 17, 1911 in the city's Creole 7th Ward, has spent nearly all his days in the city and played at all 43 New Orleans Jazz & Heritage Festivals since their founding in 1970. He worked with Mamie Smith, Captain John Handy, and in 1937 with the city's WPA Band. The honor of "second-oldest" working jazz musician may belong to a British drummer, Cliff Crockett, of the Severnside Jazz Band in Shropshire, England. Crockett turned 100 on February 2. Lionel Ferbos is profiled in Thomas W. Jacobsen's *Traditional New Orleans Jazz*:



Duke University music professor Thomas Brothers' new book explores the "glory years" of Louis Armstrong's career — the 1920s and '30s — during which time the iconic musician was both a popular superstar and musical trail blazer.

Conversations With the Men Who Make the Music (Louisiana State University Press, 2011). If you know of other active jazz centenarians, please let me know their names and whereabouts.

WHO IS SOPHIE GARNER? My niece from New York State. What's she got to do with jazz? Nothing I know of. So when the LinkedIn professional contact network asked if I'd like to endorse Sophie's skills, of course I clicked yes. Up popped a smiling photo of a lovely young woman in Northampton, England — not my niece. Underneath this Sophie, her motto: "A life without music would be a life spent

mourning." Summary: "I am a full-time professional singer and songwriter...I have recorded three albums." Noteworthy stuff! I e-mailed Sophie and was happy to hear back quickly. "Wow how strange all this is! However, I need to explain that although I've been a full-time singer for the past 20 years, I haven't just sung jazz and wouldn't wish to be pigeonholed as a jazz singer. I also perform soul, rhythm 'n' blues and I am a songwriter." Sophie's fourth CD, *GENES*, was her debut solo album, with all her own songs. She's now working on an album with her new band, The Misunderstood. "A mix of rhythm 'n' blues and Northern soul" she calls it. www.sophiegarner.com

HIS RECORD 50 YEARS ago brushed the Beatles off their long-held perch atop the Hit Parade. That was Louis Armstrong's "Hello Dolly." The 1964 hit made 63-year-old Pops the oldest man ever to hold that spot. In the 21st century, writes Tim Page, professor of music and journalism at the University of Southern California, in *The Washington Post*, Armstrong will probably be remembered for "Dolly" and other records from that period. Tunes like "Mack the Knife" and "What a Wonderful World." There are at least 25 biographies of the seminal musician, including one for kids, and Satch was the first African-American musician to write an autobiography. Add to the list Thomas Brothers' new *Louis Armstrong: Master of Modernism*. Tim Page writes that his academic colleague's book focuses on Armstrong's life in the 1920s and '30s, "after he had left his native New Orleans (an earlier Brothers volume explores those years) and took the 'great migration' to Chicago, where he effectively combined blues and jazz in a manner that transformed American music." Author Brothers is professor of music at Duke University. J

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



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Jazz Promoter Gast Feted with a Concert of His Own

By Lynn Redmile

Bruce Gast has spent more than 25 years proving that he is more than just “any idiot.” Over a quarter of a century ago, when he was on the Board of the Watchung Arts Center, Bruce was shocked to discover that their musical programming usually lost the Center an average of \$300 per show. His response of “any idiot could do better than that” landed him with the position of running their concerts. His first concert featured guitarist Harry Leahey and drew a mere 40 people — which was considered a great attendance in comparison with other events held in the past! In addition to jazz musicians, Bruce booked folk and classical acts too, but with a more consistent success rate with jazz, he soon concentrated his focus on that.

When he first started this labor of love, Bruce had no experience running concerts, and didn’t even have contact details of any performers. But he soon gathered them, and learned things along the way — like one shouldn’t call a musician early in the morning!

Over the years, attendance to these events continued to grow, forcing Bruce to find other accommodation for the concerts, and he found great locations for concerts in the Bickford Theater in Morristown (seating 300), and the 400-seat Ocean County College in Toms River, as well as the 600-seat Vo-Tech site in Bridgewater.

Bruce soon figured out that the success of a concert depended on three distinct areas, the balance of which was critical, as it is in a 3-legged stool: talent, audience and concert-site. Each area supports the other, and benefits from the other — it’s a wonderful symbiotic relationship which Bruce has worked hard to maintain. Aside from booking the talent, coordinating with the facilities, Bruce worked to promote the events, not just writing pieces for timely publication in *Jersey Jazz*, but even putting out signs before each concert, directing attendees to the site, and which he collected at the end of the night.

For more than two decades, Bruce has continued to put together musicians and audiences, helping to keep jazz alive. Some years he presented more than 60 concerts — when his wife “discovered” this extent of commitment, a conversation ensued, and Bruce undertook to reduce the number of events he coordinated. But his concert schedule was still rather considerable when, to the shock of many, he announced he was retiring and handing the reigns over to Ray Richards (for the Bickford concerts) and Ricky Riccardi (for the Ocean County College concerts).

As a token of recognition to his commitment to jazz, Al Kuehn and Don Greenfield, who produce the annual Chicken Fat Ball in Maplewood, presented a tribute concert for Bruce which was held on February 16. Mike Katz, President of the New Jersey Jazz Society,



Tribute musicians Dan Levinson, Randy Reinhart, Pat Mercuri, Jack Hegyi, Herb Gardner, Danny Tobias, Mike Weatherly, Bria Skonberg, Mike Davis, Molly Ryan, Derek Smith, Paul Midiri, Joe Midiri, surrounding honoree Bruce Gast. Photo by Lynn Redmile.

presented Bruce with a plaque inscribed with the words “in recognition of your many years of devoted service to the New Jersey Jazz community. We extend our thanks and heartfelt appreciation for all you have done for the performance, presentation and promotion of jazz.”

Tom Salvas created a poster, featuring autographed photos of the musicians performing at the tribute concert, which he presented to Bruce.

“My taste is fairly broad within the genre of early jazz,” Gast said. “I like the pre-war music, and I have particularly grown to like the West Coast Revival style, which tries to update the ragtime-inspired early jazz, but is rarely heard around here.”

When I asked what he loves about the concerts he’s presented, Bruce answered, “I think the reaction of the audience is its own reward. When the seats are filled, it ratifies my judgment on a particular band or theme. Of course, when you’ve done hundreds of concerts, you make errors too. I tried to learn from every one, even those that were “under-attended.” Having a small audience is a learning experience, in some ways more valuable than a sellout. Learning is an important part of life; when you stop learning, you stop living. Also, I have to say how pleased I have been to see so many young people appreciating older forms of jazz and even playing it in a superior fashion. It will be fun to enjoy their work from the audience, which I hope will fill with young faces as well.”

On the question of occupying his spare time now, Bruce replied he was sure his wife would find him things to do!

Lynn Redmile is a jazz enthusiast, photographer, swing dancer and writer. She takes every opportunity to enjoy live performances, and preserve and share those moments of joy created by the musicians. www.LynnRedmile.com



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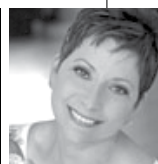
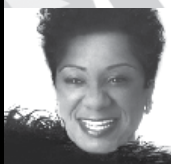
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- 4/8: Rio Clemente
- 4/15: Lou Watson
- 4/22: Rio Clemente
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Aljira Gallery Puts a Focus on Jazz in Newark

Photos by Tony Graves

Founded in 1983 by artists Victor L. Davson and Carl E. Hazlewood, the Aljira Center for Contemporary Art in downtown Newark is one of the area's most cutting edge art presenters. The name Aljira, the Australian Aboriginal word for dreamtime, defines the heart of the Center's mission to embrace the concepts of timelessness and open possibilities, ideas inherent in the creative process, and in the art of jazz music as well.

That synchronicity was on full display at the gallery at an opening reception on February 6 for an exhibition of photographs by Bill May celebrating the city's rich jazz history in images, words and music.

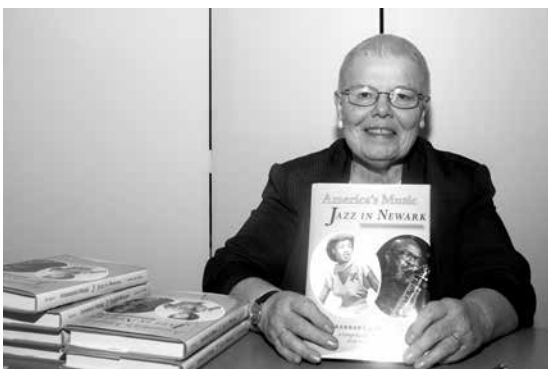
The exhibit is entitled "Newark Jazz People: The Photography of Bill May" and the reception included a book signing with author Barbara J. Kukla for *America's Music: Jazz in Newark*, her second book tracing the history of jazz in New Jersey's largest city, and a musical performance by Newark native Carrie Jackson & Her Jazzin' All-Stars.

