

# JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

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May 2014



Trumpeter Bria Skonberg and saxophonist Tia Fuller pose for a photo backstage between sets at the NJJS-sponsored Spring Jazz Concert at the Mayo Performing Arts Center in Morristown on March 30. Photo by Mitchell Seidel.

## Young Horns, Vintage Jazz at NJJS/Mayo PAC Spring Show

See page 24.

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**Prez Sez**

By Mike Katz President, NJJS

Spring has finally sprung, and with it, despite a rainy afternoon, a highly successful annual New Jersey Jazz Society concert at the Mayo Performing Arts Center in Morristown on Sunday, March 30, featuring the Bria Skonberg Quartet, with special guests alto saxophonist Tia Fuller and bassist and singer Nicki Parrott.

Although the final numbers are not yet in, we had an excellent turnout for this year's Mayo concert, estimated preliminarily at more than 500. Bria and her cohorts presented two terrific sets of music in an incredible variety of styles, beginning with a classic traditional "St. Louis Blues" and ending with a samba duet by Bria and Nicki of "Brazil," with lots of others in between, including Joni Mitchell's "Big Yellow Taxi" and Janis Joplin's "Mercedes Benz," both done in jazzy style as previously recorded by Bria.

The audience reaction was extremely favorable, judging both by the enthusiasm they displayed while the show was in progress and comments I and others received after it was over. One audience member wrote, "Thank you for [producing] a wonderful event...Bria blew us away with her talent as a trumpeter and killed us with that amazing, soul touching voice. And Tia with her deep, technical solos. I wish there were more young people in the audience to see this blending of talents and old and new of the 'Jazz'

world." Bria and Nicki of course are both very popular among our members, having appeared at many events in the New Jersey area, both those sponsored by NJJS and others run by different organizations. Tia Fuller, who was introduced to us by Bria, is less familiar to our audiences, and she also was a big hit with the numbers in which she was featured, including the standard "I Can't Get Started" and "Windsoar," a composition by Tia's sister, Shamie Royston.

This year, we made a special effort to publicize the concert both in local print media and also by means of electronic media, including e-mail blasts, on-line newspapers, Facebook postings and blogs. We also benefitted from announcements and ticket giveaways though WBGO jazz radio. These clearly paid off in that many people who attended were new to us and had not been to NJJS events before.

I would like to publicly thank those whose efforts were instrumental in making this event the success that it was. First and foremost, Bria, who conceived the idea of highlighting Women's History Month as a theme, and designed the entire program and selected the musicians, and coordinated extensively with us in creating promotional materials. Her creative skills are clearly on a par with her prodigious musical talents. Secondly, the personnel at the Mayo PAC,

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

# Tell them you saw it in *Jersey Jazz!*

especially general manager Ed Kirchdoerffer, programming manager Cory Ness and marketing director Jean Leonard, who allowed us to present the concert there and worked with us on the logistical arrangements. Finally, those at NJJS who spent much of their time publicizing the event and working with the various media. In this connection I particularly wish to thank Sandy Josephson, who handled most of the publicity, and Jackie Wetcher and Linda Lobdell for all their help.

Bria, by the way, has just completed a new CD titled *Into Your Own*, to be released by Random Act Records on May 13. Several of the songs she presented at the concert will be on it. The CD will be celebrated that evening with a release party at the Iridium in New York City, which Jackie and I will be attending. Bria Skonberg is surely a rising star and we look for more really big things from her going forward!



Backstage at the Mayo: Darrian Douglas, Dalton Ridenhour, Tia Fuller, Bria Skonberg and Nicki Parrott

■ We are working on several upcoming events in which NJJS will be participating and which we expect to announce soon. In the meantime, please plan on coming to our monthly socials at Shanghai Jazz and other programs which may be announced in the near future.

POSTSCRIPT: Last month, I thanked the many people who helped to make the Pee Wee Russell Memorial

Stomp the success that it was, but inevitably, someone was left out, namely executive vice president and drummer Stew Schiffer, who provided the drums used by all the groups. Since the mid-1970s, Don Robertson has brought one of his drum sets to the Pee Wee, but this year due to a medical emergency a week before the Stomp, he was unable to do, and called upon Stew to step into the breach, and he agreed immediately, thus assuring a pleasant day for music chairman Mitchell Seidel and the drummers who used the set. Happily, Don

reports that his medical problem is completely resolved. Don, thank you for bringing this oversight to my attention, and sorry Stew!



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See page 43 for details!

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for updates and details.

## Saturday May 17

GET JAZZED: AN EVENING WITH AMERICAN JAZZ DRUMMER WINARD HARPER  
West Windsor Arts Center  
Princeton Junction, NJ 8PM  
[www.westwindsorarts.org](http://www.westwindsorarts.org)  
see page 28

## Sunday May 18

JAZZ SOCIAL  
*Pianist Bill Mays*  
Shanghai Jazz  
24 Main St., Madison, NJ  
3 – 5:30PM  
free admission NJJS members;  
\$10 all others;  
+ \$10 min. for all

**NJJS  
Calendar**



## Jazz Trivia

By **O. Howie Ponder**

(answers on page 44)



## NICKNAMES

We just celebrated another Stomp in honor of "Pee Wee" Russell, a musician whose nickname was so dominant that few knew his real name was Charles Ellsworth Russell. That's pretty common with jazz musicians as you'll see when you try to recall ever hearing what their parents named these artists.

- |                          |                           |
|--------------------------|---------------------------|
| <b>1.</b> Bunny Berigan  | <b>6.</b> Chico Hamilton  |
| <b>2.</b> Chu Berry      | <b>7.</b> Slide Hampton   |
| <b>3.</b> Buck Clayton   | <b>8.</b> Peanuts Hucko   |
| <b>4.</b> Buddy DeFranco | <b>9.</b> Sonny Igoe      |
| <b>5.</b> Chico Freeman  | <b>10.</b> Chubby Jackson |

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

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May 3



For schedules & updates:

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### Monday, May 19, 2014 An All-Star Tribute to Mat Domber and Arbors Records

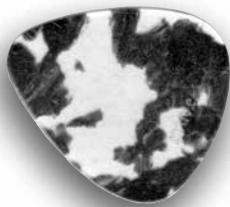
Randy Sandke leads a who's who of Arbors Records alumni in a tribute to jazz record and festival producer Mat Domber. Musicians confirmed so far are Anat Cohen, Wycliffe Gordon, Dick Hyman, Bucky Pizzarelli, Warren Vache, Harry Allen, John Allred, Rossano Sportiello, Rebecca Kilgore, Ed Metz, Joel Forbes, Rajiv Jayaweera and soprano sax legend Bob Wilber! Don't miss this incredible program! Show begins at 7:15 PM at Symphony Space, 2537 Broadway at 95th St, New York, NY 10025. Tickets are \$35 each, available from the Symphony Space box office, by phone & online: (212) 864-5400 • [www.symphonyspace.org](http://www.symphonyspace.org)

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## The Editor's Pick

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

# You Oughta Be In Pictures

Have you always fancied yourself a potential movie mogul? Well, for just \$1,000 you can see your name in the credits of a new documentary film about Nighthawks bandleader Vince Giordano called *There's a Future in the Past*. The feature length film, produced by Hudson West Productions, is now crowd funding at the online platform Indiegogo.

Hudson West has been shooting footage of Vince and the band since 2012, sustained primarily by substantial contributions from a handful of devoted Giordano and Hudson West supporters. The producers are now reaching out to a wider network of music lovers to help raise the \$168,000 needed to pay for post-production costs and the considerable music rights expenses required for a film of this sort. The goal is to complete the film this year for a 2015 release.

"Scintillating performances by 'the best band in the land' could make for an entertaining film in itself," say the producers, "but the tension between those transcendent moments in the spotlight playing the music and doing what it takes to get there is where the story lies. Even those lucky enough to have seen The Nighthawks perform live have never seen the preparation, planning, and sheer grunt work that's required to get to that first downbeat. Leading the Hot Jazz world into the 21st Century is anything but glamorous. *There's a Future in the Past* chronicles Vince's day-to-day efforts to find gigs, keep track of band members, find artisans to repair period instruments, negotiate fees and distribute paychecks, and pick up side sessions to make extra money, all in order to do what he lives and breathes for — playing the most exciting, joyful music ever written, and playing it so well that his musical heroes of the 1920s and '30s would have hired him to play in their bands!"

Of course you can buy into the endeavor for lots less than the aforementioned thousand bucks. As with most crowd funding efforts there is a long menu of perks for contributions beginning at \$25, including Nighthawks CDs, autographed copies of the movie, invitations to the film's premier, free admission to the Nighthawks' regular gig at The Iguana in New York City and more. The campaign ends May 15 at 11:59 PM Pacific Time. For complete information visit [www.hudsonwest.org](http://www.hudsonwest.org).



Vince Giordano posing with just a fraction of his many thousands of vintage jazz and big band arrangements in the garage of his Brooklyn home.

### Comments?

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

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**NJJS Deadlines** The deadline for submission of material for upcoming issues is as follows:  
June: April 26 • July/August: May 26

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

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## Big Band in the Sky

By Sanford Josephson

■ **Al Harewood, 90, drummer, June 3, 1923, Brooklyn – March 13, 2014, Pittsburgh.** Harewood's career received an unexpected boost in the mid-'50s when friend and fellow drummer, Arthur Edgehill, double-booked himself. According to the *New Pittsburgh Courier* (March 17, 2014), Edgehill "had the misfortune of having a booking conflict, having gigs with the great singer Dinah Washington and trombonist J.J. Johnson at the same time. Edgehill referred Al to substitute for him on the Johnson gig, which became the beginning of an illustrious career as a highly in-demand drummer playing on both recordings and live performances with some of the most important figures in jazz music history." In addition to Johnson, Harewood performed with, among others, tenor saxophonists Dexter Gordon and Stanley Turrentine, bassist Ron Carter and pianist Mary Lou Williams.

Composer/conductor/multi-instrumentalist David Amram recalled meeting Harewood in 1955. "I was playing with Charles Mingus," Amram told *Jersey Jazz*, "and, a few months later, Al and I formed a quartet with tenor sax master George Barrow and bassist Arthur Phipps. Al made everything we did sound better than we ever imagined it could be. We not only played dinky clubs with out-of-tune pianos, parks programs with no sound systems and Attica Prison, but the Metropolitan Museum of Art, with the Philadelphia Orchestra and with members of the Chicago Symphony. He was so much fun to be with."

Harewood's parents had emigrated to Brooklyn from Barbados. As a young boy, he had an attraction to cars, graduating from Automotive High School. But his older brother Eustace was a drummer, and when Eustace was drafted into the Army for World War II, Al (who was exempt due to a childhood bout with pneumonia) began learning how to play. "When Eustace returned from the service," according to the *New Pittsburgh Courier*, "he was quite surprised to see that Al had become quite accomplished on drums and encouraged him along further."

Many of the classic Blue Note Jazz recordings of the 1950s and '60s featured Harewood as the drummer, and the bluenote.com website describes him as "a fine, though not showy drummer...the epitome of a seasoned, sensitive percussionist. He's provided consistent, steady rhythmic support and can play with a force and surprising dexterity when given the spotlight." Amram revealed another of Harewood's skills: his affinity for bowling. "Every place we went in the USA and Canada, he knew of at least one place where you could go bowling and gave anyone and everyone lessons in how to bowl scientifically."

Survivors include: his companion, Barbara Stephens; a cousin Cyril; niece Sandra; nephews Kevin, Norman, Jason and Todd; sister-in-law Jean; great-nieces Aura and Eburn; and great-nephews Jonathan and Cameron. His wife of 40 years, Geraldine, died in 1995.

■ **Ralph Penland, 61, drummer, February 15, 1953, Cincinnati – March 14, 2014, Los Angeles.** Over a 40-year stretch from 1973 to 2013, Penland performed and recorded with several well-known jazz stars including pianist Herbie Hancock, flutist Hubert Laws and guitarist/vocalist George Benson. But he is probably best-known for his association with trumpeter Freddie Hubbard with whom he recorded five albums, including Hubbard's first recording for Columbia Records, *High Energy* (re-released by Columbia/Legacy in 2009).

Saxophonist/flutist Don Braden played on several gigs with Penland as a member of Hubbard's band in the late '80s and early '90s. "Ralph took me under his wing," Braden told *Jersey Jazz*, "and guided me through the repertoire and all the insider protocols and info. We also worked some other gigs together during the '90s, both mine and his. He was a brilliant drummer and a good, generous person. Unfortunately, he never got the notoriety he deserved, but he was certainly one of the best. We will certainly miss him."

As a teenager in Cincinnati, Penland performed with jazz-pop guitarist Wilbert Longmire and was a percussionist with the

Cincinnati Symphony. He moved to Boston where he studied and then taught at the New England Conservatory of Music before moving to the Los Angeles area where he became a faculty member in the jazz department of Pasadena City College. In addition to his many live performances and recording dates, Penland's drumming can be heard on several movie soundtracks including *When Harry Met Sally*, *Throw Momma from the Train* and *Midnight in the Garden of Good & Evil*.

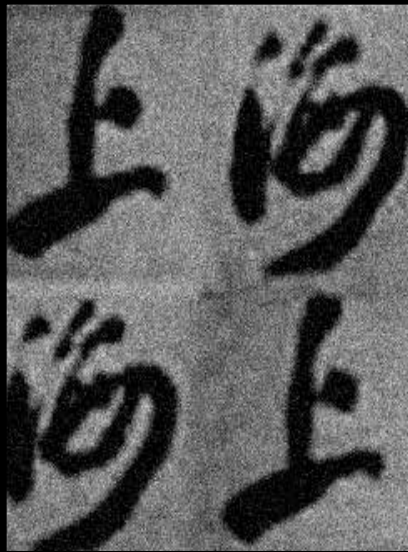
Several tributes to Penland were posted on his Facebook page. Vocalist Eloise Laws described him as "a talented and beautiful drummer. He will be sorely missed." Vocalist Mary Bogue said Penland was a drummer who "kept perfect time, such a gift to every singer." And drummer Alphonze Mouzon called him "a dear friend and a great drummer."

No information was available regarding survivors. A memorial service was scheduled for April 5 at the Kingdom Hall of Jehovah's Witnesses in Burbank.

■ **Patti Wicks, 69, vocalist/pianist, February 24, 1945, Islip, NY – March 7, 2014, West Palm Beach, FL.** Wicks had concentrated on classical piano until she heard the music of a young trumpet player, John LaBarbera, in the late 1960s. That experience, according to JazzCorner.com (March 8, 2014), "hooked her on a career in jazz." She moved to New York City in 1969 and led a trio that included bassist Brian Torff and drummer Curtis Boyd.

She was a regular in New York's jazz clubs, particularly Bradley's in Greenwich Village, until she moved to West Palm Beach in 1977. She played regularly at a club there called the Jazz Showcase and also traveled up and down the East Coast, appearing in clubs, concerts and festivals. In addition to leading her own groups, she worked as a sideman and accompanist for many well-known musicians such as trumpeter Clark Terry, tenor saxophonist Flip Phillips and vocalist Anita O'Day. JazzCorner.com pointed out that her singing was influenced by horn players, and that "the effect of [Bill] Evans on her piano is obvious."

*continued on page 10*



# SHANGHAI JAZZ

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## BIG BAND IN THE SKY

continued from page 8

Vocalist Roseanna Vitro posted a tribute on the JazzTimes.com website, saying, “Patti was a beautiful person and marvelous musician. She earned a loyal fan base in New York City. Many, many friends and fans will miss this beautiful singer and pianist.”

No information was available regarding survivors.

■ **Med Flory, 87, alto saxophonist, August 27, 1926, Logansport, IN – March 12, 2014, North Hollywood, CA.** Flory had a double career as both a jazz musician and a character actor in several television series. He is best known as the founder, with bassist Buddy Clark, of Supersax, a nine-piece band that played the music of Charlie Parker and won a Grammy Award in 1974 for the album, *Supersax Plays Bird* (reissued in 1991 by Blue Note Records).

Flory’s career in music was inspired by his mother Florence. He began clarinet lessons at age 6 and played in his high school’s concert band when he was 12. His mother, he once told the JazzWax web blog, “was a real musician. She could sight-read three manual organ parts with pedals and everything. . . She also could improvise. She was twice the musician I’d ever be.”

After playing with big bands led by Woody Herman and Claude Thornhill in New York in the late 1940s and early 1950s, Flory moved to Los Angeles in the mid-’50s and became part of the cool jazz scene there. In the 1960s, he appeared as a character actor in such TV series as *Wagon Train*, *The Rifleman* and *Maverick*.

He is survived by his son Rex; daughter Ava; and two granddaughters.

■ **Iola Brubeck, 90, lyricist, publicist, August 14, 1923, Corning, CA – March 12, 2014, Wilton, CT.** Long before the phrase “social media” became part of our lexicon, Iola Brubeck developed a method to get the word out. In the early 1950s, when her husband Dave was a struggling jazz pianist, she thought his quartet could become popular by playing on college campuses.

“I sat down and wrote to every college up and down the West Coast that I thought was within driving distance of where we lived in San Francisco and offered our services,” she said in a 2008 interview with the Library of Congress. The letters elicited a positive response and resulted, not only in concert appearances but in the release of several live albums such as *Jazz at the College of the Pacific* and *Jazz at Oberlin* (reissued on Original Jazz Classics), which made Brubeck a star. The peak of that success came in 1959 when the recording of “Take Five,” written by alto saxophonist Paul Desmond, became the best-selling jazz record of all time, and Dave Brubeck graced the cover of *Time Magazine*.

Although she had accompanied her husband on a State Department-sponsored tour of Eastern Europe in 1958, Iola Brubeck usually stayed at home in Connecticut to raise their six children. She also began to write lyrics for some of her husband’s compositions such as “In Your Own Sweet Way,” “Strange Meadowlark” and “Summer Song.” And the Brubecks collaborated with Louis Armstrong on the music and book of *The Real Ambassadors*, the satirical story of a black American jazz musician who visits Africa on a State Department tour. The musical addressed racial injustice in the midst of the civil rights movement in the U.S. It was performed only once, at the 1962 Monterey Jazz Festival, and there was a studio recording featuring Armstrong, the Brubeck Quartet, Carmen McRae and Lambert Hendricks & Ross. It was scheduled for a live performance on April 11 and 12 in the Appel Room of Jazz at Lincoln Center and is also the subject of an exhibition that opened on April 1 at the Louis Armstrong House Museum in Queens.

Dave Brubeck refused to yield to some college deans in the ’50s who requested that his African-American bassist Eugene Wright not perform at college campuses. And Brubeck declined a 1958 tour in South Africa rather than sign a contract specifying that his band would be all white. So, when Iola Brubeck held a celebration of his life and music on May 11, 2013, at The Cathedral Church of Saint John the Divine in New York, it was fitting and very emotional when Wright, the last living

member of the classic Dave Brubeck Quartet, took the stage to play a duet, with Brubeck’s son Darius on piano, of “King for a Day,” a song written by Iola and Dave Brubeck for Armstrong.

In an interview with *The Washington Post* on March 18, 2014, another Brubeck son, bassist/trombonist Chris Brubeck, said, “There is absolutely no way Dave Brubeck would have become ‘Dave Brubeck’ if it weren’t for my mom’s involvement and support.” Brubeck’s biographer Fred M. Hall (*It’s About Time: The Dave Brubeck Story*/University of Arkansas Press: 1996) wrote that, “It’s arguable that Dave would never have known the success he achieved without the rock-steady support, inspiration and good sense of Iola.”

The Brubecks met while students at the College of the Pacific (now the University of the Pacific), and Pamela A. Eibeck, the current UP president said, “We have lost a truly cherished member of the Pacific family, and I have lost a dear friend. Iola was a strong, intelligent and confident woman who collaborated with her husband to achieve greatness in jazz and in life.” Simon Rowe, executive director of the University’s Brubeck Institute, described Iola Brubeck as “a keenly intelligent woman, a very talented artistic collaborator and gifted at directing and managing her husband’s life and career.”

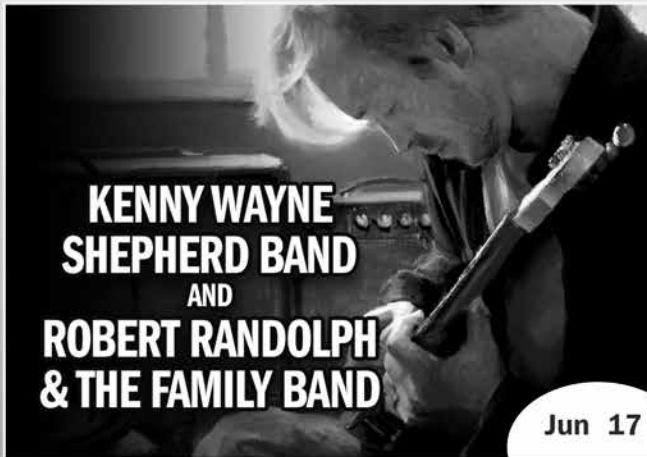
Susan Childs Matheson wrote her 1999 Stanford University master’s thesis about Iola Brubeck. It was titled, “In the Stream of Time: Iola Brubeck’s Contribution to Jazz.” Matheson had talked to Iola about her first meeting with Dave. He had asked her to dance, but, instead of dancing, they ended up on the Calaveras River levee, talking away the evening. “We talked and talked and talked,” she said in a 1997 interview with Matheson. “When the evening was over, he had decided he wanted to marry me, and I had decided this is one interesting person . . . (for whom) I really felt a very strong attraction.”

In addition to Darius and Chris, Iola Brubeck is survived by two other sons, Daniel and Matthew, and a daughter, Catherine. Another son, Michael, died in 2009.



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





**KENNY WAYNE  
SHEPHERD BAND  
AND  
ROBERT RANDOLPH  
& THE FAMILY BAND**

Jun 17



**THE Taj Mahal Trio  
& THE  
Blind Boys of Alabama**

Jun 18



**LALAH HATHAWAY  
& RUBEN STUDDARD**

Jun 20



TODD ELLISON'S BROADWAY IN CONCERT  
**GERSHWIN  
TRIBUTE**

Jul 17



**The Robert Cray  
Band**  
SPECIAL GUEST **John Hiatt**

Jul 19



**JAZZ AT  
LINCOLN CENTER  
ORCHESTRA**  
WITH WYNTON MARSALIS

Jul 31

## Talking Jazz

### (Another) Jersey Jazz Interview with Warren Vaché

By Schaen Fox

*New Jersey's own Warren Vaché has long been a favorite headliner at our Society's performances as well as around the world. Those fortunate enough to hear him live know that on stage he is a laconic performer content to make music rather than conversation. Offstage, however, he is a wonderful raconteur with a supply of stories that he should put in book form. He has shared some of these in the past. (See previous interviews with Warren in the February and March, 2010 and June, 2011 issues,) so when we spoke by phone in December I focused on his memories of other jazz greats he has known personally or heard about from older musicians.*



Warren Vaché waits to perform at the 2014 Pee Wee Russell Memorial Stomp.  
Photo by Mitchell Seidel.

**JJ:** Hi, Warren, is this still a good time to do the interview?

**WV:** It is just crazy. I don't know about your life, but mine is beginning to spin out of control. I can't get over the number of people who think they are more entitled to my money than I am, but let's go.

**JJ:** This time I'd just like to name some people you have known or known about to see what memories come to mind. Let's start with Emily Remler.

**WV:** I met Emily in California at one of the Concord Festivals. I was impressed: She played beautifully. It was one of those complicated things. I didn't think we were ever going to hit it off or play well together. She seemed like a very sweet, complicated human being.

**JJ:** Glenn Miller?

**WV:** There were guys like Al Klink, who played with him for a very long time, being given leave when his wife was giving birth and Glenn kept him on the

payroll for a month or so. He had redeeming qualities, I'm sure, but nobody I ever met that worked for him had a kind word to say for him. I remember Bernie Privin telling me that Glenn liked nothing more than [having] that rank. He loved the army. He liked to give orders. Lots of guys used to say, "It is a shame that Glenn Miller died and his music lived."

Pee Wee Erwin told me that when Glenn wrote his original arrangements to start his band all of those high clarinet parts were written for Pee Wee. Pee Wee was one of the few people who could play in that range consistently. It turned out Pee Wee couldn't do it. Glenn, rather than rewrite the book, figured the clarinet was the only instrument that could play in that register. So, the Glenn Miller sound came from Pee Wee Erwin taking another job or deciding there was something else he wanted to do. [Chuckles]

**JJ:** You made one recording with Dennis Erwin. What are your thoughts about him?

*continued on page 14*

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**WARREN VACHÉ** *continued from page 12*

**WV:** Ah, a wonderful, sweet, very intelligent and quiet human being. I didn't work with him much, but when I did he was extremely helpful and impressive and did the job. He was a mensch and he left us way too early. He cared about music. I wish I had had the opportunity to record with him more often, but it didn't work out that way.

I'm pins and needles; not the most comfortable guy in the studio, I remember Dennis being very encouraging and enjoying it. It was a ball. Between Eddie Lock, Bill Charlap and Dennis Erwin there wasn't much I could do to screw it up — although God knows I tried.

**JJ:** Jabo Smith?

**WV:** I did meet Jabo Smith — and at one point, at one of the Nice Festivals, I did a set and it was me, Doc Cheatham, Jabo Smith and Wild Bill Davison. It dawned on me while I was up there that I was the only guy with my own teeth. When I met Jabo he was very old and frail and, of course, he wasn't playing anything like he had on those records. I'm sure he was a sweet guy.

**JJ:** Tom Saunders?

**WV:** Tommy a big lovable huggy-bear. He was a sweetheart, always laughing. We played one or two sets together at jazz festivals or parties. We didn't work together a lot, but every time we got together there was always a lot of drinking and a lot of laughing going on. There was a guy who knew how to have a good time.

**JJ:** Did he talk much about Wild Bill Davison?

**WV:** That is all he talked about. Because of that schnoz he had, some of us thought he might have been Bill's illegitimate son. [Laughs] He loved Bill, and who didn't? The way Bill played was unique and absolutely enthralling.

**JJ:** Do you have any stories about Wild Bill?

**WV:** I did a tour with Bill in Switzerland. I was Bill's lip rest. When he got tired I played the lead and when he wanted to, he came on. It was fun listening to Bill, but again, everything had to be Bill's way, so you took a backseat. I suppose as a young, hungry individual I might have resented it slightly. Years later, his wife Ann gave an interview and said, "Well, Warren Vaché, we like him but we don't understand why he wants to play that modern music." I thought that was quite a compliment because very few people in the world

People like Bobby [Short] are entertainers, their focus is the audience. My focus is the music. I'm so wrapped up in what I am doing I forget I'm doing it in front of people.

have confused me with playing modern music. At this point I am so confused by what it is that people want that I've stopped thinking about it.

**JJ:** Bobby Short?

**WV:** Ah, a sweet human being; remarkable character. Bobby had a show with a big band at the Carlyle and I subbed once. Bobby would finish a tune and stand by the piano. He must have stood there, while the audience applauded, for a full two or three minutes. I'm looking at this and thinking, "My God. How do you have the courage to stand there and let people applaud for that long?" My natural inclination is to bow discretely while the applause is going on and move into the next tune. After the set was over, I'm walking to the bar and there is Bobby. He said, "Warren, come on over and have a drink." I did and said, "That was really impressive, Bobby. How did you get the courage to stand there to stand there that long to let people give all that applause?" He looked at me as if I had just grown an antenna and come off of Mars. His response was, "Well, Warren, you have to give them time to love you." Now there is something I could learn from. I'm not a people person. I like music. I think it affects my performance. I don't let people in. Bobby, on the other hand was all about letting people in. People like Bobby are entertainers, their focus is the audience. My focus

is the music. I'm so wrapped up in what I am doing I forget I'm doing it in front of people. It was just marvelous.

**JJ:** I like your stage persona.

**WV:** Well, thank you very much. I've had to develop it over the years. Truth be told, I'd rather stay home and phone my part in. I'm not comfortable with people. Bobby was wonderful and just before he died — and this is something I'm extremely flattered about — I had made that recording with Charlap and Eddie Locke and on it I had the nerve to sing, "Not Exactly Paris." Well, I'm sitting in the car and my phone rang and it was Bobby Short who called to tell me he had taken my record to France on his vacation. He was calling to tell me how much he liked the way I sang "Not Exactly Paris." Trust me, that don't happen much. I'm still thrilled about the whole thing. Nice man, Bobby. Imagine taking the time out of his life to call me.

**JJ:** Ray Brown?

**WV:** Oh, Ray was the raconteur of the world. I worked occasionally with Ray, not very often. He was a brilliant man with a great personality who loved the business of music. He always made a friend wherever he went and he was always hustling a gig up somewhere. He was like he quintessential business man in music.

**JJ:** He loved the business end of music?

**WV:** You bet. He was booking the Modern Jazz Quartet when I knew Connie. He was their booking agent. He was another guy that loved people. He got along wonderfully with everybody.

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

**WV:** I did once. He beat the shit out of me. [Laughs]

**JJ:** What was he like on the golf course?

**WV:** A shark. He took that "as seriously as cancer," and that is a Ray Brown line. Yes he was convivial, but winning was important to him. It was not like playing golf with Gus Johnson and Carl Fontana — that much I can tell you. We used to play a festival in Midland and Odessa, Texas and we would all play golf. I ended up in a foursome with Carl and Gus. They would do almost anything they could think of to screw up the other guy, from shouting on the backswing to rolling balls between the putter and the hole; and it was all over the bet of a quarter. They had more fun screwing with each

other than they did playing golf. [Chuckles] I can't hit a golf ball to save my ass, but it was at least a nice walk in the sun.

**JJ:** Earl May?

**WV:** Ach, what a sweetheart. I mean a lovely guy, just a delight. Earl was apologetic all the time. He would walk in saying, "I don't know any of these tunes." He played like an angel. On the surface he was calm, but I have a hunch that Earl had an inner life that was much more complicated. [Chuckles] On the surface you got that wonderfully sweet, calm accepting human being — sort of a Zen-like thing. You couldn't rattle Earl, but he was sort of always rattled. He was very worried about how he played.

**JJ:** You mentioned Bernie Privin. How about him?

**WV:** The Merchant of Venom. Everyone called him that, however, this was a loving title. Bernie was one of those guys that very creatively rattled your cage. It was done with love, and you had to understand that. I remember playing a club in Yonkers called De Femio's, which was very near where Bernie lived. Bernie showed up one night and heard me play and said, "Very nice," and went home. A week later in the mail I get a postcard. It is a guy wearing lederhosen with a tuba and on the back it said, "It's not too late. Love, Bernie." [Laughs] We were doing a Vinnie Giordano date at the Red Blazer II, and it's me and Bernie in the trumpet section. Bernie doesn't want to play lead, so I am and I'm not the world's best reader. We were playing something and I made a colossal gaffe as usual, just ended up with egg on my face. I put the horn down, knowing I've screwed up reading the part and I'm trying to count the bar's rest so I don't screw up the next entrance. I see a hand come over and take the mouthpiece out of my horn. I look over and it is Bernie Privin and he said to me, "It's for your own good." [Laughs] That was Bernie and you loved him for it.