A seminal figure on Newark's jazz scene since his youth, Bill May began playing jazz bass at South Side High School, served as music

director at Neil's New Yorker theater club and taught music in Newark Public Schools, where he eventually became the district's director of the Department of Visual and Performing Arts. As a Newark musician and longtime observer of the jazz scene worldwide, May's images capture the essence of the famous and not-so-famous jazz artists who contributed to the city's rich jazz history. The exhibit includes images of 40 local and nationally known artists who appeared in the city, including James Moody, Jimmy McGriff, Sarah Vaughan, Woody Shaw and Rhoda Scott.

Author Kukla is a former editor at *The Star-Ledger*. *America's Music: Jazz in Newark* is her fifth book about the people of Newark. The book traces Newark's rich jazz history from the 1920s on, focusing on the lives and careers of jazz immortals Sarah Vaughan, James Moody, Wayne Shorter and Woody Shaw as well as the singers and musicians who made Newark a jazz epicenter through the years.

The exhibition of May's photos continues through Thursday, April 10. For information visit www.aljira.org or call 973-622-1600.



Barbara Kukla displays a copy of her new book.



Bill May stands with some of the 40 jazz photographs now on display at Aljira Center for Contemporary Art at 591 Broad Street in Newark.

Carrie Jackson performed two sets of standards at Aljira Gallery on Feb. 6 accompanied by Les McKee, drums, Thaddeus Expose, bass, and Radam Schwartz, keyboards.



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“You gotta jump, jive, and then you wail...”

Verona Middle Schoolers Rock the House with Sold-out Show

Story and photos by Tony Mottola


Music education is not much valued in our public schools these days, so we’ve been led to believe, and national statistics seem to support that view. Well, not so at Verona’s H. B. Whitehorse Middle School where a large music room boasting a wall full of competition trophies is home to not one but two concert bands, and a jazz ensemble that lives up to the name big band in a big way with an impressive 35 members.

With an especially advanced group of 8th grade players in this year’s jazz band, music teachers Dan Halpern and Brian Michalowski decided this was the time for the students to make a splash. They went to school Principal Yvette McNeal and the Verona Foundation for Educational Excellence with a grant proposal for an HBW School “Swing Night” that would convert the school’s auditorium into a 1940s ballroom for a night of swing dancing and live music provided by the HBW Jazz Band.

“At the heart of this project,” the teachers wrote in their grant application “lies the idea of connecting with the past. Students...will walk (or dance) in the shoes of their grandparents and relive a time when our country was in the midst of World War II. Swing Night will recall the USO shows that entertained our troops during the war.”

In the weeks prior to the Feb. 8 dance there were presentations to the entire student body during social studies classes that focused on the Swing Era and how the music and dance of that period affected and was affected by American culture. And in the week leading up to the Swing Night the school’s physical education classes were given over to a dance instructor who taught students the basics of Savoy style swing dancing.

As for the band, “We rehearsed every Tuesday morning before school from 7:45–8:20 am,” Halpern explained. “Starting in January we added Friday mornings until Swing Night. We also did lessons with the students once per week during the school day to help them with the music.” All that hard work paid off with enough repertoire of tunes like “Tuxedo Junction,” “Take the A Train,” “Jumpin’ at the Woodside,” “In the Mood” and a high energy “Jump Jive An’ Wail” to sustain two sets of dancing. Just to make sure, the grant funds allowed the group to hire a half dozen professionals to augment the student players. The pros — Bob Ferrel, trombone; Max Morden, trumpet; David Robinson, tenor sax; Calvin Hill, bass; Radam Schwartz, piano; and Greg Searvance, drums — did their best to keep up with the kids.

Dance night exceeded all expectations, with more than a few disappointed would-be dancers turned away when the tickets sold reached the legal occupancy limit. The middle schoolers proved to be more than up to the job of a good dance band, and kept the dance floor filled with students, faculty, parents and others — including New York City swing dance legend Dawn Hampton — for the better part of two hours...and a 75-year trip back through time. 



SRO: HBW Middle School’s recent Swing Night was sold out more than an hour before showtime.



Students spent a week in swing dance class with instructor Arturo Perez Saad.



Several members of HBW’s faculty got into the act as vocalists. Shown above are Stefanie Lijoi, Amanda Hamilton, Mark Rossi and Judy Szybist.

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Other Views

By Joe Lang
Past NJJS President

They say CDs are a dying breed, but you could not prove that by the number of new

discs that come my way to review each month. Here are the best of the current crop.

■ **RUFUS REID** has created an impressive recording with **Quiet Pride: The Elizabeth Catlett Project (Motema – 114)**. Inspired by five sculptures from Catlett, an important African-American artist, Reid composed and arranged a five-part suite for a large ensemble. The music is imaginative, complex and exciting, demonstrating that Reid is a major voice in the field of jazz composition. He has gathered a superior cast of players to execute his musical vision. The ensemble playing is precise, and the soloists consistently create at a high level. This is serious music, but is pleasingly listenable. Taking the time to give this music careful listening is worth the concentration required to fully appreciate what Reid has achieved. (www.motema.com)

■ Anyone who has experienced the remarkable pianism of **CHRISTIAN JACOB** should be excited to learn that he has a new album, **Beautiful Jazz: A Private Concert (Wilder Jazz – 1401)**. Many have been exposed to his playing as a member of the Tierney Sutton Band where he consistently shows himself to be an astute and sensitive accompanist with occasional solo opportunities that give a hint of the magic that you will find on this new solo release. Like another master pianist currently on the jazz scene, Rossano Sportiello, Jacob studied classical piano for many years, but was ultimately seduced by the joys of jazz improvisation. His impressive list of credits, in addition to his work with Sutton, includes stints with Gary Burton, Maynard Ferguson and Bill Holman. Hearing him unaccompanied is always a treat, and this 13-song outing is replete with examples of his creative genius and technical proficiency. There are 11 standards, including “How Long Has This Been Going On,” “My Romance,” “One Note Samba” and “Till

the Clouds Roll By.” He gives a brief but exhilarating visit to Stravinsky’s “Etude No. 4 in F# Major.” Also present is his take on the jazz classic “Giant Steps.” If you are a jazz piano enthusiast, make sure that you include this on your wish list. (www.BeautifulJazz.com)

■ **Step on It (Creative Artists Productions – 1046)** is a terrific new trio release from pianist **MIKE LONGO**. Longo has been among the elite jazz pianists on the scene since his association with Dizzy Gillespie that started in the 1960s. For this album, Longo is joined by bassist Bob Cranshaw and drummer Lewis Nash. The program includes eight jazz classics like “Nefertiti,” “Cantaloupe Island,” “Blue ‘n Boogie” and “Tico Tico,” Longo’s “Step on It;” and a pair of standards, “Poinciana” and “My Ship.” These gentlemen are a perfect combination, complementing each other in a way that seems organic. Longo is a master improviser who is full of nuance and surprises. My advice is to Step on It, and grab a copy of this fine outing. (www.jazzbeat.com)

■ About 10 years ago pianist Matthew Fries, bassist Phil Palombi and drummer Keith Hall came together to become the rhythm section for vocalist/saxophonist Curtis Stigers. They enjoyed playing together. It felt natural, and thus was born **TRI-FI. Staring into the Sun (Tri-Fi – 310)** is their fifth album. It has 10 tracks, all originals by the band

members, six by Fries, and two each by Palombi and Hall. They all have a strong feeling for melody. As a unit they reflect the kind of unity that comes with playing together for 10 years. Fries is the major voice, and he is a consistently interesting player. Palombi and Hall provide solid rhythmic support. A piano trio is one of the mainstays of the jazz tradition, and these cats are a fine example of the fun that such a combination can create. (www.tri-fi.com)

■ On **Essential Elements (MAXJAZZ – 223)** pianist **BEN PATERSON** presents a mix of originals with jazz and pop tunes for a robust album of piano trio music. His cohorts are bassist Joshua Ramos and drummer John Deitmeyer. Paterson had been a popular player on the Chicago scene for many years, and now bases himself in New York. His playing and composing talents, as evidenced on this disc are impressive. The five tunes that he composed are right at home with the more familiar material that comprises the balance of the program. An essential element to me for appealing jazz is a strong swing presence. Paterson and his mates provide that throughout **Essential Elements**. (www.maxjazz.com)