**JJ:** Joe Puma?

**WV:** Not a day goes by I don't miss him. Joe had Sicilian Alzheimer's. He forgot everything but the grudges. [Laughs] He carried to his grave grudges against people he had been with in the third grade. We worked an awful lot together and I learned a great deal from him about how to be a human being and how to be a musician. He was, again, a remarkably an individualistic character, to the point where he made his own guitar. He played like no one else; he thought like no one else and there is only gonna be one of him. When



Warren Vaché holds court in the wings at the 2014 Pee Wee Russell Memorial Stomp while fellow hornman Dan Tobias, right, listens. Photo by Mitchell Seidel.

he got sick, I went up to visit him. I put him in my car and we go for a drive and got some lunch. On the way up, he told me he had cancer and was not long for the world.

His daughter was taking care of him, but he was having trouble just getting along in his apartment. She called me and the two of us convinced him he should be in a hospice. One day we put him in the car and took him to Cabrini up in the Bronx. The first day I'm in there it is just Joe and me, in walks the healthiest looking 80-year-old Catholic priest you have ever seen. This guy is a cancer survivor now working in the hospice and he has come to visit Joe. I make myself scarce. I see the priest leave the room, I go back in, and Puma winked at me and said, "I converted him." [Laughs] That's Joe. The last record we did together, which was for Nagel-Hire; he was having problems moving his hand around the fret board, but that is one of my favorite records because it brings me so close to Joe.

**JJ:** Speaking of your recordings, I'm interested in your CD *The London Sessions*; which I don't have yet.

**WV:** That is relatively new. I don't have it either. Alan Barnes is one of the most intelligent people I have ever met.

He loves writing and he does it extremely well. He knew I had arranged to be in London for a couple of days so he put together a recording date with the finest musicians in London. These guys are monsters; a trombone player named Mark Nightingale who will frighten you, with Andy Panayi on tenor and bari, and John Pearce on piano. "Barnesie" had written all of the arrangements. I think it is a wonderful record. Alan's writing is brilliant. It's easy to interpret and full of freedom. You have a chance to be you while playing somebody else's thoughts and this is rare. Barnes is a wonderful musician, great alto player and the funniest guy that ever walked the planet.

**JJ:** Do you have any examples of his humor?

**WV:** Oh God, now I have to justify this. Okay. He is great with word play, puns and anagrams and all that. We did the party in Norwich last year and Dan Block, God bless him, wrote a lot of arrangements a la John Kirby. I wasn't in it, but Barnesie was rehearsing all day for a one-hour set they did that evening. When the set was over, Barnes came up to me at the bar and looked at me and said, "I used to suffer from writer's block. Now I am suffering from Block's writing."

*continued on page 16*

## WARREN VACHÉ

continued from page 15

**JJ:** Eddie Locke?

**WV:** He became one of my dearest friends, which is probably why I became the curmudgeon I am. Eddie was a big, brash, sweet, delightful scoundrel. He played from the heart and it was always exciting when Eddie played and whatever he thought, you knew. He didn't pull any punches. I was better for it. He used to go on rants about how crappy the world had become and I'm starting to agree with him. [Chuckles] Guys like Locke, and most of the people we have talked about, are not just great musicians, they are like characters in the world's best novel. You couldn't sit down and invent people like this. It enriches your life. Phil Woods said, "Living well is the best revenge." In that regard I've done pretty well.

**JJ:** Hank Jones?

**WV:** Jimmy Heath's autobiography is entitled *I Walked With Giants*. If I have any claim to that title it is from working with Hank. I met him when I was working with Benny Goodman and it was just scarier than hell. I walked on stage and there I was with Hank Jones, Slam Stewart, Connie Kay, Zoot Sims and Urbie Green. I'm 22 years old and I don't know shit, and I had to learn very quickly. Hank was always a gentleman. He flew in a jacket and tie. I'm a nervous kid. I walked up to him and said, "Could you show me a couple of those harmonies?" He said, "You don't need to know it the way I know it; just use your ears. You'll figure it out your way. If I show you my way it is only going to point you in another direction. Just keep playing, you are doing fine." Well, very flattering to hear, still very scary. I'm still treading water here. That went on for a while.

I did a record for Concord and the rhythm section I hired was Hank Jones, George Duvivier and Allan Dawson. About half way through the first take of the first tune I knew I was way over my head. George pulled me into the booth and gave me a pep talk. He told me, "We are here to play for you, just go and do it. Do whatever you need to do to pull yourself together and let's go to work." That was a wonderful thing. Hank actually took the time to get together with me to pick out some tunes before that date. He was an extremely busy man. I think he was doing *Ain't Misbehavin'* at the time, but he had time to help me through it. He was delightful through that entire recording date, always smiling, always encouraging and did his best.

I did several tours in Japan. We would go over and

Guys like Hank [Jones], and most of the people I've talked to you about, from a musical standpoint, you could not be in a better place. They were just the most advanced and musically deep people I've ever met. Even though most of them are gone now, it still gives me something to strive for.

play with a Japanese saxophone player named Saturo Oda. We would do just about the month of December in Japan. Saturo would always, thankfully, come up with a recording date. It would be Hank and myself, oh, probably Mads Vendig and I remember Billy Hart on one of them. One time we go in and there was a Japanese singer and we are recording Japanese songs. Japanese songs are all pentatonic which is a five note scale. Somebody would give Hank a sheet of music with the melody written on it and Hank would spend 10 to 15 minutes on each tune re-harmonizing them. There was a lesson in music you could not pay a hundred thousand dollars to get. It was just amazing and again, even on tour, Hank was always encouraging, always polite, always a gentleman and one of the

deepest musicians I've ever had the pleasure of standing next to.

One night we were playing with Saturo and George Mraz was on this one. There is an old bebop trick; if you have a 2/5 sequence where the 2 chord lasts 2 beats and the 5 chord lasts 2 beats what the old beboppers used to do was either start a half-step below or a half-step on top and make them one beat a piece. So instead of, like, F minor 7 to B flat 7, for 2 beats a piece, you would have F sharp minor 7 to B 7; F minor 7 to B 7, one beat a piece. It is kind of a game. You don't know if they are going to start a half-step below or a half-step on top. We'd play this game for a while and always end up laughing and giggling trying to figure out which way Hank was going to go. Even George was having a ball with it. The next morning I'm taking a walk and I find a bicycle shop that is open. I bought a battery-operated bicycle turn signal. I got back to the hotel and knocked on Hank's door. He opened it and I handed him the battery operated turn signal and said, "Put this on the end of the piano. When you are going down, signal left." [Laughs] We had a good laugh over that one.

Guys like Hank, and most of the people I've talked to you about, from a musical standpoint, you could not be in a better place. They were just the most advanced and musically deep people I've ever met. Even though most of them are gone now, it still gives me something to strive for. What these men did during their lifetimes was absolutely wonderful. I remember doing sort of a panel interview in Sweden and Ray Brown was also on. Somebody asked him about this sort of thing. Ray said, "You've got to realize that music for these men, was as serious as cancer. They took it extremely seriously and they got very fuckin' good." [Chuckles] Music, for the serious of mind, is not something you throw away. The whole aspect of being able to make music that is important, and that expresses your personality, requires an awful lot of thought, practice and time. These guys were just an inspiration to me.

**JJ:** That is a good thought to end with. Thanks again for doing this.

**WV:** Okay, Schaen, be well and have a good holiday. JJ

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



# Bigger and Better: NYC Hot Jazz Fest Set for May 18

**16 Bands, Nearly 12 Hours of Continuous Music**

Organizers aren't waiting a full year to reprise last August's sold-out inaugural New York Hot Jazz Festival. This year the event date has been moved up to May 18, while the venue has moved uptown to the more spacious Player's Club in Grammercy Park.

Producers Michael Katsobashvili, Bria Skonberg and Patrick Soluri seem to have booked the entire "Who's Who" of New York's bustling traditional jazz scene, including the Grammy Award-winning Vince Giordano and the Nighthawks with special guest vocalist Catherine Russell. Festival co-founder Bria Skonberg leads the Brass Kicker Brass Band; swing clarinetist/saxophonist Ken Peplowski performs with a surprise superstar vocal guest; and Gypsy guitar wizard Frank Vignol is paired with his regular cohort, the sizzling Vinny Raniolo. Up and comers on the bill include 2013 Sarah Vaughan Vocal Rising Star award-winner Kate Davis, Gypsy swing violinist Adrien Chevalier and 22-year-old trumpet sensation Mike Davis and his New Wonders.

Also on the bill are Birdland regulars David Oswald's Louis Armstrong Eternity Band; banjo virtuoso Cynthia Sayer & Sparks Fly with JALC's lead trombonist Vincent Gardner; swing star Dan Levinson's Gotham SophistiCats with vocalist Molly Ryan and vocalist/ multi-instrumentalist Jerron "Blind Boy" Paxton; the exciting reedman Adrian Cunningham with Professor Cunningham and His Old School, featuring tap dance star Andrew Nemr, and many more — 16 acts in all. The night will be capped off by an all-hands-on-deck jam session led by Dennis Lichtman, the multi-instrumentalist founder of the famed hot jazz weekly jam sessions at Mona's bar in NYC's Alphabet City. This year's New York Hot Jazz Festival is attracting young musicians from all over the globe, with players hailing

from Australia, Canada, France, Israel, Brazil, Sweden and beyond. The festival offers the audience a rare opportunity to hear the wide breadth and scope of early jazz, from the beginnings in Storyville (the legendary red light district of old New Orleans) — through the music's storied migration to Chicago and then Harlem — on through the Roaring '20s, the Prohibition Era and into the beginning of swing.

Hot Jazz 2014 will feature multiple stages for continuous live music. Two rooms will host featured bands, while another room will be dedicated to Ragtime and stride piano styles. In yet another room, the festival will be the first to showcase a pair of special film showings, curated by author and archivist of the Louis Armstrong House Museum, Ricky Riccardi. The first — THE SATCHMO-THON — will present six hours of footage of vintage Armstrong performances with discussion lead by Riccardi. During the festival's second half, THE HOT JAZZ CLIP FEST takes over the projector, featuring all things Hot Jazz as presented in film.

The Players Club, the new home of The New York Hot Jazz Festival overlooks the beautiful Gramercy Park area. The building is home to more than a century of social club history, boasting founding members such as Mark Twain, Laurence Hutton, and William Tecumseh Sherman. Today, the venue's goal is to cultivate an ambiance of conviviality, culture, history and comfort making it the perfect setting for the New York Hot Jazz Festival.

After the music ends at The Player's Club, it starts right back up again with a jam session at the Late Night Supper After-Party at Mona's at 224 Avenue B from 1–4 AM.



Hot Time in the Old Town: Emily Asher's Garden Party is one of 16 bands set to perform at the New York Hot Jazz Festival on May 18.

## NYC HOT JAZZ FESTIVAL/AFTERNOON SCHEDULE

### Ballroom

- 1:30 – 2:30 Emily Asher's Garden Party
- 2:45 – 3:45 The Hot Sardines
- 4:00 – 5:00 Vince Giordano and the Nighthawks with Catherine Russell!
- 5:15 – 6:15 Dan Levinson's Gotham SophistiCats

### Library

- 1:45 – 2:45 Cynthia Sayer & Sparks Fly
- 3:00 – 4:00 Xylopholks
- 4:15 – 5:05 Scrub Board Serenaders
- 5:15 – 6:15 Frank Vignola & Vinny Raniolo

### Piano Room

- 2:00 – 6:00 Peter Yarin, Mark Shane, Jerron "Blind Boy" Paxton, Ehud Asherie

### Grill Room

- 1:00 – 6:15 SATCHMO-THON curated by Ricky Riccardi

## NYC HOT JAZZ FESTIVAL/EVENING SCHEDULE

### Ballroom

- 7:15 – 8:15 Ken Peplowski's New Swing
- 8:30 – 9:30 Dave Oswald's Louis Armstrong Eternity Band
- 9:45 – 10:45 Professor Cunningham's Old School
- 11:00 – 12:00 Bria Skonberg's Brass Kicker

### Library

- 7:45 – 8:45 Baby Soda
- 9:00 – 10:00 Mike Davis's New Wonders
- 10:15 – 11:15 Adrien Chevalier's Hot Club of New York
- 11:30 – 12:30 The Ladybugs

### Piano Room

- 7:45 – 11:45 Ehud Asherie, Dalton Ridenhour, Jon Weber, Jesse Gelber (w/Tamar Korn)
- 11:45–12:45 Festival Jam Session w/Dennis Lichtman

### Grill Room

- 6:45 - 12:45 Hot Jazz Clip Fest

For more information and tickets visit:  
[www.nyhotjazzfest.com](http://www.nyhotjazzfest.com)

## “Jazz Woman” Shows Her Super Powers at Dorthaan’s Place

In a newspaper interview before her appearance at the Dorthaan Kirk-curated NJPAC Sunday jazz brunch series singer Antoinette Montague described her recent efforts to grow the jazz audience. “Everyone is saying...we need to get younger people out to the shows. Well, kids love superheroes. I decided to get a gold cape and create a hero called Jazz Woman. For the last eight months, I’ve been bringing Jazz Woman to school presentations, and I think the kids really do love it.”

And while she left that gold cape home for her two sold-out shows at Niko Kitchen + Bar on March 23 she didn’t neglect to bring her super powers. In the words of one enthused attendee, “She ripped it up!”

The “Dorthaan’s Place” 2013/14 series also presented Paquito D’Rivera, Steve Turre, Cecil Brooks III and Jon Faddis, and the popular program is expected to return for a third season in November.



On stage at Niko Kitchen + Bar at NJPAC (l-r): Danny Mixon (piano), Lisle Atkinson (bass), Antoinette Montague and Bobby Sanabria (drums). Photo by Tony Graves.

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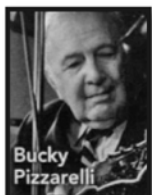
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Mat Domber

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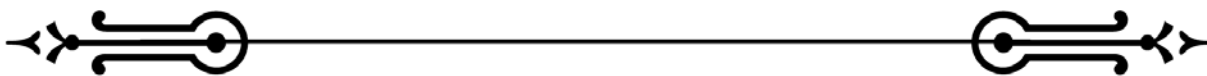


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## BOB MILNE AT THE PIANO

Wednesday, May 28 • 8pm

Ragtime & boogie-woogie specialist, **Bob Milne**, will be making a special appearance in Toms River for an unforgettable evening of stomping solo piano.



## BUCKY PIZZARELLI

Wednesday, June 11 • 8pm

A true living legend! Guitarist, **Bucky Pizzarelli**, makes a triumphant return to MidWeek Jazz in a trio with **Ed Laub** and **Jerry Bruno**. They don't come any better than **Bucky!**

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## Showtime for Sergeants US Army's Jazz Ambassadors in Free Concert at Newark's Symphony Hall

The Jazz Ambassadors — “America’s Big Band” — is the official touring big band of the United States Army. This 19-member ensemble, formed in 1969, has received great acclaim both at home and abroad forging goodwill by performing America’s original art form.

Concerts by the Jazz Ambassadors are designed to entertain all types of audiences. Custom compositions and arrangements highlight the group’s creative talent and gifted soloists. Their diverse repertoire includes big band swing, bebop, Latin, contemporary jazz, standards, popular tunes, Dixieland, vocals, and patriotic selections.

The band has appeared in all fifty states, Canada, Mexico, Japan, India, and throughout Europe. Notable performances include concerts at international jazz festivals in Montreux, Switzerland; Newport, Rhode Island; Toronto, Canada; Brussels, Belgium; and the North Sea Jazz Festival in the Netherlands. In 1995, the Jazz Ambassadors performed in England, Wales, Belgium, Luxembourg, and the Czech Republic in commemoration of the fiftieth anniversary of the end of World War II. The band has also been featured in unique joint concerts with major orchestras, including the Detroit and Baltimore symphonies.