■ Pianist **MARK SHANE** has long been a favorite with NJJS members. Exactly why is clear on **Royal Swing (Amber Lake – 006)**, a truly tasty quartet album with vibraphonist Matt Hoffman, bassist

Mario Pietra and drummer Kevin Dorn filling out the lineup. They give a nice ride to twelve selections that are not the same old same old. There are three Benny Carter tunes, including a delightful “Nightfall.” Among the more familiar pieces are “A Smooth One,” “I’ll Always Be in Love with You” and “Blue and Sentimental.” Ellington’s “Carnival in Caroline” and Lester Young’s “Blue Lester” are two ditties that deserve the recognition that they get here. All in all, this is a delightful collection of small group swing that bears repeated listening. (www.shanepianojazz.net)

■ Another recording project involving **MARK SHANE** is a duo CD with trombonist **TOM ARTIN** titled **Slide & Stride Redux (Slide Records)**. These gentlemen swing their way through 15 songs with élan. Artin is a fine trombone player with a big tone, and a sprightly imagination. Shane is well known for his stride chops, but is in reality a versatile and always swinging keyboard artist. Together

they are wonderfully simpatico. The program includes selections like "Somebody Stole My Gal," "Sweetheart of Sigma Chi," "That Old Feeling," "Out of Nowhere" and "My Shining Hour," as well as Shane's "Mr Bingo's Blues" and Artin's "Blues Andante." I am not aware of many piano/trumpet duo recordings, but with these two cats playing, they sound like a larger group. (www.artinarts.com)

■ Discovering new players of merit is one of the fun parts of doing reviews. Trumpeter **IAN CAREY** and pianist **BEN STOLOROW** have been playing together in the Bay area for several years, but **Duocracy (Kabocha Records – 8027)** is their first duo recording. This is the first trumpet/piano duo recording that I remember hearing since the memorable 2002 recording by Warren Vaché and Bill Charlap, *2gether*. Carey and Stolorow are certainly on the same wave length as they assay ten pieces like "Little White Lies," "Cherokee," "Four in One," "Two for the Road" and "All the Things You Are." Carey has a wonderful sound, strong and rich. Stolorow is a thoughtful accompanist, and full of ideas. These chaps have found a nice musical place with this duo effort, and the results are thoroughly enjoyable. (www.iancaryjazz.com)

■ Canadian trumpeter **JOE SULLIVAN** has gathered together a strong quintet for **Whiskey Jack Waltz (Perry Lake Records – 003)**, an album of nine attractive originals composed by Sullivan. He is joined by Lorne Lofsky on guitar, André White on piano, Alec Walkington on bass and Dave Laing on drums. Sullivan has a very appealing, Chet Bakerish sound. His ballads are lovely, and his more up-tempo pieces have a hard bop flavor. Lofsky and White are both wonderful soloists. I often find that an album comprised completely of originals is not immediately as accessible and engaging as one that has at least a few familiar selections in the mix. *Whiskey Jack Waltz* felt comfortable from the first track, "Khivan Adventure," to the last, "The Good Doctor." (www.cdbaby.com)

■ Bassist **BEN WOLFE** is probably most recognized from his stints with Harry Connick Jr., Diana Krall and the Lincoln Center Jazz Orchestra. He has also led his own groups, and has developed a reputation for being a gifted jazz composer. **From Here I See (MAXJAZZ – 608)** highlights his talents as a leader and composer. The basic instrumentation of himself on bass, Orrin Evans on piano and Donald Edwards on drums is supplemented on several tracks by a string section, tenor saxophonist JD Allen, and on two tracks each by Wynton Marsalis on trumpet, Russell Malone on guitar and Marcus Strickland on soprano sax. Wolfe's 12 original compositions are

quite varied in feeling. He creates melodies that are appealing, and afford the players fertile ground for their improvisations. This is an album that has many rewards for the listener. (www.maxjazz.com)

■ Have you ever heard an organ trio album with a flute as the lead instrument? Neither had I until I received **Find Your Place (Extreme Flute – 06)** by **THE BILL MCBIRNIE TRIO**. McBirnie on flute, Bernie Serensky on organ and Anthony Michelli on drums, Canadians all, do a masterful job of putting their distinct sound on twelve tunes. The program is mostly jazz tunes like "Sister Sadie," "Jeannine" and "Rhythm-A-Ning," but there are a few standards, "So in Love" and "Gee, Baby, Ain't I Good to You," and "Oh! Darling" by Lennon and McCartney. McBirnie has a sound on flute that avoids the shrillness that sometimes makes this instrument a hard listen for me. He is a marvelously fluent player, most winningly illustrated on "Rhythm-A-Ning," a demanding Monk composition. Serensky has an individual approach on the Hammond B-3 that wonderfully complements McBirnie's playing. Michelli is solid with the time, and fills with accents that are right on the mark. These three cats make the combination of flute, organ and drums sounds like a natural fit, and they create a lot of terrific music. (www.extremeflute.com)

■ **CATHERINE RUSSELL** first came to my attention when she began to appear as the vocalist with the Earl May Quartet at Shanghai Jazz, the jazz restaurant in Madison, New Jersey. She was a little woman with a big voice, and lots of charisma. That was probably about a dozen years ago, and now she has become one of the most acclaimed jazz singers on the scene. Her love for great songs from the past is evident in her personal appearances and recordings. This is certainly the case on **Bring It Back (Jazz Village – 579001)**, her latest album. There are standards like "I'm Shooting High," "I Let a Song Go out of My Heart," and "I Cover the Waterfront." She is also a fan of the blues and R&B as she demonstrates with "Bring It Back," "You Got to Swing and Sway," "Aged and Mellow" and "I'm Sticking with You Baby." Her father, Luis Russell, was the musical director for Louis Armstrong from the mid-'30s to the early '40s, and he wrote a song titled "Lucille" that was never recorded. A demo of the song sung by Carlene Ray, Luis Russell's wife, and Catherine's mother, was discovered in the Louis Armstrong archives. Ray identified the song and singer, and it has received its initial official recording on this album. Adding to the fabulous vocalizing by Russell is a stellar lineup of musicians including Mark Shane on piano, Matt Munisteri on guitar, Lee Hudson on bass, Mark McLean on

drums, Andy Farber on tenor sax, Jon-Erik Kellso and Brian Pareschi on trumpets, Dan Block on various reeds, John Allred on trombone and Mark Lopeman on baritone sax. Put it all together, and you have an album that your CD player will constantly demand that you "Bring It Back." (villagemusic.com)

■ There are a lot of wonderful female vocalists on the scene today, and one of the best is **LIBBY YORK**. **Memoir (Libby York Music)** finds her in excellent company with Warren Vaché on cornet, John di Martino on piano, Russell Malone on guitar, Martin Wind on bass and Greg Sergo on drums. York is a singer who can take familiar tunes like "Give Me the Simple Life," "Thanks for the Memory," "Let's Call the Whole Thing Off" or "How Long Has This Been Going On," and make them sound fresh. She is a wonderful interpreter of lyrics, and phrasing should be her middle name. Vaché is, as I have written countless times, as good as it gets. In addition, he contributes some nifty vocalizing on "Put It There, Pal." And "Let's Call the Whole Thing Off." If asked to list the first call piano accompanists, you could not omit the imaginative di Martino. Malone simply swings with the best of them. Having Wind and Sergo anchoring the rhythm section is an added bonus. This is Libby York's fourth album, and she has recorded another winner. (www.libbyyork.com)

continued on page 38



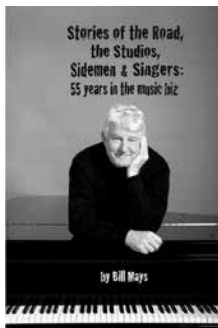
BOOK REVIEW

Stories of the Road, the Studios, Sidemen & Singers: 55 Years In The Music Biz

By Bill Mays | Bill Mays, Shohola, PA, 2014 | 171 Pages, \$25.00

By Joe Lang

It is not unusual to find jazz musicians who are chock full of interesting, and often humorous stories about their experiences. Naturally some are more articulate than others, and we are really fortunate when one of those cats takes the time to put those remembrances on the printed page. Bill Mays is among the most creative, intelligent and versatile of jazz piano players. He is as dexterous with words as he is with notes as you will find if you get yourself a copy of *Stories of the Road, the Studios, Sidemen & Singers: 55 Years in the Music Biz*.



This is not a biographical work, although after reading it the reader has a pretty clear idea of the chronology of Bill Mays' career. He is primarily concerned with giving an understanding of what life as a jazz musician involves, and doing so in a way that is highly entertaining while being deeply informative.