On March 16 the ensemble — all Sergeants in rank except for the director, Warrant Officer William McCulloch — appeared at Newark Symphony Hall as part of a two-month East Coast tour. The appearance was free, thanks to a joint sponsorship by Newark Symphony Hall and *The Star-Ledger*. The Sunday afternoon show was well attended with the historic venue’s lower



Master Sergeant Marva Lewis, featured vocalist with the Jazz Ambassadors, performed at Newark Symphony Hall on March 16. A Gulf War veteran, MSG Lewis served in Desert Storm and Desert Shield with the First Cavalry Division. She is an alumnus of the US Army Soldiers Show, and has served as principal vocalist for the Jazz Knights at the United States Military Academy.

level nearly filled, and with apparently many U.S. armed forces veterans on hand.

A Jazz Ambassadors show begins a little like a baseball game — with the crowd standing as the band and vocalist Master Sergeant Marva Lewis perform a stirring rendition of “The Star Spangled Banner.” Then instead of “play ball,” it’s time to “play that jazz.”

Play that jazz, and then some. The program in Newark included an eclectic mix of repertoire that ranged from Sammy Nestico to Stevie Wonder. Highlights included several powerhouse vocals by MSG Lewis (‘A Lot of Livin’ to Do,’ “To Sir, with Love” and “Superstition”), an earthy trumpet rendition of Ellington’s “Joan Miro Blues” and an uptempo “My Funny Valentine” — whose clever arrangement owes a royalty payment to Bill Evans and Jim Hall, as it is largely lifted from their 1962 recording on the iconic album *Undercurrent*.

Near the show’s close the band played the fight songs of the four branches of the armed services as veterans in the audience were asked to stand for their song and be saluted. It was a moving tribute and following it with Lee Greenwood’s “Proud To Be An American” seemed a little like patriotic overkill. The performance was

redeemed by a closing “Everyday I Get the Blues” that showed the full potential of the 19-member hard-swinging outfit.

For more information visit [www.armyfieldband.com](http://www.armyfieldband.com).



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## Newport 60th Anniversary Band At New York's Jazz Standard

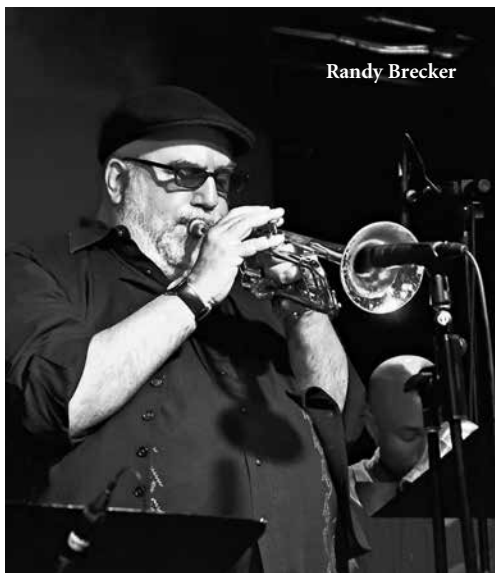
By Schaen Fox | Photos by Vicki Fox

To promote the 60th anniversary of the Newport Jazz Festival, George Wein put an all-star unit on tour. When they took the stage at the Jazz Standard in New York, the unit consisted of Anat Cohen, clarinet, tenor saxophone and musical director; Karrin Allyson, vocals; Randy Brecker, trumpet; Mark Whitfield, guitar; Peter Martin, piano; Ben Allison, bass and Clarence Penn, drums. Before playing at the venerable club, they had played in Atlanta, Boston, Pittsburgh and Washington. So if any of these accomplished musicians had needed shake down time to work with the others, it was well past them.

Anat spoke briefly about the Newport Festival's historic and artistic importance and urged people to attend. She asked for a show of hands from the people who had attended the festival. When she counted only seven she joked, "I'm not your mother, but shame on you." The set started with "Blues Connotation," by Ornette Coleman. We were soon treated to several standards as well as numbers written by or associated with Louis Armstrong, Thelonious Monk



Karrin Allyson



Randy Brecker

and other jazz giants with strong connections to Newport.

When not playing, Randy Brecker sat on a high stool with his head folded over his horn with no body movement, until he shook his head responding to something he heard others playing. Anat stood next to him and was soon bouncing along with the music as is her habit. It made for an eye catching contrast.

While she was the unit's musical director, Anat did not function as the leader. To emphasize group equality, everyone came on to the stage at the same time and the musicians took turns addressing the audience. Later Anat

explained to me, "The problem with being musical director is I worry about everybody else. I have to make sure that everybody is on the same page. I definitely don't have to tell anybody what to play or how to play because they are all wonderful musicians and extremely professional."

Naturally, they all performed as expected and seemed to inspire each other to higher achievements. One notable example

occurred when the others left the stage to Peter and Mark. Peter did a well-received "Sophisticated Lady," then Mark quietly began to strum softly as if deciding what to play. He soon slipped into an achingly beautiful version of "Midnight Sun." Even though the audience was already quiet, as the song filled the room, the crowd seemed to grow quieter still. Once it was done, Peter led the crowd in prolonged and well deserved applause

Finally, Karrin Allyson took her only turn at the piano to sing and play "Ya Ya." She was soon joined by the rest of the band in a joyous romping conclusion to the set. That evening we had chatted with tourists from Canada and Germany. As we were leaving, the German couple said that they were actually there by mistake. They had been on their way to a different club but had wandered into the Jazz Standard. They were so pleased with their error they decided to stay for the second set. When we passed them, the couple from Canada was looking for the CD sales so they could get autographs. It all reminded me of Dave Brubeck's idea that our musicians are our real ambassadors.

U



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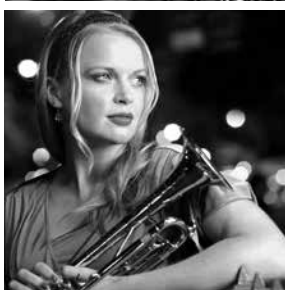
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Please be advised the performance venue is non-smoking for all guests.



## Bria +1: Jazz On A Sunday Afternoon

### Tia Fuller Joins the Bria Skonberg Quartet in Morristown for Swinging NJJS Spring Show

Photos by Mitchell Seidel

Apparently Bria Skonberg knew all about jazz societies long before becoming a favorite performer at NJJS events, including recent Stomps, Jazzfests and Bickford Theatre shows.

“There weren’t a lot of clubs in the city I grew up in, but there were jazz societies in Vancouver [Canada] that would support a young band. Those societies were willing to nurture young talents,” the musician told the *Daily Record* in an interview before her NJJS-sponsored March 29 appearance at Morristown’s Mayo Performing Arts Center.

“The New Jersey Jazz Society has been around for a long time,” she said. “Anything that ties a community together should be supported.”

Indeed, the young artist went the extra mile planning for her well-attended Sunday afternoon performance, adding the young alto saxophone star Tia Fuller to the quartet the Society had booked for the event.

Both women played in Nicholas Payton’s big band and have shared a stage on occasion, but this was their first time performing together in a small group, and they made good work of it for 15 tunes over two sets of repertoire that wandered from traditional blues and standards to contemporary pop and originals.

For much of the show the players took turns leading the quartet — allowing for bravura turns on tunes like “St. Louis Woman” (Bria) and “I Can’t Get Started” (Tia) — but the group was at its best when the players combined in the front line in the best Dizzy/Bird tradition, as they did on a fiery medley of “Indiana/Donna Lee.”

The leader shared vocal duties with bassist Nicki Parrott, and pianist Dalton Ridenhour and drummer Darrian Douglas, both part of the trumpeter’s regular ensemble, rounded out the rhythm section.



Tia Fuller



Bria Skonberg



Saxophonist Tia Fuller and trumpeter Bria Skonberg shared the stage at the Mayo Performing Arts Center in Morristown on March 30.



## “Come before His presence with singing...” Second Coming of Jazz Vespers Brings a Joyful Noise to Newark Church

By Tony Mottola *Jersey Jazz Editor*

There are regular jazz vespers services throughout New Jersey nowadays, with a dozen or more churches offering such programs from Cape May to Jersey City. Newark’s Bethany Baptist Church vespers, in its 14th year, is the state’s longest-running, but the Memorial West Presbyterian Church in the city’s West Ward was home to the first church-based jazz series in 1972.

That first vespers was the brainchild of a newly minted minister named Jan van Arsdale, a sandal-clad young pastor and jazz fan from rural Pennsylvania who drew his inspiration from a friend — Rev. John Garcia Gensel, pastor of the nation’s first jazz ministry at New York City’s St. Peter’s Lutheran Church. The Memorial West series was a success from the start and became an important part of the ’70s local jazz scene, with many fine regular players such as

bassists Vinnie Burke and Andy McCloud, saxophonists Buddy Terry and Bob Ackerman, guitarists Harry Leahey and Bob DeVos and the singers Miss Rhapsody and Edith Wilson, among many others. Memorial West became known as “the jazz church on South Orange Avenue.”

When Rev. van Arsdale left Newark to become pastor at a Hackensack church in 1980, Memorial West’s Jazz Vespers came to an end.

But then after a 30-year absence the church’s elders decided to revive the program, and the newly dubbed Flatted Fifth Jazz Vespers series debuted in September of 2010. Once again the program featured local musicians, presenting artists like Antoinette Montague, Bill Easley, Carrie Jackson and Norman Simmons, but the series scored a coup in December 2012 when Freddie Cole,

appearing at NYC’s Birdland, paid a visit to the Newark Church for the venue’s largest vespers turnout ever.

With NJJS member Diane Perry and 2013 Sarah Vaughan Vocal Competition winner


to effortlessly invent new licks. No two of her performances are anywhere near alike.

Jazzmeia Horn is a different but equally unorthodox and inventive performer. For sure her multi-octave vocal range and skill at

spinning sparks flying lines of jazz vocalese was a revelation, especially when she (frequently) traded fours with Godwin Lewis’s hard-edged alto sax; but the singer doesn’t only live on the cutting edge as demonstrated by a simple and soulful “My Funny Valentine” that brought the audience to their feet.

The two sets of top tier jazz performance for a free-will donation are bargain enough, but the good people at Memorial West follow their musical vespers with a homemade and tasty buffet, that on this occasion included sausage & peppers, baked chicken, baked pasta and salad. Oh,

and coffee, cake and cookies for desert. The food is shared amidst the camaraderie of like-minded music fans from the neighborhood and surrounding suburbs at long tables festooned with red and white checked table cloths and candles glowing in wine bottle holders. At this point if you haven’t been at least a little generous with your earlier offering you might feel like a bit of a cheapskate.

Memorial West Jazz Vespers will finish out its year with Houston Person, David Braham and Carrie Jackson on June 28, young jazz guitar phenom Solomon Hicks and Austin King on Sept. 27 and a Fourth Anniversary celebration with Antoinette Montague on a date to be announced next December. For more information call 973-242-1015 or visit on Facebook: Flatted Fifth Jazz Vespers Series. 



Jazzmeia Horn performed at the Flatted Fith Jazz Vespers on March 29 with Godwin Lewis, alto sax, Eric Wheeler, bass, and (not shown) Victor Gould, piano and Darrian Douglas, drums. Photo by Tony Mottola.

Jazzmeia Horn on a Woman’s History Month double bill, March 29 seemed to be a good time to drop in and check out the Flatted Fifth scene.

The ladies did not disappoint. After a welcome by Flatted Fifth committee chairperson Josephine Jackson, and brief readings by church members, Ms. Perry took the stage for an energy-filled set of her adventurous jazz violin playing and unique singing style. The musician seems to still be previewing material from her now long-awaited debut CD, so we heard her passionate violin reading of “Stardust” once again, and the Latin sendup of “Istanbul (Not Constantinople).” And there was her patented violin playing stroll though the audience. There are no worries about repeat performances becoming stale though as the artist does mix the repertoire, and seems able



## The President Emeritus writes... Meeting Marian

By Jack Stine

We've had the better part of a year to get used to the idea that Marian McPartland, English born, but whose piano playing and general presence graced the American jazz scene for almost seven decades, is no longer with us. Last year on August 13 she died as she lived, graciously and without the pomp and circumstance that so often attends the great ones' exits. She'd undoubtedly blanch at the suggestion that she came to the States as a piano playing war bride and stayed to become a force in the development and presentation of American jazz. But the facts are indisputable and there remain hundreds of full-hour transcriptions of her radio broadcasts over National Public Radio [*Piano Jazz*] for doubters who need prodding.

Her career here started on 52nd Street with a trio and quartet that served as a kind of refinement of the music the first generation of jazz players nurtured through the Jazz Age of the 1920s. Marian McPartland, with the recordings she made with her groups and then the radio programs she hosted for NPR was always in the forefront of jazz. But there is lot more to her story than these few mentions. Add the countless one-nighters and the extended stays in such rooms as the Cookery and the big hotels uptown. Sprinkle these with accountings of her unceasing support of worthy, underfunded causes and an unseen Marian McPartland emerges. I know of two of these unexpected sides.

First was a short break she took in her music to support a small but vigorous group of people who mounted a protest against the slaughter of wild horses out on the western plains. The second was an unsolicited phone call she made to a chap out in New Jersey in

1970 who was struggling to produce an afternoon program honoring the great jazz clarinet player Pee Wee Russell [the first Pee Wee Russell Memorial Stomp]. I remember the call very well because it was made to me. Marian McPartland told me of her great love of Pee Wee's playing and asked if she could come out and be part of the day's music. Words are inadequate to tell you of the lift her call gave me. Of course I told her to come out and I'd even take her out to supper.

Many of you have heard how the first Russell Stomp was played during a pretty severe blizzard, serious enough to thwart her plans to drive out to Martinsville, but we carried on without her and she was thrilled that the day's proceeds were enough to provide a full year's scholarship at Rutgers for a student to be selected by Mason Gross's office. Not bad, I'd say, and so did Marian when I phoned her with the news.

We agreed to stay in touch and though my little business and growing family (five kids needing food and clothes) fairly well curtailed my chances to get into the city, the telephone and postal service cemented our friendship.

Two years after the first Stomp, I had a phone call from my friend Phil Wilson in Boston. He told me he'd written a jazz concerto for piano and orchestra for Marian McPartland and it was going to be premiered in the Manhasset High School auditorium on a Sunday afternoon not too far off. Phil was presently on leave from his regular job as lead trombonist in the Woody Herman Orchestra and was teaching a course in jazz composition at Berklee School of Music in Boston.

"I'd like you to hear the piece," he said. "I'll leave a couple tickets at the door."

I admit I was more anxious at the prospect of at last meeting Marian that afternoon than I was at hearing a student orchestra take on one of Phil's compositions, so I said okay and my wife Audrey and I made plans to be there.

To make the occasion a bit more than I thought it might be, I loaded an insulated bag ("Keeps Your Drink Ice Cold For Eight Hours" said the blurb at the drug store) with a bottle of champagne and off we went.

The Concerto was about what I expected. The youngsters gave it their best shot but it was clearly Marian's presence that held things together and kept it from becoming a riot. I believe that even Phil would have had to concede that a second performance anywhere was not a good bet.

And then we met Marian McPartland.

Somewhat subdued, I thought, for being part of what it was that brought us to Manhasset in the first place, Marian wisely steered the conversation away from the afternoon's music to a more pleasurable subject.

"What's in the bag?" she asked.

Silently, I ran my index finger along the side of my nose. I saw Humphrey Bogart do it once in a movie and thought it meant not so loud, for crissake.

"I get it!" she said. "Mumm's the word."

I ran my finger again on my nose. The day was beginning to look a lot better already...

*(To be continued)*





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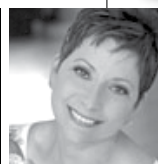
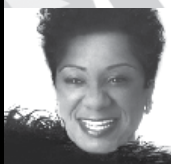
- 5/6: Rio Clemente
- 5/13: Janice Wiggins
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- 5/27: Mark Minchello

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## NJJS Presents Drum Master Winard Harper at West Windsor Arts Center on May 17

Thanks to an outreach by board member Sanford Josephson, the NJJS is partnering with the West Windsor Arts Council to present “Get Jazzed: An Evening with American Jazz Drummer Winard Harper” at the West Windsor Arts Center at 8:00 PM on Saturday, May 17. The program is sponsored by Richard Eland, Title Village Realty.

The versatile Jersey City drummer last appeared for the NJJS at Jazzfest at the College of Saint Elizabeth in June 2011 in a sextet that featured his brother trumpeter Philip Harper.

The contemporary musician has been compared to legends like Art Blakey and Max Roach for his deft skills and dynamic style. And he’s proven, since the late ’80s, to be one of the true great band-leaders to sit behind a drum kit. Drawing on solid technique, Harper explores sounds ranging from African to Caribbean to Afro-Cuban, all wrapped around the core of hard bop jazz.

Harper played with Dexter Gordon, Johnny Griffin and Betty Carter in the 1980s. While working with Carter he met trombonist Wycliffe Gordon, with whom he has collaborated frequently. From 1988 to 1993 he performed with his brother, trumpeter Philip Harper, in the group The Harper Brothers, alongside musicians such as Justin Robinson, Javon Jackson, Walter Blanding, Kiyoshi Kitagawa, Stephen Scott, Kevin Hays, Michael Bowie, and Nedra Wheeler. After the dissolution of the Harper brothers, Winard went on to record several albums as a leader. In the early 2000s he worked with his own sextet, including for performances at Lincoln Center in New York City.



Jersey City Jazz Drummer Winard Harper

He also, notably, became Dr. Billy Taylor’s favorite and final drummer.

For the West Windsor show Harper will perform with a stellar septet that includes Tadataka Uno, piano; Gregg Feingold, bass; Mamadou Konate, percussion; Anthony Ware, alto sax; Jonathan Beshay, tenor sax and Antoinette Montague, vocals.


### The West Windsor Arts Council

The West Windsor Arts Council began in the fall of 2002 when West Windsor Mayor Shing-Fu Hsueh and interested community members developed a plan to utilize the historic Princeton Junction Firehouse as an arts center. The Mayor’s Art Center Formation Task Force established the West Windsor Arts Council with a mission to

establish an arts center at the old firehouse and provide community arts programming throughout West Windsor. Starting in early 2003, the volunteer group began to produce arts programs at various venues. A board of directors was created to oversee development of the new arts council.

In May 2003, the West Windsor Township Council, in response to a presentation and proposal from the WWAC board, voted unanimously to accept a resolution to establish a new arts center in the old firehouse, with management provided by WWAC. With the Township Council’s resolution as an official endorsement, the WWAC board filed for non-profit status and in January 2004 received the IRS’s determination letter declaring the group’s tax exempt status. The West Windsor Arts Center opened

its doors in September 2010, and offers live performances, art exhibits, classes and workshops to the greater West Windsor community.

The WWAC establishes a calendar of exhibits that draws on emerging and established local and regional artists and beyond that reflects the diverse ethnic makeup of our community. For additional information please visit [www.westwindsorarts.org](http://www.westwindsorarts.org). Office and gallery hours: Mon-Fri, 10:00 AM-6:00 PM and Sat, 10:00 AM-4:00 PM. 

*Note: The WWAC is a small venue and this performance is expected to be sold out prior to the event so please purchase your tickets early. Ticket Price: \$20 public/\$18 members of WWAC & NJJS.*



## WBGO Free Kids Jazz Series Comes to Luna Sage

The Tenor Sax in Jazz and Blues, Featuring Willie Williams



At the next WBGO Free Jazz show saxophonist Willie Williams will perform examples of tenor greats as well as teach the saxophone's place in jazz history through examples like the "Pink Panther Theme," "My Favorite Things," as well as other popular tunes. The audience will also be invited to participate in a blues sing-along.

Discover America's original musical art form at the final of five shows in the Spring 2014 WBGO Free Kids Jazz Concert Series — bringing jazz culture and performance to our neighborhoods. The interactive, hour-long concerts give kids opportunities to learn about and enjoy the distinct qualities of jazz. Q&A sessions with the artists, small gifts, and a chance to win a door prize are just some of the bring your children to a performance.

Tickets for the 12:30 PM May 3 performance will be handed out in the lobby at Luna on the day of performance only and on a first-come, first-served basis. Doors open at 12:00 PM. The concerts are free and open to the general public but adults must be accompanied by a child. We cannot guarantee seats prior to each program, except for groups. Transportation funding also available for groups. More shows and group info at [www.wbgo.org/kids](http://www.wbgo.org/kids).

### Luna Stage

Luna Stage was founded in 1992 by Jane Mandel, Artistic Director, and became an Equity Theater in 1995. For 18 years, the company made its home in Montclair, New Jersey, first in a small space on Walnut Street and then moving into a larger facility on Bloomfield Avenue. In the fall of 2010, Luna Stage moved to West Orange and opened its inaugural season at our new home at 555 Valley Road, right in the heart of the Valley Arts District.

Luna Stage also presents the Sunday evening Music in the Moonlight jazz series curated by NJJS board member Sanford Josephson. That series resumes next fall.



# MIDDAY JAZZ

## Midtown

MAY

- 7 Bucky Pizzarelli & Ed Laub, Guitars
- 14 Joyce Breach, Singer  
John DiMartino, Piano
- 21 Cecilia Coleman Big Band
- 28 Laurel Masse, Singer  
Tex Arnold, Piano

*Produced by Ronny Whyte & Midtown Arts Common*



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**Brandon McCune**  
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**Jacob Webb** bass

**Eugene Ghee**  
tenor sax

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## Dan's Den | Playing Catch-Up By Dan Morgenstern

For starters, I have to go all the way back to the end of February, when I spent a fine weekend dedicated to Louis Armstrong

in the charming little Vermont town of Woodstock — nothing resembling that famed festival at its New York namesake. Called “Louis Armstrong: Playing It Forward — Woodstock’s Satchmuration: Celebrating the Man and his Music,” it was actually a month-long affair and the brainchild of my old friend Alina Bloomgarden, the unsung initiator of Jazz at Lincoln Center, B.M. (Before Marsalis). It was Alina’s idea to involve schoolchildren, Elementary through High, and those of us who came up just for the final weekend were able to see some of the splendid results: artwork and poetry all inspired by exposure to Louis the Great. I’ll confine myself to “Satchmo Haiku: Oh Mr. Satchmo/Nice and smooth, ever so slow/Go on with the show,” by ninth-grader Jack Arthur. The fine Armstrongian hand of Ricky Riccardi, archivist of the Armstrong House, author and ultimate Louis-on-film-and-TV expert was involved, as was Fred Haas, saxophonist and professor at nearby Dartmouth, and other local educators.

On the “culminating” weekend, Feb. 21-23, I had the honor of kicking off with a lecture at the public library, focused on Louis the man, as I knew him. Later that evening, in nearby Barnard, there was a concert by a 16-piece band celebrating the music of Cal Massey and Fred Ho, a gesture to contemporary jazz, which we skipped in favor of an informal gathering at the house of a dedicated fan, which also was attended by the members of the band scheduled to perform the next afternoon, none other than David Ostwald’s Louis Armstrong Eternity Band. The house party was my introduction to David’s latest find, a 23-year-old Swedish trumpeter named Bjorn Ingelstam, here in the role of pianist (on an electric keyboard, our host’s recent acquisition) and singer, very musical in both

roles. Over drinks, I found out that he hails from Halsingborg, just across the narrow waters from Helsingor, the Danish setting for *Hamlet*, and that he has wide-ranging but excellent taste in trumpeters. To my great pleasure, I found out the next day that this young man can really play the horn and really knows his Louis.

The first taste of that came Sunday morning when the band participated in a service at the North Universalist Chapel, with a gleamingly white, unadorned interior, lay clergy, and excellent little choir, which offered “What a Wonderful World,” a song that I usually only can tolerate by Louis, but enjoyed here. Alina, David and I contributed brief reflections on Louis. With plenty of time for brunch at the pleasant Woodstock Inn, we (my friends Daryl Sherman, on her final U.S. weekend before departing for a three-month gig in Tokyo, her second, and Nancy and Jerry Miller, dedicated New Jersey jazz fans) were ready for the grand finale, “Satchmo! A Stage Meets Screen Salute,” held at the Woodstock Town Hall, which in spite of its name looks and feels like a theater.

On stage was the Ostwald band: Bjorn on trumpet and vocals, Harvey Tibbs, trombone; Adrian Cunningham, clarinet and alto sax; Jared Engel, banjo and Alex Raderman, drums. Behind them was a screen, on which a changing display of Louis-related images was projected. The first half of the show presented music from the ’20s, ’30s and ’40s, with a guest appearance by the local high school’s jazz ensemble, of which the less said the better — not the student’s fault. The guests on the second half, with music from Louis’s final decades, were a big improvement. A boy and girl duo on “Dream a Little Dream of Me,” copying Ella and Louis, was cute, and two saxophonists, the aforementioned Fred Haas on tenor, in a Brotherly vein, and another Dartmouthian, Michael Zsoldos, on soprano, acquitted themselves honorably. But the main guest performance was something of a kind I had not witnessed before, called a ‘Speakchorus.’ About a dozen young people, high school age,

conducted by a teacher, speak words, in this case of course about Louis, in perfectly coordinated rhythm, and with clarity. It was terrific; the conductor — and creator of the “script” — was Harriet Worrell, a lady I’d met at the house party, discovering in conversation that she was born in the small Texas town of San Marcos, which, as my loyal readers will know, I’ve been visiting annually for the Eddie Durham Festival since 2009. Among the band’s best numbers: “Gully Low Blues,” “Struttin’ with Some Barbecue,” “Azalea,” and “Swing That Music,” Bjorn not only blowing and singing, but also fronting the band (a hard thing for a tuba playing David Ostwald to do) with an assurance surprising in so young a man. Post concert there was a supper downstairs, with what was announced as “red beans and rice,” but, while quite tasty, bore scant resemblance to Louis’s favorite dish, Creole style. But a noble gesture, as was this entire event.

■ We saw Bjorn again at the Eternity Band’s now 14-year-long New York stand, Birdland, with welcome Anat Cohen in the lineup, on a break in a long tour with a new band, “Newport Jazz Festival: Now 60.” Made up of Randy Brecker, trumpet; Mark Whitfield, guitar; Peter Martin, piano; Larry Grenadier, bass; Clarence Penn, drums; Karrin Allyson, vocals, and Anat mostly on tenor sax (which she’s great on). Though the youngest, and the only female instrumentalist in that group, Anat was appointed leader, a role I’m sure she handled with aplomb — and discretion. At Birdland, she meshed well with Bjorn, who offered a great vocal on “Lonesome Road,” a novelty in the band’s repertory. Their set opener, as with Louis’s All-Stars, is “Indiana,” and I must by now have heard Anat doing her two choruses countless times, but she never repeats herself. It’s always fresh, the mark of a real player.

My old friend from Chile, Jose Hosiasson — Pepe to his pals — was in for a too-rare visit and made the most of it, going out to hear music every night of his stay. He especially enjoyed two big band helpings on a single night: The Mingus one at Jazz Standard, and

*continued on page 32*

# 2013 · RVCC ARTS · 2014

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The International String Trio's vast repertoire includes classical, Gypsy jazz, popular and world music and their concert program is highly entertaining and energetic as well as musically gratifying. This one-of-a-kind performance will take you on a cultural musical journey, as the IST performs music from countries around the world.

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## DAN'S DEN

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the Village Vanguard standbys. It was at the Vanguard once more that I joined him and a friend from home on what was the rainiest night of the year. We got on line for the second show after dinner, and though it was pouring, the line was long. We were joined by two more Chileans, the young tenor player Melissa Aldana, whom I'd heard at that long night of the NEA Jazz Masters, and her boyfriend. The band we were there for was the Heath Brothers. When they finally let us in we did get a good pair of tables, close enough to the bandstand to enjoy Tootie Heath's fairly constant vocal utterances encouraging the soloists. This quartet, with pianist Jeb Patton and bassist David Wong, and leader Jimmy Heath on tenor and soprano, has been together so long that they are as tight as the head on Tootie's snare and a pleasure to hear. What they offered the packed house included Jimmy's "Ginger Bread Boy," a happy excursion on the blues, another Jimmy original of much more recent vintage, "New Picture," a fine piece by the (alas) late Cedar Walton, "Holy Man," and, on soprano, "Round Midnight." I was again impressed with Patton's playing, both in inventive and swinging solos and fine support. Wong is among the very best of current bassists and a truly original soloist with a keen sense of humor. The same can be said for Tootie, long among my favorites, who could make a dead man tap his toes. As for Jimmy, he keeps getting deeper into the music and is truly "the little giant." He was outstanding on "On the Trail." Not unexpectedly, he invited Melissa to join in for the closing two, and this winner of the Monk Competition confirmed the good impression she'd made, also in company with Jimmy, at that NEA event. Needless to say, Pepe was pleased as punch.

■ I was very pleased to see, in the April *Jersey Jazz* issue's "Big Band in the Sky," an obit of Charles Bourgeois, 94, the only one I've seen in print so far. Charlie didn't want a public funeral or any memorial, and the obit was based on a press release from the Newport Festival Foundation. It paid tribute to his primary role in the success of the Newport enterprise, with which he was involved from the start, as George Wein did in his autobiography. The last time I saw Charlie, whom I'd first met in Boston in 1953, when, just out of the Army, I'd entered Brandeis University on the G.I. Bill,

was at the memorial for Jean Bach that I wrote a bit about a few months back. I had the luck to be seated with Charlie and George, and while George abstained, Charlie and I enjoyed the fine little chocolate treats on the table. Aside from an occasional encounter and little chat at the Green Market on Union Square (he did his own cooking and knew all about seasonal vegetables) I had not spent time with him in a long while. In those Boston days, before Newport, I knew Charlie as a guy with clients — the transplanted Symphony Sid was whom I met him with that first time, and then there was a singer I had a brief fling with. So by the time I became a member of the jazz press and came to my first Newport, in 1957, we were not total strangers. Charlie was the man who handled the press, which included many would-be freeloaders, and he was so good at it that, after he'd been kind enough to let a couple of friends ride in on my coat tails, I enjoyed watching him at work. He had a great sense of humor, terrific taste — in music, food, clothes and other good things in life — and a special way of expressing himself. According to the excellent *The Boston Jazz Chronicles*, [Richard Vacca, Troy Street Publishing, 2012] Charlie produced the very first jazz festival in Boston in 1950, the year before Wein opened Storyville and hooked up with Charlie. It was in connection with the Boston Mid-Century Jubilee, on May 20, outdoors at the Parkman Bandstand "featuring five bands playing a history of American jazz," Frankie Newton's All Star Orchestra, Nat Pierce's Orchestra, Charlie Mariano's Bopset, Ruby Braff's quintet, and singer Alice Ross Groves's trio. Quite a lineup, stars to be. That same year Charlie also brought Lennie Tristano to Boston.

He never talked about such things, just did them. Decades later, he did something I'll never forget. Without fanfare he brought Johnny Mercer, and the then almost unknown in New York, Jimmy Rowles in from California for a twilight concert at Town Hall — just the two, unprecedented and never to be repeated, a wonderful experience for those privileged to be there. Alas, not recorded. But it served to establish Rowles in New York; it was surely Charlie who persuaded Barney Josephson to bring Jimmy to the Cookery. Pianists were a special love of Charlie's and it was he who masterminded the splendid Newport-in-New York late afternoon piano solo concerts at Carnegie Recital Hall, which included Martial Solal's first New York appearance in some 20 years, a super-rare Al Haig recital, and many other goodies.