Mays has various aspects to his career in music. He's primarily a jazz pianist, working as a leader, sideman and accompanist for vocalists. He is also a fine composer and arranger of jazz, music for films, and occasional works that form a bridge from jazz to classical music.

As a format, Mays has chosen to group his stories around subjects like "The Road," "Airports & Planes," "Booze 'n Drugs," "Pianos," "Apartment Living," "The Arranger's Corner," "You Can't Make This Stuff Up Dept.," "Family Matters" and "Pet Peeves...Or: Channeling Andy Rooney." There are 26 chapters varying in length from one to 14 pages.

Within the chapters there are memorable portraits of individuals like Jimmy Rowles, Red Mitchell, Sarah Vaughan, Bud Shank, Gerry Mulligan, and many, many more. Here is a sample of the Rowles sense of humor when speaking of bassist George Mraz:

Mraz, originally from Czechoslovakia, worked a lot with [Jimmy] Rowles, who nicknamed him "Bounce." I asked Jimmy why the nickname, and he drawled, "Because he's a baaad Czech."

The book is replete with neat little gems like that, making the reader keep turning pages and grinning.

In addition to the appealing humor, Mays also provides insights to many of the subtleties of the jazz life that would escape a casual observer.

This is one of those books that is hard to put down once you start reading. The pages fly by as you carom from one delicious tidbit to another. By the time you finish you will find yourself impressed by Bill Mays the man and musician, consistently entertained, and much more aware and understanding of the full life of a jazz musician. J

Note: The book is available at www.billmays.net, or by sending a check for \$25 to: BOOK, c/o Dewey, 147 Blackfoot Road, Shohola, PA 18458. All net proceeds from the book will go to the Musicians Assistance Program of the American Federation of Musicians.

OTHER VIEWS *continued from page 37*

■ Having Newark's own **CARRIE JACKSON** record **A Tribute to Sarah Vaughan, Newark's Own (C-Jay Records)** is a project that is long overdue. Vaughan and Jackson followed similar paths through the Newark school system, and both sang in church choirs in the city. As she developed as a vocalist, Jackson was deeply influenced by Vaughan. She selected nine tunes that were integral parts of the Vaughan oeuvre, "It Was Just One of Those Things," "Midnight Sun," "On Green Dolphin Street," "Send in the Clowns," "Sassy's Blues," "I've Got the World on a String," "Tenderly," "Lullaby of Birdland" and "Misty." Jackson does not attempt to channel Vaughan, rather interprets the selections in her own way. She is wonderfully supported by Radam Schwartz on piano, Thaddeus Exposé on bass and Gordon Lane on drums. It is evident when listening to this disc that there must be something special in Newark that produces top notch vocalizing. (www.cjayrecords.com)

This was a month when I received three fine albums featuring female vocalists accompanied by guitar, so here are my impressions of them.

■ **KAREN OBERLIN** and **SEAN HARKNESS** team up perfectly on **A Wish (Miranda Music – 1015)**, an enchanting collection of 13 tunes. Oberlin has a rich sound, and a nice feel for lyrics. Harkness is a terrific musical mate who has great taste, and the kind of sensitivity that is the hallmark of the finest accompanists. The collection contains several standards, but not ones that are overdone. It is nice to hear "I'll String Along with You," "Autumn Nocturne," "My One and Only Love" and "Remind Me." It is also a treat to hear a wonderful tune from the Broadway musical *The Yearling*, "The Kind of Man a Woman Needs," and "Poor You," a much overlooked song from the rather obscure film *Ships Ahoy*. There are also songs from three of the better songwriters from recent years, Paul Simon's "Train in the Distance," Joni Mitchell's "Love," and Paul McCartney's "My Valentine." Oberlin and Harkness have created a gentle gem of an album. (www.karenoberlin.com)

■ After several years of performing together on occasion, guitarist **VINCE LEWIS** and singer/guitarist **BARBARA MARTIN** have finally made it into a recording studio, and the result is the delightful **Fresh Air (Vinbara Music – 107)**. They mix some original material with classics from the Great American Songbook, and add in as an opener Wes Montgomery's "West Coast Blues." Lewis has come onto my radar during the last few years, and his nimble guitar artistry continues to impress. Martin is a singer who effectively combines her natural feel for lyric interpretation with passionate vocalizing, resulting in convincing readings of each selection. She also happens to be an interesting lyricist, whether setting words to her own melodies or those of Lewis. This is a very personal recording that has the effect of making the listener feel that the musicians have directed their efforts directly to him or her. (www.vincelewis.com)

■ **Keeping It Simple (© Judy Philbin)** features the voice of **JUDY PHILBIN** and the guitar of **ADAM LEVINE**. These two Californians are well matched. Philbin has a warm voice, an ear for lyrics, and phrases impressively. Levine's accompaniment provides just the kind of instrumental support that brings out the best in his vocal partner. They have compiled an eclectic program. It has two songs on which they combined their talents, two created solely by Philbin, a couple of what are generally called oldies, "Blue Bayou" and "Why Do Fools Fall in Love," plus standards like "Moonglow," "Skylark," "The Nearness of You," "Bésame Mucho" and "Surry with the Fringe on Top." Warm and intimate are two words that fit this collaboration between Philbin and Levine, a pair well suited to bring some musical pleasure into your days. (www.judyphilbin.com) J



SALEM ROADHOUSE CAFE

2014 SHOW LINEUP (Jazz shows listed in underlined italics)

April 12 - **RICH KUBICZ & DAMN THE TORPEDOES**, with opening act **BUBBA GROUCH** Once again, RICH and the TORPEDOES rock the house! You never know who's gonna drop in and perform alongside front man Rich Kubicz. We've heard from Rich that some special musical treats are in store for this show of shows.

May 10 - **JANICE FRIEDMAN AND QUARTET** Janice on piano, adds a jazz band to her incredible sultry vocals which compliment her piano style. Janice is renown in NYC for high quality music with a unique vocal style. A regular at the Roadhouse, Janice has always raised the bar with each and every performance.

June 14 - **BOOGLERIZERS** Mixing fingerstyle guitar with mandolin and arch-top slide, leaving room for some tube-driven harmonica, it all has a funky, barrel-house feel. These guys are sing-along fun and funky.

July 12 - **JEFF GALLANTE** Jeff, a 13 year old trumpet sensation, brings a pedigree band with him. Must see! Playing in 27 states, Geoff has jammed with the best, and appeared on the Tonight Show with Jay Leno, the CBS Early Show and The Today Show! Geoff has also played at the Kennedy Center and the **WHITE HOUSE!!!** See him up close and personal, as only at the Roadhouse Café. *Advance tickets will be on sale starting May 1*

August 9 - **RADAM SCHWARTZ & THE CONSPIRACY FOR POSITIVITY** High energy jazz with Radam at the venerable Hammond B3, together with his band of young jazz musicians.

September 13 - **BELL BOTTOM BLUES** An Eric Clapton tribute band doing it at the Roadhouse acoustic style, kicking back and bringing you familiar Clapton tunes in a whole new light.

October 11 - **NEW TRICKS/MIKE ZUKO & FRIENDS** Once again, Mike, Ray and the band rock the house! Mike's lyrics are intelligent, sensitive and inspiring. New Tricks plays classic rock favorites, and requests. A special opening act treat is in store for this show, something different and fun!

November 8 - **LOVE NOTES JAZZ MARATHON** Another huge jazz marathon for the cause. Monarch Housing will be the beneficiary of this show featuring top shelf talent from the hotbed of jazz which is Northern New Jersey. In years past, this show typically has showcased 15-20 of the areas finest established as well as up-and-coming jazz talent. A true jazz marathon with four hours of great music and fine art.

ADMISSION: \$15.00 - NOTE: NJJS MEMBERS, \$10.00 ADMISSION WITH YOUR MEMBERSHIP CARD

A coffeehouse tucked away in a church basement becomes the local hotbed of musical talent? That's just what has happened with the SALEM ROADHOUSE CAFÉ over the past six years. Musicians simply love the place, and when musicians love a place they play their hearts out for the audience. It's a *coffeehouse*; not a bar. The Roadhouse serves coffee and tea, and a selection of hot and cold snacks and desserts all included in the admission. The audience and the performers are within touching distance of each other — it's a very intimate musical experience, and it brings out the best in the performers. The sound system and professional stage lighting ensure an enjoyable experience. And there's art. The Roadhouse presents original art work on display and available for purchase at the ROADHOUSE FINE ARTS GALLERY. Show proceeds always benefit local charities. Shows are always recorded by UNION TV34!