One of Charlie's heroes was George Frazier, the greatly gifted but eccentric Bostonian writer who began his career with *Melody Maker*, replacing John Hammond as U.S. jazz correspondent, and then graduated to *Down Beat*. He became an editor at *LIFE* and much later did a column for *Esquire*. On a memorable Newport afternoon program devoted to presentations by critics, Frazier, attired in shorts, introduced the singer of his choice (she didn't make it and I've forgotten her name) in Latin. Charlie introduced me to a posthumous Frazier biography, *The Life That Late He Led*, a great read. Charlie was much saner than Frazier, but also a true Boston original. □



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## Other Views

By Joe Lang Past NJJS President

Once again, I am pleased to be able to suggest some new releases for your listening pleasure.

■ **STRENGTH IN NUMBERS (Summit – 627)** is the new CD from **THE PETE MCGUINNESS JAZZ ORCHESTRA**. Trombonist/vocalist McGuinness arranged the nine selections that comprise this energetic and swinging program. Six of the tracks are original McGuinness compositions with the remaining selections being two standards, “What Are You Doing the Rest of Your Life” and “You Don’t Know What Love Is,” both with McGuinness vocals, and the Stephen Foster classic “Beautiful Dreamer.” This contemporary big band is based in New York. They are tight in their ensemble playing. The soloists are fine improvisers, but, as is the case with so many big bands on the scene today, they occasionally run on too long. The thing that marks the McGuinness approach is the consistent swing feeling that he infuses in his arrangements, a factor too often ignored by many big band arrangers on the scene today. McGuinness, who released an engaging vocal album recently, shows with *Strength in Numbers* that he is a big band leader and arranger who combines the best of the old and new. ([www.summitrecords.com](http://www.summitrecords.com))

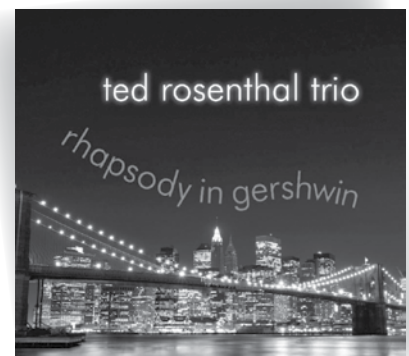
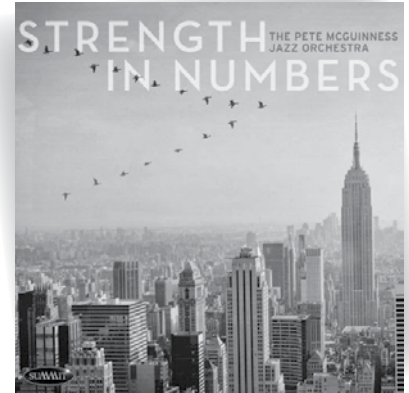
■ If you have ever seen or heard **THE CLAYTON-HAMILTON JAZZ ORCHESTRA**, you know what a dynamic band they are. Let veteran vocalists **BARBARA MORRISON** and **ERNIE ANDREWS** join the ensemble, and you get some additional magic. Recorded live at the Alvas Showroom in San Pedro, **The L.A. Treasures Project (Capri – 74132)** this fine collection features Morrison and Andrews on four selections each, while the CHJO takes the strictly instrumental route on the remaining five tracks. This is simply one of the best big bands active today. John Clayton’s arrangements are always creative and a joy to hear. His co-leaders, Jeff Clayton on alto sax and super drummer Jeff Hamilton, contribute mightily to the band’s sound. The band is comprised of first call musicians from the Los Angeles area, and all sparkle when given the solo spotlight. Morrison and Andrews have been pleasing audiences for decades, and, while their voices have become somewhat seasoned, they are still capable of generating the kind of excitement that they display on this collection. This combination of talents has given us a highly entertaining program that will

keep you grinning and tapping your toes. ([www.caprirecords.com](http://www.caprirecords.com))

■ The Frost School of Music at the University of Miami is one of the top college music programs. Under the guidance of **SHELLY BERG**, they have attracted highly talented young musicians. Among their amazing student aggregations is **THE HENRY MANCINI INSTITUTE ORCHESTRA**. This ensemble is featured on **Jazz & the Philharmonic (Okeh – 3338)**, in a concert that included guest artists **BOBBY MCFERRIN, CHICK COREA, DAVE GRUSIN, TERRENCE BLANCHARD, MARK O’CONNOR, ERIC OWENS** and **ELIZABETH JOY ROE**. The eclectic program includes a mix of popular standards, classical pieces, jazz originals and some amazing McFerrin vocal improvisations. The package has a CD containing nine tracks, and a DVD that has these selections plus four additional pieces. All of this is performed brilliantly. Whether watching the DVD or listening to the CD, you will find yourselves entranced by the high level of musicianship and creativity on display throughout. ([okeh-records.com](http://okeh-records.com))

■ There are such things as can’t miss situations. Matching the music of George Gershwin with the musicianship and imaginations of pianist Ted Rosenthal, bassist Martin Wind and drummer Tim Horner is a perfect example. Listen to **RHAPSODY IN GERSHWIN (Playscape – 071613)** by the **TED ROSENTHAL TRIO**, and you will hear what I mean. The eight tracks include Rosenthal’s brilliant conceptualizing of “Rhapsody in Blue,” a major achievement on its own. In addition the trio addresses seven other Gershwin classics, “Let’s Call the Whole Thing Off,” “Fascinatin’ Rhythm,” “I Loves You Porgy,” “They Can’t Take That Away from Me,” “Strike up the Band,” “Someone to Watch Over Me” and “Love Walked In.” Rosenthal always seems to find a new way to invigorate any song that he plays, while Wind and Horner are as strong with the rhythmic support as any player could desire. They form an organic group that sounds like they were born to play together. *Rhapsody in Gershwin* a very special musical treat. ([www.tedrosenthal.com](http://www.tedrosenthal.com))

■ A very different jazz trio is to be found on **Reed Reflections (Gut String Records – 016)**. The artists are the **PETER AND WILL ANDERSON TRIO** featuring **ALEX WINTZ**. Peter Anderson plays tenor sax and clarinet, his brother Will is on alto sax and clarinet, while Alex Wintz is a guitarist. They



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**OTHER VIEWS** *continued from page 33*

make wonderful and fascinating music together. The brothers Anderson play with a maturity beyond their years. They take well known and much performed tunes like "Begin the Beguine," "My Heart Stood Still," "Willow Weep for Me," "Cherokee," "Yesterdays," "It's All Right with Me," "Tea for Two," "In a Sentimental Mood" and "What Is This Thing Called Love," and reconceive them, often making use of counterpoint in ways reminiscent of the early Gerry Mulligan groups. Wentz, a native of Morristown, has the job of providing rhythmic support, something that he handles with aplomb, while also contributing occasional sparkling solo work. The three other selections are each unique. "Bud on Bach" is a completely original take on Bud Powell's "Bud on Bach," a jazzy taste of the Baroque. "Reed Reflections" is an original piece written for the Andersons by Kyle Athayde that nudges them in a Third Stream direction. The music of Thelonious Monk is always a challenge, and their take on "Bye-Ya" is fresh and exhilarating. Actually those words can apply across the board for the music found on *Reed Reflections*. (peterandwillanderson.com)

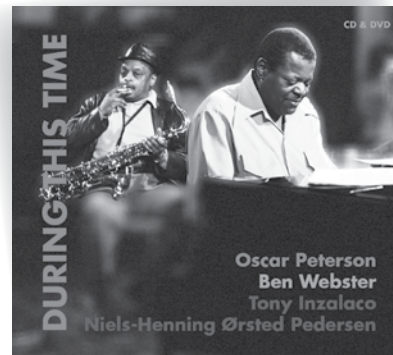
■ **BEN WEBSTER** and **OSCAR PETERSON** are names that conjure up expectations of the best of jazz. ***During This Time* (MIG – 80212)** is a CD/DVD package that documents a 1972 meeting of these two jazz giants at the 84th NDR Jazzworkshop in Hanover, Germany where they were joined by bassist Niels Henning Ørsted Pederson and drummer Tony Inzalaco. The DVD contains eight tracks, with an additional track appearing on the CD. There is a heavy emphasis on material from the world of Ellingtonia with "I Got It Bad and That Ain't Good," "Perdido," "Come Sunday" and "Cotton Tail" appearing on both discs, and "In a Mellow Tone" serving as the bonus track on the CD. The program gives us a taste of both sides of Webster's musical personality. His approach to ballads was gentle, soft and breathy, while he assumed a more aggressive and harsher sound when playing at a faster tempo. Either way, he was a brilliant player. Peterson had few peers when it came to technique. He covered the keyboard with speed and dexterity that few could approach. They worked together occasionally for over 20 years, and whenever they came together musically the results were magical. The sound on this package is terrific, while the video images are vivid and capture the creative process wonderfully. Ørsted Pederson worked steadily with Peterson for several years, and became one of the most highly regarded players on bass in jazz. Inzalaco is the only player on the session who is still with us, and

continues to be a superb drummer. This is a nice package of terrific music from a magnificent group of musicians. (www.MVDb2b.com)

■ ***Less Is More (Origin – 82636)*** is a very appealing album by a hard bop oriented group of players led by drummer **RICH THOMPSON**. The other participants on the session are trumpeter Terell Stafford, tenor saxophonist Doug Stone, pianist/organist Gary Versace and bassist Jeff Campbell. They offer impressive takes on a few standards, "I Didn't Know What Time It Was," "It's So Easy to Remember" and "I've Never Been in Love Before," five jazz tunes; and one original each by Campbell and Thompson. The players are well matched. Each shine during solo opportunities, with Stafford and Stone comprising a strong front line. Versace is equally impressive on the piano and the Hammond B3 organ. Thompson is a very musical drummer who leads his quintet with a consistently strong presence. These five gentlemen are all involved in jazz education, Stafford at Temple University, and the others at the Eastman School of Music. They should give their students copies of this disc to illustrate how a small jazz group can excite and create, and do so in a coherent and entertaining manner. (www.origin-records.com)

■ **JOSHUA BREAKSTONE** has been among the most acclaimed of jazz guitarists for over 30 years. His latest disc, ***With the Wind and the Rain* (Capri – 74131)** gives ample evidence of why that has been the case. The logic of his improvisations is always impressive. He surrounds himself with great musicians; in this case Lisle Atkinson on bass, Eliot Zigmund on drums, and for four tracks Mike Richmond on cello. He also knows how to pick tunes. The tracks with cello are mostly by bass players, "Some Kind of Mean" by Keeter Betts, "LaVerne Walk" by Oscar Pettiford, and "Visitation" by Paul Chambers. The other track with cello is "I Told You So" by pianist George Cables. Two selections are by the too often ignored hard bop trumpeter Kenny Dorham, "Short Story" and "La Villa." He also knows the pop standards, choosing to include "The Very Thought of You" and "With the Wind and the Rain in Your Hair," plus a Tin Pan Alley tune with a nice melody, "Be Anything." All of this results in an effective album that is easy on the ears, and full of well conceived jazz performances. (www.caprirecords.com)

■ Whenever there is a change in an established musical group, there is always some trepidation about what the effect will be on the sound and direction of the group. **THE FOUR FRESHMEN** have undergone many changes in personnel since





they were founded in 1948 at Butler University in Indianapolis. They are currently in their 23rd combination since guitarist Stein Malvey replaced bassist Vince Johnson last fall. This changed led Brian Eichenberger to move from his guitar seat to playing bass. The other current members are drummer Bob Ferreira and trumpeter Curtis Calderon. The first release by the current group is taken from a concert in Franklin, Tennessee on November 16 last year. The good news is that these gentlemen have continued the famous Freshmen sound without skipping a beat. **Live at the Frankin Theater** includes many of the long time staples of the group like "Route 66," "Poinciana," "Day By Day," "In This Whole Wide World," "It's a Blue World," "Graduation Day," and a selection that is a particular favorite of mine, "The Day Isn't Long Enough." A few new arrangements are introduced, including "Cold Cold Heart," a vocal feature for Eichenberger, and their take on the classic Louis Prima medley of "Just a Gigolo" and "I Ain't Got Nobody." As the new group goes forward, they will surely develop enough new charts to produce an album that features much fresh Freshmen material. ([www.4freshmen.com](http://www.4freshmen.com))

■ Many vocalists today have attempted to mix some songs from the rock and pop fields with the classics from the Great American Songbook. For the most part, it has not worked for me. The most notable exception for me has been **CURTIS STIGERS**. Has usually leaned on the more contemporary material and added some of GAS tunes. On **Hooray for Love (Concord Jazz – 34475)**, he has reversed course by adding three of his originals and Steve Earle's "Valentine's Day" to a program dominated by songs like "Love Is Here to Stay," "You Make Me Feel So Young," "The Way You Look Tonight," "That's All," "If I Were a Bell" and "You Don't Know What Love Is." Stigers made his name as a pop singer, but his roots are in jazz, and this has been obvious on all his Concord releases. This collection is among his best. He has a nice feel for lyrics, and the kind of jazz sensitivity that sets him above most of his contemporaries. His supporting group of John "Scrapper" Sneider on trumpet, Matthew Fries on piano, Matt Munisteri on guitar, Cliff Schmitt on bass and Keith Hall on drums are hip and swinging. Hooray for Stigers as he has another winner with *Hooray for Love*. ([www.concordmusicgroup.com](http://www.concordmusicgroup.com))

■ As I listened to **Way Forward Way Back**, self produced by vocalist **LES GRANT**, my initial reaction was mixed. I liked his style, but it took some time to warm up to his voice. He has a

distinctive sound that is hard to describe, but it is ultimately uniquely appealing. He knows how to phrase, and has obviously listened to a lot of jazz for inspiration. The program is all standards including "Blue Skies," "You'd Be So Nice to Come Home To," "I Get Along Without You Very Well," "One for My Baby," "Angel Eyes," "Old Devil Moon," "You and the Night and the Music" and "My Funny Valentine." His band has John Ellis on tenor sax, John Chin on piano, Matt Pavolka on bass and Dan Rieser on drums. Ellis is a young tenor player who harkens back to the pre-Coltrane melodic players. Chin, Pavolka and Rieser make up a terrific rhythm section. It will be interesting to hear more from Les Grant. ([www.LesGrant.net](http://www.LesGrant.net))

■ Singer/guitarist **PERRY BEEKMAN**, who last released an album of Cole Porter songs, turns his attention to Rodgers and Hart this time out. His self produced **Bewitched** covers 15 classic Rodgers and Hart selections. Peter Tomlinson on piano and Lou Pappas on bass join Beekman to form a seamless trio. Beekman has a pleasant voice, and while a bit thin in the upper register, he is effective at putting over the material. His choice of songs is spot on with "I Wish I Were in Love Again," "Bewitched," "Thou Swell," "Mountain Greenery," "This Funny World" and "Falling in Love with Love" among the selections. There are two instrumental tracks, "Have You Met Miss Jones" and "Blue Room." All three players have nice jazz chops that suitably complement Beekman's vocals. Rodgers and Hart tunes are always a pleasure to hear, and this collection is a welcome addition to the many albums devoted to their output. ([perrybeekman.com](http://perrybeekman.com))

■ It has been a few years since the winning combination of vocalist **TERRY BLAINE** and pianist **MARK SHANE** have found their way back into a studio to lend their artistry to some of those terrific songs from the '20s and '30s that form the core of their repertoire. Well they finally did so, and the results can be found on **My Blue Heaven (Jukebox Jazz – 1308)**. Blaine and Shane have been performing together for almost 30 years, and they are as musically compatible as a singer and accompanist can be. They have similar tastes in music, and both have

senses of humor that are reflected in their interpretations of the songs that they perform. This program of 15 tunes is mostly comprised of familiar ditties like "My Blue Heaven," "Ain't She Sweet," "Rockin' Chair," "There'll Be Some Changes Made," "Let's Do It" and "Some of These Days." As usual, they add in a few surprises. In this collection we find "Lock & Key," "My Special Friend is Back in Town" and "Come Up and See Me Sometime." While this duo is performing these songs today, it would be easy to picture them performing in a speakeasy back in the day. They wonderfully capture the sound and spirit of the era when these songs were new. *My Blue Heaven* is simply heavenly! ([swingtimeduet.com](http://swingtimeduet.com))

■ **Serenading the Moon (Pranavasonic International – 1724)** finds **LISA FERRARO** singing a dozen selections in the stellar company of Houston Person on tenor sax, John di Martino on piano, James Chirillo on guitar, Ray Drummond on bass and Lewis Nash on drums. This lady can sing! Her ballads are heartfelt and passionate. When the tempo picks up, she does indeed swing. The songs are solid classics like "I Wished on the Moon," "Maybe You'll Be There," "Lucky So and So," "Love Walked In," "You'd Better Love Me" and "Moon River." "Cuando Vuelva a Tu Lado" is the original Spanish language version of a song that eventually had English lyrics added to it and became "What a Difference a Day Made." Ferraro's Spanish version is terrific. The band is as good as it gets. Person is a master at playing fills behind a vocalist, di Martino is an accompanist supreme, Chirillo sounds like he has an orchestra hiding in his guitar, and the pairing of Drummond and Nash would bring smiles to the faces of any musicians enjoying their presence in the group. Ferraro and her friends have produced one of the best vocal albums to come along so far this year. ([www.lisaferraro.com](http://www.lisaferraro.com))

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## On The Road | Sharp As Shark's Teeth — The Hammerheaded Quintet

By Gloria Krolak

Dan Weeks, Ph.D, wears many hats: published poet (six books), professor of philosophy, assistant research professor at Rutgers University — and drummer of no slight talent. Yet, he insists he's not the leader of the Hammerheaded Quintet. Nor is guitarist Chuck Welch, saxophonist Anthony Ware, trumpeter Ted Chubb or bassman Mike Noordzy. But Weeks is the most vocal, doing all the introducing and stage announcing during their recent gig at The Saint in Asbury Park. The Saint is well known as a rock club — the unclassifiable guitarist Charlie Hunter has performed there as have many rock luminaries — but the spot does occasionally book jazz. Owner Scott Stamper would like to host jazz more often, but he's discouraged by the low turnout. And so it was on this night, and what a shame.

The Hammerheaded Quintet, named after the Wayne Shorter tune "Hammer Head," with the "ed" added because other groups had already claimed the name, might better be tagged by another Shorter tune, The "Powder Keg" Quintet, for its explosive energy. Though hammerheaded means dumb, Dan Weeks acknowledged, there is nothing inarticulate about this group. This was underscored from the very first tune, Hank Mobley's "Up a Step," where drummer Weeks's airy structure gave the others all the platform they needed, through "No Room for Squares" (Weeks tried to excuse himself), with bass player Mike Noordzy leaning hard into it, as is his style, pushing notes into the room. For the encore, another Mobley, "This I Dig of You." Weeks finally gave himself a chance to solo beyond drum fills and it was hard-driving without bragging, a perfect finish.

Heavy into hard bop saxman Hank Mobley, the HQ also played Mobley's arrangement of "Three Way Split," Ralph Rainger's ballad, "If I Should Lose You" and guitarist Welch's original, "Eight Balls," recorded on their first album, *Crazy Talk from the Brain Head*. The CD is highly recommended and available online. Another, *Monksplorations*, will have been released by the time this article goes to press.

One last tune, Wayne Shorter's "Footprints," gave Ted Chubb the opportunity to deliver his most inspired solo of the night, although each had power and go. Chubb is the only player not from New Jersey. The Ohio-born trumpeter earned honorary status by touring

with the stage play *Jersey Boys* from 2006 to 2011. The tour included a guest appearance on the Tonight Show with Jay Leno. Frisky-fingered guitarist Welch, as low key on stage as he is online, keeps inner heart tightly connected to outer form. Anthony Ware, Jr. and Ted Chubb were the cattle catchers on this train, dislodging

everything in their way with a big blast. If Ware, keystone to the group's saxophone-dominated repertoire, drives like he plays, he'd command the Autobahn.

Transitions between soloists were sometimes less than smooth, perhaps a result of not having played together for a while, or the adhocery that is their governing style — each member has authority to make decisions — collides with group needs. When the parts merged into one, and that was most of the time, they were an oncoming locomotive. And we'd better clear the tracks.

Stamper is well connected in the music business — he graduated from high school with rocker Bon Jovi — but the club is not especially jazz friendly. There are too few seats and no kitchen. You can, however, order food from nearby restaurants. Stamper will see that your order is delivered directly to you. The posters that cover the walls are all rock oriented. "Deadheads Welcome," is typical, and many look homemade, even the stickers plastered on the bar edge. The sound quality is, however, top rate.

Stamper has owned the establishment since 1994 and instituted a no-smoking policy four years before it became law. It was not a popular decision but protecting the musicians, staff and customers from secondhand smoke was important. Looking much younger than his 51 years, the personable Stamper described a visit from Bruce Springsteen, who kept under cover by wearing a knit hat and standing at the far corner of the bar. "The Boss" Springsteen also filmed his BBC special at The Saint which aired in the UK.

Although the website listed 8:00 PM as start time, a guitar duo with a Southern country style opened for the headliners at 8:30. It was closer to 9:30 when the HQ went on. So if you go, it might be wise to call ahead for times. Expect a cover, ours was \$8. The Saint seemed to me an unlikely place to find such a powerhouse jazz band. But who's complaining? Not me, baby.



The Hammerheaded Quintet Performs with The Saint's Blessing in Asbury Park.  
Photo by Michael J. Ryan

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



# Caught in the Act

By Joe Lang  
Past NJJS President

## HIGHLIGHTS IN JAZZ Salute to Ken Peplowski

BMCC TRIBECA Performing Arts Center, NYC  
March 6, 2014

Now in its 41st year, the Highlights in Jazz series produced by Jack Kleinsinger has paid occasional tribute to specific artists. On March 6, the subject of such recognition was Ken Peplowski who had brought his clarinet, tenor sax and sharp wit to 19 previous concerts in this series.

To help recognize Peplowski's musical contributions, Kleinsinger called upon a stellar group of players, including tenor saxophonist Houston Person, bassist/vocalist Nicki Parrott, drummer/vibraphonist Chuck Redd, pianist Derek Smith, guitarist Bucky Pizzarelli, guitarist/vocalist Marty Grosz, and pianist/vocalist Barbara Carroll to participate in this celebration.

The first set found Person, Parrott, Redd, on drums, and Smith kicking things off with an easily swinging take on "Second Time



Ken Peplowski, right, has a quick rehearsal with guitarist Marty Grosz and Chuck Redd on drums before they perform at Jack Kleinsinger's Highlights in Jazz concert honoring the reedman. Photo by Mitchell Seidel.

Around." Parrott lent her vocal magic to "The Man I Love," Smith was featured on "Out of This World" and Person caressed "Fools Rush In." They all joined in for a romping "Lester Leaps In."

Next, the attention turned to the two guitarists, Grosz and Pizzarelli. Grosz lent his infectious good humor to the proceedings. He played and sang "All My Life" and "Take Me to the Land of Jazz." Pizzarelli paired "Darn That Dream" with "The Very Thought of You" before he and Grosz took off on "Crazy Rhythm." The set concluded with Pizzarelli beautifully

rendering a medley of "The Very Thought of You" and "This Nearly Was Mine."

It was not until the second set that Peplowski made his appearance. He opened the set with a hauntingly gorgeous reading of "Single Petal of a Rose" on his clarinet.

The rest of the set was comprised of Peplowski performing in duo with the others on the program. Carroll joined him for "Everything I Love," on which she added a charming vocal, and a Bach-inspired vision of "Have You Met Miss Jones." Pizzarelli and Peplowski explored "Body and Soul," Redd, on vibes, and Peplowski played "Softly, As in a Morning Sunrise," and Parrott replaced Redd for a spirited "Is You Is or Is You Ain't My Baby."

Up until this point, Peplowski had played clarinet, but when Person came out, Peplowski took up his tenor for "We'll Be Together Again," with support from Parrott on bass.

The tempo picked up as Peplowski, clarinet once more in hand, paired up with Smith for "Just One of Those Things." He then called on Grosz to join him for a medley of



Saxophonist Houston Person and bassist Nicki Parrott share a laugh backstage as they prepare to fete Ken Peplowski at Jack Kleinsinger's Highlights in Jazz, March 2014. Photo by Mitchell Seidel.

*continued on page 38*

**CAUGHT IN THE ACT** *continued from page 37*

“If We Never Meet Again” and “Swing That Music.”

To bring things to a rousing conclusion, all hands were on stage to jam on the blues.

This proved to be a well-paced and heartfelt nod to Peplowski. The players were all in top form, and were obviously pleased to be included in this recognition of the talents of one of their much admired peers, Ken Peplowski.

**STEVE ROSS SINGS  
COLE PORTER**

Birdland, NYC | March 17

What better way to spend St. Patrick’s Day than listening to Steve Ross sing the songs of Cole Porter! When one thinks of Porter, words like class, elegance and wit spring to mind. Ross conjures up a similar word portrait for his performances. Put them together, and Birdland suddenly becomes an intimate boîte recalling the days of Café Society.

In about an hour and a half, the packed house was treated to over two dozen Porter songs, some familiar and some obscure, but all immaculately performed by Ross and bassist Steve Doyle, with occasional contributions from vocalist Klea Blackhurst.

The program opened with a nicely chosen medley of “Ev’rything I Love,” “You’d Be So Nice to Come Home To” and “You’re the Top.”

One thing about performing a program of Porter songs is the expansive catalog of wonderful material that leaves the audience wondering which ones will be chosen for the occasion. Ross gave the first taste of his deep knowledge of the Porter oeuvre when he called upon Blackhurst to bring her ukulele on stage to accompany him on “When the Summer Moon Comes ‘Long,” Porter’s first published song written in 1909 when he was a freshman at Yale College.

Ross wisely chose to include a few Porter gems that are too often overlooked like “I’m in Love Again,” and the touching “After You Who.”



Steve Ross.  
Photo by  
Tracy Sullivan.

Naturally, ample attention was paid to the strong bond between Porter and Paris. This segment opened with a pair of rarities, “Who Said Gay Paree” and “You Don’t Know Paree.” There followed “Give Him the Oo-La-La,” and a medley of “C’est Magnifique” and “I Love Paris.” Finally, Ross gave “Can-Can” a winningly robust reading that captured the cleverness of Porter’s word play.

Blackhurst has frequently performed shows dedicated to the songs associated with Ethel Merman, a Porter favorite. This time out, she found every nuance in the lyrics of “Make It Another Old-Fashioned, Please,” and joined with Ross to give delightful life to “It’s De-Lovely.”

Porter was also strongly linked with Manhattan, and Ross emphasized this with a pair of “New York” songs, “Take Me Back to Manhattan” and “I Happen to Like New York.”

Probably the most performed and popular of the many Porter excursions into the land of double entendre is “Let’s Do It,” a song that has found many others adding their own verses. Ross augmented Porter’s lyrics by some of those created by Porter’s English peer, Noël Coward.

When called back for one last song, Ross opted for the last song that Porter had on the Hit Parade, “True Love” from my favorite of all film musicals, *High Society*.

Ross always adds a special dimension to his performances with his witty and informative commentary between selections. His remarks are always full of insight augmented by his sophisticated sense of humor.

There is no doubt that Porter would have appreciated the way that Steve Ross continues to breathe fresh life into his songs, and sets them into a context that emphasizes just how special they remain to this day. The only regret is that the show did not go on and on to present the scores of additional superb songs that were not included in this program. That is a good reason to bring Ross back for another round or more of Porter at Birdland.

**REMEMBERING MARIAN  
A Celebration of the Music  
and Life of Marian McPartland**

Theresa L Kaufmann Concert Hall/92nd Street Y,  
NYC | March 20, 2014

Marian McPartland was a special woman, highly regarded for her musical talent and equally for her personal attributes. On

March 20, a stellar collection of jazz stars, along with relatives and friends celebrated the life and music of the late pianist with words and music.

Pianist Jon Weber, who succeeded Marian McPartland as host of the Piano Jazz series on National Public Radio, served as the host on this occasion. The program integrated musical performances with spoken memories of the evening's subject.

Among the performers in addition to Weber were pianists Kenny Barron, Bill Charlap, Bill Dobbins and Helen Sung; bassists Bill Crow, Eddie Gomez and Chris Brubeck; trumpeters Jon Faddis and Bria Skonberg; drummer Doug Kassel; flugelhornist Mike Kaupa; alto saxophonist Grace Kelly; vocalists Tony Bennett and Nina Freelon; and vocalist/pianists Barbara Carroll and Michael Feinstein. Also on hand was filmmaker Huey, who presented a few clips from his excellent documentary film about Marian titled *In Good Time, The Piano Jazz of Marian McPartland*.

As the evening evolved, there emerged a portrait of an exceptional woman.

She was born Margaret Marian Turner on March 20, 1918 in Slough, Buckinghamshire, England. She studied piano, and eventually became enamored with the sounds of jazz. During World War II, she signed on to entertain the British troops. During this period, she met and married the American jazz cornetist Jimmy McPartland who brought Marian stateside after the war.

In New York City, she established herself as a major figure on the jazz scene, most notably during her eight-year stay at the Hickory House where she and her trio attracted both jazz fans and her musician peers to this popular venue.

She eventually got involved in jazz education, broadcasting, and recorded many albums, including several on her own Halcyon Records.

While she enjoyed a solid following among jazz fans, it was her emergence as the host of

NPR's *Piano Jazz* in 1978 that enabled her to reach a wider audience. Her charm and wit were essential elements in propelling her show to a level of popularity that maintained itself throughout her 33-year association with the show.

The musical interludes during the program were devoted to songs composed by McPartland, as well as songs by others that were particular favorites of hers. Weber set the musical tone for the evening by playing McPartland's "Kaleidoscope," the theme for *Piano Jazz*, accompanied by Gomez.

There were many wonderful performances throughout the evening, several that lingered with me after the concert. Barbara Carroll's renditions of two songs by Stephen Sondheim, "Take Me to the World," and "Old Friends," the latter of which included a touching vocal, were heartfelt tributes to a friend and contemporary lady jazz pioneer. Tony Bennett performed an understated take on "The Way You Look Tonight," wonderfully accompanied by Bill Charlap. "I Love a Piano" was masterfully performed by Michael Feinstein.

Two of the young jazz stars, Bria Skonberg and Grace Kelly, gave notice that there are players coming along with the talent and charisma to keep jazz a vibrant art form. Skonberg and Weber played "Singin' the Blues," a song closely associated with Bix Beiderbecke, and Kelly joined Weber and Crow to assay McPartland's "Stranger in a Dream."

The personal reminiscences of members of Marian's family gave some insights into the private Marian McPartland, a woman who had a great sense of family. She was portrayed as a woman who was open, frank, blessed with a sense of humor that did not shy away from the bawdy, and a warmth that endeared her to those in her circle of family and friends. Many mentioned her keen intelligence, and also spoke of her self-doubts.


By the end of the evening, one that concluded with Weber playing "The Blue Bells of Scotland" before all of the players joined in to jam on "When the Saints Go Marching In," the spirit of Marian McPartland was all pervasive, and each member of the audience was probably following me in recalling personal memories of seeing her and hearing her bless us with her musical gifts.




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'Round Jersey

Morris Jazz

The Bickford Theater  
at the Morris Museum, Morristown, NJ  
Tickets/Information: 973-971-3706

*Spring is here.* The grass is rizz. If you wonder where great jazz is, it's at the Bickford Theater in Morristown, as always!

When was the last time you heard some really good four-string banjo music? Ok, how about "A rarity; a woman who plays banjo with drive and virtuosity?" (*New York Times*) And according to none other than Dick Hyman, **Cynthia Sayer** "takes us into places where you'd never expect the banjo to be admitted and makes herself completely at home."