UNLESS OTHERWISE NOTED, ALL SHOWS BEGIN AT 8:00 PM, DOORS OPEN AT 7:30 PM

Salem Roadhouse Café @ Townley Presbyterian Church

829 Salem Road, Union, NJ 07083 Ph: 908-686-1028

E-mail: salemroadhouse@gmail.com Website: www.roadhousecafe.org

Facebook: www.facebook.com/salemroadhouse

On The Road | Rare Songbird at Lafayette Bar in Easton

By Gloria Krolak

Michelle Glick came out of retirement from South Plainfield, NJ recently to sing in her natural habitat, the no-jive Lafayette Bar over the bridge in Easton, PA. Owner Tunsei Jabbour lured her with the promise of back-up by the Rich Messbauer Trio, with the leader on bass, Joe Battaglia on guitar and Ronnie Glick on drums.

The Glicks are a long-married couple who entered the jazz scene through the Greenwich Village portal in the late 1960s. Michelle studied singing after graduating from the legendary High School of Music and Art, where her talent was nurtured in painting, design, dance and acting. Broadway was her goal. All that changed when she auditioned for a show band in need of a “canary” that could travel. She won the audition — and met the drummer she would marry.

Ron helped redirect her focus towards jazz. They have performed with the likes of Vic Juris, Harry Leahey and Vince Corrao, three of the finest of New Jersey’s many fine guitarists. They formed the Celebration Orchestra for private parties while continuing to work at prime jazz venues. When DJs began to replace live music, Michelle bowed out. She started working as an interior designer while Ron continued playing — he’s the drummer on many recordings, and teaches private students.

Tunsie (Tahn-sigh) called himself the luckiest man in the world to have a bird who hasn’t sung publicly for some years alight in his tree. Something of a rara avis himself, Tunsie believes musicians play music and bar owners bring in audiences, a radical mindset among today’s club keepers. Growing up in Newark, Tunsie was shunned by neighborhood kids because of his Lebanese origin. He found a hangout where he was accepted at the home of a neighbor who shared his vast collection of jazz records with the child. Jabbour wears a red fez like the one his father always wore for special occasions. Thanks to his publicist, girlfriend and jazz cook (she improvises) Erica Peek, everyone is happy. Marcus Ciaffone, an alumnus of the storied Fillmore East who has also worked for concert promoter Ron Delsener, is the unsung sound technician who helps make it so.

Glick was rhapsodic, spinning out a nest full of standards in two sets. “Yesterdays,” “Tenderly,” “You Must Believe in Spring” and “Cheek to Cheek” were a few tunes, done not too hot, not too cool, just right. Michelle knows how to use her voice, the microphone and the music to perfection. The joy she spreads comes from deep inside, where the lyrics and her carefree improvisations deliver her and us to another place. Her connection to listeners young and old was obvious as they sought her out for praise.

The Rich Messbauer Trio also played some originals, an especially rhythmic piece called “Two Old Cars” dedicated to Rich’s Subaru and Volvo, “Twice Around the Park” and Battaglia’s “New Shoes,” from his album *Freehand*. Bloomfield, NJ-born bassist Messbauer attended the Juilliard School, has worked in symphony orchestras and touring Broadway shows the world over, and recorded six CDs



Michelle Glick spreads her wings at the Lafayette Bar in Easton, PA. Photo by Michael J. Ryan.

under his own out/in:space-music label. Smiling Buddha-like, he teased out the rich tones and textures that one usually hopes in vain to hear from the double bass. Battaglia, from Brooklyn, attended Berklee College of Music and William Paterson University. He, too, has multiple recordings, two with Messbauer. A popular musician in New York jazz clubs, he is also a frequent sideman in Big Apple cabarets. With groovemaster Ron Glick on drums, the trio built the aerie from which this vocalist could fly.

The Lafayette Bar attracts jazz fans, college kids, professionals and those who frequent the bar, shall we say frequently, residents of the SRO upstairs. The entrance is through double metal doors below the handwritten sign on the street. You enter a bare hallway with a stairwell on the left. Walk straight through to the next set of doors and once inside you face the U-shaped bar. Depending on the degree of “live and let live” in the air, bar patrons may size you up. Take this as a welcome. To the left find a table, then get yourself a drink at the bar.

There is no cover charge for jazz events, which run from 9:30 PM to 12:30 AM every other Sunday. Whisky, wine and beer are available but don’t expect to eat — popcorn is the menu du jour. The dark walls are lined with barstools and decorated with round beer trays, mirrored cigarette ads, beat-up license plates and neon signs, all under a painted tin ceiling. Smoking is allowed only in the bar area. There is a free parking lot on North Fourth Street. At the Lafayette Bar you can enjoy the ever-changing cast of characters, like the pair dancing around you and through the crowd, the diamond-in-the-rough atmosphere and best of all, the live jazz. □

The Lafayette Bar

15 North Fourth St., Easton, PA
jazz@lafayettebarjazz.com
610-252-0711

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

Caught in the Act

By Joe Lang
Past NJJS President

LYRICS & LYRICISTS SWEEPIN' THE CLOUDS AWAY: Boom, Bust and High Spirits

Theresa L. Kaufmann Concert Hall
92nd Street Y, NYC, Feb. 22-24

The years between the Stock Market Crash of 1929 and the onset of the Great Depression were trying times, but the music of the period was full of optimism and high spirits. Artistic Director Robert Kimball did a masterful job of culling the songs of the period to present an exuberant program of music titled *Sweepin' the Clouds Away: Boom, Bust and High Spirits*.

Also masterful was the decision to employ Vince Giordano and the Nighthawks to provide the instrumental backing for a quintet of appealing singers including Christine Andreas, Klea Blackhurst, Erin Dilly, John Treacy Egan and Jason Graae as they assayed many of the most popular and famous songs that appeared during the years 1929-1932.

This was right in the middle of the period generally acknowledged to be the Golden Era of American Popular Song when songwriters like Irving Berlin, the Gershwins, Cole Porter, Rodgers and Hart, Walter Donaldson, Gus Kahn, Vincent Youmans, Kalmar and Ruby, Dietz and Schwartz, Harold Arlen, Duke Ellington, Ray Noble and so many more were creating the timeless words and melodies that continue to have appeal today.

Among the 33 songs presented were up tunes, ballads, novelty numbers, and jazzy instrumentals that reflected a world of unbridled enthusiasm for life and love.

Vince Giordano and the Nighthawks have specialized in capturing the musical spirit of the 1920s and 1930s, and they certainly did so effectively on this occasion. They are a living testimonial to the enduring relevance of good music. Their feature numbers were rompin', stompin' takes on "Rockin' in Rhythm," "Jazznocracy" and "Happy Feet," with a vocal by Giordano on the latter number.

Christine Andreas first came to the attention of Broadway audiences playing the role of

Eliza Doolittle in the 1976 revival of *My Fair Lady*. Since then, she has had a busy career on the stage, in cabaret venues and as a concert performer. She was equally adept at showing the deep passion of "Body and Soul" and the revival spirit of "Get Happy."

The shadow of Ethel Merman is often present in Klea Blackhurst's singing. Among her selections were two songs introduced on Broadway by La Merm, "I Got Rhythm" and "Life Is Just a Bowl of Cherries."

Musical theater credits abound for Erin Dilly, a lady with a lovely soprano vocal instrument. She gave a sprightly reading of a song that captures the essence of the positivity that accompanied so much of the period material, "On the Sunny Side of the Street." She was also called upon to do one of the few songs on the program that was not a standard, the lovely Rodgers and Hart tune "I Still Believe in You," and she sang it beautifully.

John Treacy Egan also has a musical theater background, and a superb voice. In addition to singing duo numbers with Andreas, Graae and Dilly, he took the solo spotlight for an energetic "Puttin' on the Ritz," and a heartfelt "Time on My Hands."

There are few performers around today as charismatic as Jason Graae. He is a fine singer, a rubber-legged dancer, and has a comedic sense that is wonderfully engaging. His duet with Blackhurst on "You're Driving Me Crazy" was, well, crazy, man. For "Just a Gigolo" he assumed a pseudo-French accent that was

hilarious, and teamed with Egan to mine the humor in "Mademoiselle from New Rochelle," a Gershwin goodie from *Strike Up the Band*.

Robert Kimball was witty and informative, setting the theme of the evening, and providing interesting introductions to the songs of the evening. Another plus was the projection of the original sheet music covers for the songs performed, and photos of many of the performers who had introduced them.


When the audience was invited to sing along on the finale, "Good Night, Sweetheart," the response was enthusiastic, and it served as a fitting night cap for a stimulating evening of song. □

For information about upcoming shows in the *Lyrics & Lyricists* series, go to www.92y.org.


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Mance and Sung: A Manhattan Jazz Double Dip

By Schaeen Fox

On Wednesday, February 12 my wife Vicki and I went to hear pianists Junior Mance and Helen Sung perform in New York at two distinct venues.

Mr. Mance appeared at Saint Peter's Church, perhaps the church with the deepest connection to jazz in this area. Ronny Whyte, the musical director there, said important artists are always happy to perform for the weekly series "Midday Jazz Midtown." Every Wednesday at 1 PM, the church is transformed into a concert hall and, for an hour and a \$10 offering, one can find beauty in music. Sometimes there is as much talent in the audience as performing: In recent weeks, we saw Marlene VerPlanck, Helen Merrill and Christine Ebersole among the crowds.

Mr. Mance performed with Michi Fuji and Hide Tanaka, who have all performed together as a trio for two years. Their experience and expertise showed. The program was diverse, including jazz classics such as "Hackensack," "Tin Tin Deo," as well standards like "Broadway" and, of all things, "Home on the Range." Mr. Mance said the latter was a special request, so he did it twice, first as a slow blues and then in a completely different, up-tempo arrangement. As always, the attentive audience was there to listen and the hour flew by.

If the St. Peter's performance provided the feast's appetizer, the main course was that evening at the Jazz Standard. Helen Sung has a long association with that distinguished club, performing there occasionally with various Mingus organizations as well as headlining in her own right. This, however, was her first two-night Jazz Standard engagement. It was one stop of a national release tour for *Anthem For A New Day*, her first CD on the Concord label. Appearing with her were Seamus Blake, Ingrid Jensen, Ruben Rogers, Obed Calvaire, Samuel Torres and special guest Paquito D'Rivera, who all also appear on the CD.

Ms. Sung included several standards in the program, such as "Bye Ya" and "Blue Moon." Most of the set featured selections from the new recording, such as the CD title track and "Brother Thelonious." (Helen wrote and recorded the latter in 2009 for a CD produced by the North Coast Brewing Company. The brewery sells it to raise money for the Thelonious Monk Institute of Jazz. All proceeds from



ALL SMILES: Michi Fuji and Junior Mance seem pleased with their performance at St. Peter's Church on February 12.
Photo by Vicki Fox.

the sales go to the Institute, and the company also donates part of the profits from their Brother Thelonious Ale to finance various jazz initiatives such as sponsoring her current tour.) After playing the song, Helen smiled and said, "I hope you can tell it is very good ale."

She then introduced the irreplaceable Paquito D'Rivera, who acknowledged the crowd's applause and complemented the high musical standard set by the band, adding, "Now I have to play good!"

Paquito played his clarinet (made from a Peruvian wood rumored to be poisonous) that produces an especially lovely sound. We sat close to the band and could see smiles they exchanged that were not meant for the audience. They were also pleased with the art they were creating: Telling your own story is important in jazz — and Ms. Sung and her bandmates are wonderful storytellers. The selection that most interested me was "It Don't Mean a

Thing (If It Ain't Got That Swing)," for which Helen wrote an arrangement that reminded me of the way Coleman Hawkins treated "Body and Soul." Her arrangement keeps Duke's classic clearly in mind, while weaving in delightful new ideas that politely nod to both her classical training and her many jazz influences. The night was bitterly cold with yet another major snow storm fast approaching the city, but Helen had still packed the club with an enthusiastic audience. Many of them stayed after the set to chat with the artists and I took advantage of it to ask the star a few questions.

I was curious about the title *Anthem for a New Day*. "This album is both a culmination of various music/artistic concepts I've been working on and living with, and a glimpse into the future," Helen explained. "The title seemed to fit the composition and the overall idea of the album as well." I also inquired about how her tour came to be sponsored by the North Coast Brewing Company. "Part of their overall mission is to bring commerce and the arts together to build up the local community and from there the world," she replied. "If all companies were run with such integrity and compassion, our world (and economies) would be in a much better place." ■

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\$18 at the door, \$15 with Reservation.

Snow, snow, beautiful snow! How it glitters wherever you...ENOUGH ALREADY! That global warming thing doesn't seem to be working out. The great annual Groundhog celebration with **Herb Gardner** had to be postponed. Then we were forced to cancel **Vibes-A-Poppin'** with **Matt Hoffman** and **Paul Midiri**. We could not bring **The Shane Gang** from all over the East in a snowstorm, so that did not happen either!

We will now be looking for Herb's shadow on Tuesday, April 1. Really! And the unique experience of double vibraphones hopefully will be able to return in July, with **Mark Shane's "Cotton Club Parade"** rescheduled for August (if we don't have a plague of locusts). In between the snowstorms we were fortunate to have our Valentine's Day Party with Kevin Dorn and company. One lucky couple won a certificate good for dinner for two at the Blue Morel Restaurant compliments of our neighbor, the Westin Governor Morris, a beautiful facility with great food!

We start out the month of April unexpectedly with visions of groundhogs as "**Herb Gardner and his Grand Menagerie**" give it another go. Joining Herb loose on stage, will be **Joe Licari** on clarinet, **Fred Vigorito** on cornet, **James Chirillo** on guitar, **Mike Weatherly** on bass, and **Robbie Scott** on drums. Not enough Gardners? Ok. Vocals will be handled by both **Abbie** and her sister **Sarah Gardner**. Monday, April 7, brings back the popular **Midiri Brothers Sextet** celebrating "**The Great Reed Men of the '20s, '30s, and '40s.**" Joe Midiri will of course demonstrate his amazing technique on a variety of reeds while brother Paul adds his special touch on the vibraphone. The rest of the big six returning to the Bickford after being missed for some time include **Dan Tobias** on trumpet, **Pat Mercuri** on guitar, **Jack Hegyi** on



bass, and **Jim Lawlor** on drums. Bring a list of your favorite reed men of those three decades and check off the ones the sextet honors tonight!

March would have been a full month without the postponements, but April promises to keep you entertained all month long as well. Connecticut comes to Jersey on April 15 — we get a very special treat from across several state lines. The **Avon Old**

Farms High School Jazz Ensemble from Avon Connecticut will present a special show not to be missed. Old Farms is a private boarding school founded in 1927 educating 408 boys in grade 9-12 and postgraduate. Their motto "Aspirando et Perseverando" communicates their expectations for their students: Aspire and persevere in every aspect of a boy's life! This they do in academics, sports, and the arts and they are willing to prove it by traveling all the way to Morristown. New Avon Sound, one of two jazz bands on campus, has 16 musicians comprised mostly of upperclassmen. Also on the bill is the **Super G Jazz Combo** playing traditional standards. This is a chance to hear the past played by the future.

One week later on April 22, Bickford fans will get to experience **Occidental Gypsy**. Their multi-genre music hits all the categories from swing to standards to Michael Jackson's "Thriller." Highly in demand in their native Boston area, we are lucky to catch these guys as they begin their East Coast tour. **Brett Feldman** will amaze with his guitar and wit, while brother **Jeff Feldman** provides the bass. **Jonathan Hurley** handles vocals and rhythm guitar with **Erick Cifuentes** on percussion and **Eli Bishop**, fresh off a tour with Wynton Marsalis, playing violin. The *Boston*



Globe recommended them as a "Weekend's Best Bet." They promise to be Morristown's best Mid-week bet. Come get Gypsyfied!

Still to come is the music of 52nd Street, stride piano from England, "Chameleon," plus Geoff, Rio, Marty and Nicky. There is always a great time to be had at the Bickford Jazz Showcase! — *Ray Richards*

Jazz For Shore

Midweek Jazz at the
Arts & Community Center at
Ocean County College, Toms River, NJ
Tickets/Information: 732-255-0500
All shows 8-9:30 PM; \$22 regular admission,
\$18 for seniors, \$12 for students.

"Georgia on My Mind"... "Rockin' Chair"...
"Jubilee"... "Lazy Bones"... "Star Dust"...

Just the song titles alone are more than enough to make any fan of jazz — or music in general — smile. They're some of the finest songs of the 20th century and they all came from the brilliant mind of Hoagy Carmichael.

For years, when I would read a list like that, I'd first think of Hoagy, but then immediately, I would think of Louis Armstrong. Admittedly, as Archivist for the Louis Armstrong House Museum, Louis is never far from my mind, but he really had a special relationship with Carmichael's tunes, recording 14 of them over his illustrious career.

But nowadays, I still think of Hoagy and Louis, but another name quickly jumps to mind: trombonist **Emily Asher**, one of the bright lights on today's youth-oriented hot jazz scene. I listened to a lot of new CDs in 2013 but I think my favorite one of the entire year was *Carnival of Joy*, a tribute to Carmichael that Asher self-released in the summer.



Emily Asher

On April 16, Asher and her band, **Emily Asher's Garden Party**, will be presenting a full-blown tribute to Carmichael as part of the MidWeek Jazz series at Ocean County College in Toms River, NJ.

Asher will be performing many compositions throughout the evening, including the ones featured on the afore-

mentioned CD (which she will have for sale afterwards). Though only six selections — it reminded me of an old 10-inch EP record — I listened to *Carnival of Joy* over and over for weeks; in fact, it has never left my car since it arrived by mail about eight months ago! The album features a little bit of everything: two hot romps on "Jubilee" and "Riverboat Shuffle," a unique, soulful take on "Rockin' Chair," a humorous vocal duet with trumpeter Mike Davis on "Two Sleepy People," a bluesy, blustery "Lazy Bones" and a chilling version of "Baltimore Oriole" that would be on the pop music charts in a perfect world. It's a textbook example of how to make 20th century music sound relevant, fresh and fun in the 21st century.

Asher is no stranger to Ocean County College, having appeared in the past with both her Garden Party and the ever-popular small group, Baby Soda. Originally hailing from Seattle, Asher graduated with three Bachelors degrees from the University of Washington in 2004. After directing a junior high school band for three years, the lure of New York's traditional jazz scene became too strong. She made her way east, completed her masters in music performance from Queens College and almost immediately began making a name for herself. Since coming to New York, she has performed with Wycliffe Gordon, Tony Bennett, Carol Burnett, Frank Wess, Nicholas Payton, Chaka Khan and many other greats from a variety of musical styles.

Fresh off a successful west coast tour in January and a trip to New Orleans in February, Asher will be bringing her Carmichael show to New Jersey in April, assisted by **Björn Ingelstam** on trumpet and vocals, **Tom Abbott**, reeds and vocals, **Nick Russo** on guitar and banjo, **Rob Adkins** on bass and **Jay Lepley**, drums. From top to bottom, it's a dynamite lineup dominated by youth and enthusiasm. If you're looking for a great representative band for the youth movement, look no further.

Somewhere above, Louis and Hoagy are smiling.

— Ricky Riccardi

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



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

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

calendar:

JAZZ RESEARCH ROUNDTABLES

A series of lectures and discussions. Programs are **FREE AND OPEN TO THE PUBLIC** and take place on some 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.

- April 23: Mike Zirpolo: The Life and Music of Bunny Berigan.
- April 24: Lecture and Book Signing Event: Edward Berger (former Associate Director of the Institute of Jazz Studies) will be presenting a program on his newly published book: *Softly, With Feeling: Joe Wilder and the Breaking of Barriers in American Music*. This event will take place from 3:00 PM to 5:00 PM.

CONCERTS/PERFORMANCE

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

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

- April 8 — Michael Cochrane. The 4th and final concert of our series on the Great American Songbook. Michel Cochrane, pianist, composer, arranger, and instructor has resided in the Tri-State area since the fall of 1974. He has performed and/or recorded with Sonny Fortune, Hannibal, Jack Walrath, Eddie Gomez, Valery Ponomorev, Paul Nash, John Clark, Clark Terry, Nancy Monroe, Chip White, Michael Brecker, Chico Freeman, Galen Abdur Razzaq, The Spirit of Life Ensemble, Bob Ferrel, The New World Quintet, Ted Curson, Oliver Lake, Bradford Hayes, and many more. Mr. Cochrane has performed in colleges, clubs, and concert halls throughout the United States. In New York, for example, clubs have included the Village Vanguard, Sweet Basil, Bradleys...halls have included Carnegie Hall, Weill Recital Hall, Alice Tulley Hall and Merkin Hall. His touring experience spans 16 European countries, including Germany, France, Spain, Yugoslavia, Lithuania, Poland, Belgium, Netherlands, Switzerland, Austria, Italy, Sweden, Norway, Denmark, Finland and England. He has also performed in Canada, Japan, Puerto Rico, The Philippines, The Caribbean, and Estonia. Mr. Cochrane is currently on the faculty of Arts, Culture and Media on the Newark-campus of Rutgers, the State University of New Jersey.

JAZZ FROM THE ARCHIVES

Broadcast hosted by the staff of the IJS, every Sunday at 11:00 PM on WBGO Radio (88.3 FM). www.wbgo.org.

- April 6: *Lotta Sax Appeal*. Host Vincent Pelote spotlights the artistry of tenor saxophonist Dick Wilson, who recorded primarily with Andy Kirk and his orchestra, where he was one of the major solo voices in the band.
- April 13: *Garrison's Gigs*. Host Joe Peterson will feature the bassist Jimmy Garrison by selecting recordings from his prolific career including his lengthy association with saxophonist John Coltrane.
- April 20: *Great Jazz Collaborations featuring Cannonball Adderley*. Host Bill Kirchner showcases the alto saxophonist in successful musical collaboration with arrangers Gil Evans (*New Bottle, Old Wine*) and Oliver Nelson (*Domination*).
- April 27: *Leo Watson, King of Scat and verbal invention*, heard with the Washboard Rhythm Kings, Spirits of Rhythm, Gene Krupa's big band, Vic Dickenson and Slim Gaillard, his chief disciple. Hosted by Dan Morgenstern.

free roundtables

free concerts

on WBGO radio



From the Crow's Nest

By Bill Crow

■ A few years ago, Howard Danziger had a solo piano gig in the lobby of the Grand Hyatt Hotel on 42nd Street and Lexington Avenue. The hours were 6:30 AM to 9:30 AM, a “power breakfast” session. The piano was just outside the dining room. One morning, Howard began to play “One,” from *A Chorus Line*. Out of the corner of his eye, he saw a gentleman, in his late 70s, with a cane, doing a soft-shoe as he approached the piano. When Howard finished the tune, the man asked if he knew who wrote it. Howard told me, “For some reason, don’t ask me why, I said ‘Ed Kleban,’ and left out Marvin Hamlisch’s name. Tears welled in the old man’s eyes, and he asked me why I said Ed Kleban. I told him I went to the High School for Music and Art with Ed. Then he said, ‘Ed Kleban was my son, and you’re the first one to give him the credit.’” Howard added: “Ed Kleban’s father, Julian Kleban, was a lawyer by profession and a frustrated hooper. He asked, ‘Mr. Danziger, would you mind playing me off with my son’s song?’ And like a cowboy riding off into the sunset, Julian Kleban danced his way out of the Grand Hyatt Hotel.”

■ In an e-mail to the online Jazz Research listserve, Dan Morgenstern shared a charming vignette. He told about Louis Armstrong’s solo on “Beau Koo Jack” having been written out for the trumpet section on Horace Henderson’s band, at the time when Roy Eldridge and Jonah Jones were in that section. Dan wrote: “I was standing outside Ryan’s with Roy between sets one evening. Jonah came down the street, and before any greeting, the two of them scatted that solo in perfect unison, then hugged each other.”

■ From Scott Robinson: “I often call what I do ‘blowing into the metal tube.’ When I have a gig I sometimes say, ‘I’ve gotta blow into the metal tube tonight.’ If I ever write my autobiography, I’m going to call it ‘Behind the Metal Tube.’”

“Anyway, tonight I was on the phone with my brother Dave (a cornet player in Virginia), outside the Jazz Standard before going on with the Mingus Band. I told him I couldn’t talk too long because I had a gig that was starting soon. We spoke for awhile, and then finally I said, ‘O.K., well, I have to go and blow into the metal tube now,’ and he said, ‘Oh, gotta take the breathalyzer test again?’ I thought it was pretty funny!”

■ Before the war John Altman’s mother was in a London pub with Fats Waller and a group of people. Someone asked Fats to play something on the pub piano, but as he made his way towards it, the landlord yelled, “Oi, don’t touch that — professionals have to use it!”

Riverboat Swing 2014

Reserve the Date: Sunday, August 24, 12 NOON
908-852-2926 for info or reservations



www.riverboatswing.com

■ One Halloween many years ago, Bill Wurtzel was playing with The Countsmen at the West End Café. Disc jockey Phil Schaap, then a very young emcee at the club, dressed himself as Ozark Ike, and carried an old guitar without strings. When he pretended to play it, Wurtzel, behind him, provided the music. Later a woman in the audience told Phil how much she liked his playing.

Wurtzel and Gloria Cooper were playing a duo gig in a restaurant where the bandstand and the kitchen were separated by a thin wall. When one of the chefs began tenderizing some meat in the kitchen, the pounding could be heard clearly through the wall. Bill’s solution was to play Neil Hefti’s “Cute,” which alternates melody with drum fills. Bill played the opening figure, and said, “Give the drummer some!” The pounding in the kitchen filled in perfectly.

Larry Luger told Wurtzel that when he played for a singer, she called “My Funny Valentine” in C. Larry asked, “Is that C-minor for E-flat, or C for A-minor? The singer replied, “Listen, do you know the song or not?”

■ Dick Lonergan wrote, on Facebook: “The late, great Ronnie Scott had serious dental problems which he finally had fixed. It took him several months to recover. After trying his tenor sax for the first time, he announced ‘I sound like Prez.’ Someone asked ‘Oh, like Lester Young?’ Ronnie said. ‘No, like President Clinton!’”

■ At the recent Zootfest at the University of Pennsylvania at East Stroudsburg, celebrating Zoot Sims’ birthday, arranger Marion Evans said a few words to the audience. He told about a time, when he was a young man, that he went to hear Woody Herman’s band. They played a new composition by Ralph Burns that featured trombonist Bill Harris. Evans was entranced, and when the band took a break, he stepped over to Harris and asked, “What was that, that you played?” Harris scowled at him and said, “It’s a trombone, you idiot!”

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

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

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


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

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



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About NJJS

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

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

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

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

Visit www.njjs.org, 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 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 Jazzier 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.

The Apollo Theater, Harlem Stage and Jazzmobile Present the 4th Annual Harlem Jazz Shrines Festival

When the Harlem Renaissance was in vogue at the dawn of the 20th Century, the jazz clubs between Lenox and Seventh Avenue — The Savoy Ballroom, Small’s Paradise, Minton’s Playhouse, Clark Monroe’s Uptown House, The Ubangi Club, Park Palace, Connie’s Inn, and others — were the places to be. These immortal venues will be showcased May 4–10 at the 4th Annual Harlem Jazz Shrines Festival. There are more than two dozen events scheduled at nine venues during the week. Highlights include:

- May 4: Columbia University presents Jazz Vespers featuring Brianna Thomas at the Abyssinian Baptist Church.
- May 5-7, 9: Jazzmobile presents a four-night tribute to Minton’s Playhouse with Legends on the Bandstand. Late Night Jams at the recently-opened Minton’s and Ginny’s Supper Club at Red Rooster will feature Antonio Hart, Christian Sands, TS Monk, and Charenee Wade.
- May 6-10: The Apollo Theater gets into the groove with Showman’s Jazz Club for five nights to present Nathan Lucas, Kimberly Thompson, Jazmyn, Fred McFarlane, and Claudia Hayden.
- May 8: Harlem Stage presents one of jazz’s most unique talents, Christian aTunde Adjuah Double Quartet’s “Stretch Music.”
- May 9: Harlem Stage presents The Vijay Iyer Trio featuring Stephen Crump and Marcus Gilmore paying homage to the Capitol Palace, in collaboration with the Carnegie Hall Neighborhood Concert Series.
- May 10: The Apollo Theater presents Arturo O’Farrill and his Afro Latin Jazz Orchestra and the world premiere of the “Afro Latin Jazz Suite” commissioned by the Apollo Theater.
- May 10: Salute to the “Home of the Happy Feet” when Jazzmobile presents “Hopping at the Savoy Dance Party: Celebrating Frankie Manning’s 100th Birthday with the Harlem Renaissance Band at MIST Harlem.”

Celebrating the rich legacy of jazz in the uptown community while bringing both established and emerging artists to famed venues, the Harlem Jazz Shrines Festival is designed to draw a diverse audience of neighborhood residents, New Yorkers and out-of-towners. Several events are free with others at \$10 and up, and concerts are scheduled to allow people the option of attending several events each day, continuing the tradition of non-stop jazz throughout Harlem. For tickets and complete event information, venues and schedules visit www.harlemjazzshrines.org.



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Great Gift Idea!

Jazz Up Your Wardrobe



There’s a new crop of NJJS and Pee Wee Stomp t-shirts!

At \$15, they make great gifts for yourself and your friends. You can buy them in person at 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:

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

Sizes — choose:

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

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

What's New?

Members new and renewed

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

Renewed Members

Mr. Arthur Abig, Millburn, NJ
 Ms. Bernice Antifonario, Dracut, MA
 Mr. Ed Berger, Princeton, NJ
 Mr. & Mrs. Paul Bernhardt, Toms River, NJ
 Mrs. Betty K. Brodo, Hackettstown, NJ
 Bill Callanan, Las Vegas, NV *
 Charles Carreras, Ringwood, NJ
 Mr. Charles H. Daly, Atlantic Highlands, NJ
 Ms. Susan Dumais, Florham Park, NJ
 Mr. Martin I. Engel, Kendall Park, NJ
 Mr. Don Fagans, Clinton, NJ

Doris and Peter Griffin, Ramsey, NJ
 Mrs. Sandy Grossman, Springfield, NJ
 Joe Hanchrow, New City, NY
 Mr. Carmen Irvolino, Woodridge, NJ
 Sanford Josephson, West Orange, NJ
 Sherri Kevoe, Westfield, NJ *
 Mr. & Mrs. Charles Krug, Great Meadows, NJ
 Mr. Joe Lang, Chatham, NJ
 Mr. David Levy, Delray Beach, FL
 Mr. Vince Lewis, Amherst, VA
 Bernie Libster & Marian Calabro, Hasbrouck Heights, NJ *

Mr. & Mrs. Art Nicholais, New Providence, NJ
 Edward J. Raser, Monroe Township, NJ
 Ms. Priscilla Rasmussen, Bushkill, PA *
 Ms. Ruthann Saenger, Mendham, NJ
 Mr. Richard Schliebus, Roselle Park, NJ *
 Ms. Lynn Scolarice-Kaplan, Basking Ridge, NJ *
 Novella and Karen Smith, Rockaway, NJ
 Mr. Anders R. Sterner, Brooklyn, NY
 Barbara Warshaw, Montville, NJ
 Mr. & Mrs. Henry G. Wilke, Pittstown, NJ
 Mr. Herb H. Wolke, Lewisberg, PA



Fran Kaufman photo

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

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

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

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

Mr. & Mrs. Joseph Lo Bianco, Englewood, NJ

Ms. Nita Loebis, Freehold, NJ *

Mr. & Mrs. Jim Long, Reading, PA

Ms. Joan Loume, Bridgewater, NJ

Tom McCloskey, Bloomingdale, NJ

Mr. Thurman McDaniel, Haddonfield, NJ

Dr. & Mrs. Stan Moldawsky, Livingston, NJ

Ms. Mary C. Morris, Edison, NJ

New Members

Robert Bienkowski, Dover, NJ *

Artem Bilous, Millburn, NJ

Nancy Blanchet, Spring Lake, NJ

Gene Epstein, Morris Plains, NJ

Jon Hill, Morganville, NJ

Jonathan Lancelot, Kinnelon, NJ

Joseph LoBlue, Allentown, PA

Chris Patoir, Glen Rock, NJ

Patrick J. Pontoriero, West Orange, NJ

Patrick S. C. Pontoriero, West Orange, NJ

Donald Rayno, Cary, NC

Donald T. Ruggieri, Lebanon, NJ

Conrad Schure, Freehold, NJ

JAZZ TRIVIA ANSWERS

questions on page 4

1. Red, Whitey and Blue Mitchell
2. Freddie Green
3. Ray Brown
4. Horace Silver
5. Al Grey

6. Paul Whiteman
7. Oscar Brown Jr.
8. Don Redman
9. Red Norvo
10. Orange Kellin



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

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
Free monthly jazz concerts
September - June

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 CAFÉ**
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., 07075
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.

FLATTED FIFTH JAZZ VESPERS featuring **JAZZMEIA HORN** *Winner 2013 Sarah Vaughan International Jazz Vocal Competition* and **DIANE PERRY**. Memorial West United Presbyterian Church, Newark. 3/29. Reception to follow. Free admission.

BUCKY PIZZARELLI & ED LAUB at The Minstrel, Morristown Unitarian Fellowship, 4/11, 8 PM. **GROVER KEMBLE** opens.

JOHN DI FIORE TRIO at Patricia M. Kuran Cultural Arts Center, Fanwood, 4/12, 7 PM

ROSALIND GRANT with Winard Harper/ drums, Brandon McCune/piano, Jacob Webb/bass and Eugene Ghee/tenor sax at The Priory, Newark. 5/2, 7-11 PM. No cover, no minimum.



c/o New Jersey Jazz Society
 Michael A. Katz
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