Sure you could go hear her in Denmark, Norway, New Orleans, or even New York, but do you know how much it is to park? And forget about finding a parking space in Roskilde on even a Tuesday night. On Tuesday, May 6 we will welcome **Cynthia Sayer and Her Sparks Fly Quartet** into our home and you can join her with free parking. Cynthia has played with Dick Hyman, Warren Vaché, Wynton Marsalis, Marian McPartland, Bill Cosby, Les Paul, Marvin Hamlisch, as well as with the Woody Allen Band for over 10 years. Also a respected vocalist, her eclectic repertoire ranges from swing and hot jazz to tango, western, classical and more. Joining her on saxophone, clarinet, and flute is the wonderful Australian now out of New York, **Adrian Cunningham**. A founding member of Bruce Springsteen's Sessions Band, **Larry Eagle** will be on drums. Larry

has performed on *The Tonight Show*, *Late Night*, PBS and BBC, and on recordings with Odetta, Ricky Skaggs and Lizz Wright. Fortunately, all these newcomers will not get lost on their way as they will be anchored by a venerable Bickford favorite bass player, the velvet throated **Mike Weatherly**.

The "Big Apple Jazz Band" is always in great demand by those who have heard them before. Pianist **Dick Voigt** brings this collection of artists to the



Bickford on Monday May 19th. This band plays the good ol' jazz everyone loves. You are free to get up and dance! PLEASE! With **Joe Licari** working his clarinet, **Charlie Caranicas** (That's fun to say. Try it out loud) heating up the trumpet, **Tom Artin** pumping the trombone slide, **Steve Little** at the drum set and **Mike Weatherly** on bass the tunes are familiar, but never the same. The longtime friendships and chemistry of the members creates new and vibrant interpretations that are always refreshing. A crowd pleasing performance every time.

During the last two months, a new venture has been tried and deemed a great success. Amateurs, kids, have performed at the Jazz Showcase. Jazz ensembles from Scotch Plains-Fanwood High School, Avon Old Farms High School from Avon, Connecticut, and New Jersey City University amazed audiences with excitement and musical expertise that was not expected. If you were not fortunate enough to make either of these performances, there have been many requests for their return next year. On Wednesday, June 4, however, you will get your last chance this



year to have such an unforgettable experience. **The Newark Academy Big Band Chameleon** will be making their debut. This is not your neighbor's little girl's school show. You may even wish to sit a little farther back than you did for the Anderson Trio. Because these are high schoolers (and you won't believe it) we are starting the show at 7:30 PM. and selling special \$12 tickets for students. Come show your support for the future of jazz and have a truly wonder evening at the same time. GUARANTEED! — *Ray Richards*

All shows 8 -9:30 PM; \$18 at the door, \$15 with Reservation.

Jazz For Shore

Midweek Jazz at the  
Arts & Community Center at  
Ocean County College, Toms River, NJ  
Tickets/Information: 732-255-0500

*When one hears the phrase "National Treasure,"* a few things might jump to mind, possibly including a famous historical figure such as George Washington or a landmark place such as Ellis Island or Yellowstone National Park. But would you think of a ragtime and boogie-woogie piano player?

You should when the pianist in question is **Bob Milne**, who will be marking a rare New Jersey appearance as part of the MidWeek Jazz series at Ocean County College on May 29 at 8 PM. In 2004, the Library of Congress dubbed him a "National Treasure" after filming a series of performances and interviews that will be used by future generations to learn about the history of America's great piano traditions. He is also an active "Musical Ambassador" for the United States Department of State, performing around the world in Japan, Switzerland and elsewhere.

It's probable that Milne did not envision himself in this role when he showed a natural affinity for playing the piano while still a child. To this day, he claims never to have practiced a day in his life (in fact, he refers to reading sheet music as "cheating"). He attended the Eastman School of Music as a French horn player and was assistant First Horn in the Rochester Philharmonic by the time he was 19. A lifetime of playing classical horn seemed destined until one fateful evening when he was asked to fill in for a piano player at a local "sing-a-long saloon." He was hired that night and gave up the French horn at the age of 21. He worked seven nights a week in Detroit for 25 years until work began to dry up in the late 1980s and he





Bob Milne

began struggling to make ends meet at home with his wife. But after a riotously successful gig at the Cheboygan Opera House, he began touring concert halls worldwide in 1991 and hasn't stopped since then, still performing about 250 days a year.

It doesn't take much to realize that Milne isn't an ordinary musician. In fact, he became the subject of a study conducted by Penn State neuroscientist Kerstin Bettermann after she became fascinated with Milne's ability to process four different pieces of music at one time. She has spent over 40 hours studying MRIs of Milne's brain, hoping she might be able to use what she learns in helping stroke victims learn how to use other parts of their brains to possibly recover functions they've lost the ability to perform.

But even though he's been named a "National Treasure" by the government and his brain is being studied by neuroscientists, at the end of the day Milne remains one of the finest ragtime and boogie-woogie pianists out there. On May 28, Toms River audiences will get to experience this for themselves in what should be a memorable evening with a true genius.

Looking ahead on the MidWeek Jazz calendar, don't miss a return appearance by the legendary **Bucky Pizzarelli** on June 11 at 8 p.m., where he will be joined by **Ed Laub** and **Jerry Bruno**. And mark your calendars for July 24 for the first Toms River appearance by **David Ostwald's Louis Armstrong Eternity Band**. Note that date is a rare Thursday night MidWeek Jazz concert. — *Ricky Riccardi*

All shows 8-9:30 PM; \$22 regular admission, \$18 for seniors, \$12 for students.

*'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.

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### calendar:

free  
roundtables

#### JAZZ RESEARCH ROUNDTABLES

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

■ Watch for upcoming announcements.

free  
concerts

#### 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.

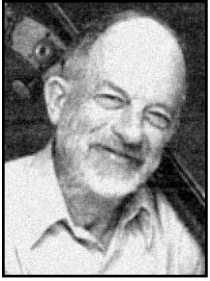
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on  
WBGO radio

#### JAZZ FROM THE ARCHIVES

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

■ Watch for upcoming announcements.



## From the Crow's Nest

By Bill Crow

■ Pete Seeger left a large footprint when he went away. I first knew him from a record I used to own, "Darlin' Corey." I loved his singing and his driving banjo line. I met him when the group that made him famous, the Weavers, did a return concert at Town Hall, after being blacklisted during the HUAC insanity. Pete's manager was also managing John Benson Brooks, and I was in John's trio at the time. The Weavers wanted another group to share their concert, and Pete's manager suggested John.

When Pete arrived before the concert, I noticed that the handle on the case for his long-necked banjo had broken off, and had been replaced with a piece of wood taken from a small tree limb that had an elbow in it. Very rustic and appropriate.

Since it was a folk music concert, John decided to do a few arrangements of folk tunes, and added Taft Jordan on trumpet, Budd Johnson on tenor, and Bennie Green on trombone to our trio, with Harold Granowski on drums. Pete and the Weavers were in rare form, and the whole concert was a great success.

In 1983, when the Glasel administration took office at Local 802, the Members Party had a victory celebration at Roseland. I called Pete and asked if he could put in an appearance. He eagerly replied, "I'll be glad to come. I spend a lot of time singing about labor and unions, but I haven't been a very good member of my own union. Thanks for asking me." About half an hour after I hung up, my phone rang. It was Pete's manager. "Please don't ask Pete to do this," he said. "He never says no, but he really would have to work a miracle to get there, with all the other things he's already committed to." I

told him I understood, and let him off the hook.

One of Pete's pet projects was the sloop Clearwater, which, since 1969, sailed as a symbol of success in a public effort to clean and restore the Hudson River. I've been a member of the Clearwater organization for many years. It was always good to gather at the river with Pete and celebrate nature with him. Even when his voice failed him and age slowed his fingers on the banjo, he still could move a crowd of people to sing and hope and act.

■ In the little town in Washington State where I grew up, our school system had a full arts program. It was the 1930s, as this country struggled with the joblessness and poverty of the Great Depression. From grade school to high school, we had art and music classes in the regular curriculum. We had band, orchestra, and chorus. We sang in the classrooms. Parents provided the smaller instruments for band and orchestra, and the school provided the larger ones. The marching band had uniforms. There were tympani and basses for the orchestra and sousaphones for the band. I played a school-owned baritone horn until I reached high school, when an after-school job made it possible for me to buy one of my own. The school provided a drum set and arrangements for the swing band.

When I hear of all the cuts made in the arts in urban school systems nowadays, I wonder how our small town was able to carry such a full program during the Depression. Did we value the creative arts then more than we do now? Shouldn't every child have a chance to learn to make his own music?

■ Bassist Gene Perla started out as a trombonist. At Pascack Valley Regional High School he played that instrument for a

band director who was wary of him because he was a bit of a jokester. The director's opinion of Gene was confirmed when at a concert, by accident, Gene lost control of his trombone slide while playing a note in seventh position. The slide flew off toward the front of the stage, past the director and into the audience. No one was hurt, but after that Gene said he never got back into the director's good graces.

■ At a gig someone said to Larry McKenna, "I'm really enjoying listening to you. You sound wonderful. [pause] Do you still play?"

■ Dick Sheridan posted this on Facebook: Dick (Haymes) was sick one night so Fran Jeffries had to do the show by herself, and did an excellent job, but when it came time introduce the trio she said. "Tonight we have Don Evans on piano, Dick Sheridan on drums and Aaron Bass on bell."

■ Herb Gardner told me about a gig with Robbie Scott's band, the annual debutante ball that went from midnight to four AM. During a break around three-fifteen, bassist Mike Weatherly looked at his coffee mug and said, "If I drink this, I'll be up all night!"

■ Turk Mauro told me that, one night backstage at the Village Vanguard, Zoot Sims said, "I'm just the opposite of paranoid. I keep having the feeling I'm following someone." □

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



*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](mailto:membership@njjs.org) or call 973-366-8818. To make a donation right away, send a check to NJJS, c/o Larissa Rozenfeld, PO Box 232, Madison, NJ 07940.



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## About NJJS

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

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

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

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

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

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

## Member Benefits

### What do you get for your dues?

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

## Join NJJS

**MEMBERSHIP LEVELS** Member benefits are subject to update.

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

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

## Exit 0 Jazz Festival Adds Spring Performances/Outdoor Stage

The 3rd Cape May Exit 0 Jazz Festival features Grammy winners Dee Dee Bridgewater and Roy Hargrove; New Orleans artists the Dirty Dozen Brass Band, Kermit Ruffins and Jon Cleary; and young innovators including Gerald Clayton, Tia Fuller, Kelly Lee Evans and Daisy Castro.



Dee Dee Bridgewater headlines Cape May festival on Friday, May 31.

The seaside resort will be the site of world class music performance, fine wine, great food and happy music fans from May 30 to June 1. The Festival will host more than 100 international touring musicians in an accessible atmosphere similar to European festivals, particularly with the launch of Jazz at The Estate, an outdoor music venue. The family-friendly event offers audiences the opportunity to stroll from venue to venue and revel in many styles of music from jazz, soul, blues to R&B, not to mention take in the gorgeous ocean setting of a National Historic Landmark city.

Michael Kline, a native of Cape May who returned in 2005 from New Orleans, said, "I wanted to offer something in Cape May to really kick off summer and celebrate how great our town is in all seasons, plus pay homage to the former long-running biennial jazz festival here. Thanks to the more than 3000 fans that turned out for our November fall festival, our fest keeps growing, and we're getting bigger ideas about where we want to take the music. We want music to be everywhere and to bring a little of that New Orleans street party flavor to Cape May. It's exciting to know some people will happen upon our festival and the music just by walking down the street."

Tickets can be purchased by calling the Cape May Convention Hall Box Office at (609) 884-9563 or by visiting [www.exit0jazzfest.com](http://www.exit0jazzfest.com). Hotel packages are available. Special passes include: Pop's Pass, \$38: provides unlimited access to club shows; Duke's Pass, \$179: includes all headliners, club and Jazz at The Estate shows; Count's Pass, \$145: all-access pass for Friday and Saturday only. Individual tickets are available to all events.



## JAZZ TRIVIA ANSWERS

questions on page 4



- |  |                                |
|--|--------------------------------|
| 1. Roland Bernard Berigan              | 6. Foreststorn Hamilton        |
| 2. Leon Brown Berry                    | 7. Locksley Wellington Hampton |
| 3. Wilbur Dorsey Clayton               | 8. Michael Andrew Hucko        |
| 4. Boniface Ferdinand Leonard DeFranco | 9. Owen Charles Igoe           |
| 5. Earl Lavon Freeman, Jr.             | 10. Greig Stewart Jackson      |

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

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

Ms. Ethel Atlas Abrams, Closter, NJ \*  
 Mr. George Bassett, Ewing, NJ  
 Mr. John Bianculli, Highland Park, NJ  
 Mr. Roderick Black, Fanwood, NJ  
 Joe Brisick, Springfield, NJ  
 Mr. Larry Carter, Branchburg, NJ \*  
 Mr. Mark Clemente, Glen Rock, NJ \*  
 Loren Daniels, Teaneck, NJ  
 Ms. Beverly DeGraaf, Morristown, NJ  
 Mr. Frank DePiola, Glen Cove, NY  
 Mr. & Mrs. Albert DeRienzo, Summit, NJ  
 Mr & Mrs Jeffrey & Miriam Eger, Morristown, NJ  
 Kevin Faughnan & Kris Yang, Somerset, NJ  
 Mrs. Joel Feldstein, West Orange, NJ  
 Mr. & Mrs. Herman Flynn, Somerville, NJ  
 Dave & Linda Fosdick, Mineral, VA  
 Jack and Paula Gentempo, Stockton, NJ  
 Mr. & Mrs. Edward F. Gore, Scotch Plains, NJ  
 Mr. Brian Hochstadt, Morristown, NJ  
 Cynthia Holiday, Fort Lee, NJ  
 Nancy Vroom Johnson and Roland Johnson, Green Village, NJ \*  
 Mr. Dan Katz, West Orange, NJ  
 Mr. & Mrs. James Kellett, Bernardsville, NJ  
 Mr. Robert Kurz, West Orange, NJ  
 Ms. Marcia Levy, Englewood, NJ  
 Ms. Linda J. Lynch, Rockaway, NJ  
 Mrs. Peter Mackersie, Short Hills, NJ  
 Mr. & Mrs. Thomas J. McEvoy, Ridgewood, NY  
 Mr. & Mrs. Herbert R. Meisel, Springfield, NJ  
 Mr. & Mrs. Dick Meldonian, Haworth, NJ  
 Mr. & Mrs. William J. Meyer, Randolph, NJ \*  
 Mr. Charles J. Mowry, Piscataway, NJ

Mr. & Mrs. John O'Leary, Hackettstown, NJ  
 Mr. & Mrs. Robert J. Paredi, Savannah, GA  
 Mr. C. DeWitt Peterson, Moorestown, NJ  
 Dr. Charles Poskanzer, Albany, NY  
 Mr. & Mrs. Louis L. Rizzi, Sarasota, FL  
 Mr. Richard Royce, Chatham, NJ  
 Ms. Sandy Sasso, Oakhurst, NJ  
 Mr. & Mrs. H. P. Schad, Chatham, NJ  
 Mr. & Mrs. Ronald Schneiderman, Bridgewater, NJ  
 Cynthia Nedzela and Martin Shapiro, Secaucus, NJ  
 Donald F. and Carolyn Shaw, Denville, NJ  
 Terrence Smith, Livingston, NJ  
 Mr. Andrew J. Sordoni III, Forty Fort, PA  
 Dr. Howard Stoll, Hamburg, NY  
 Mr. & Mrs. Denis Sullivan, Ho Ho Kus, NJ  
 Mr. William R. Sutphen, III, Somerville, NJ  
 Mr. Louis Toscano, Hackettstown, NJ \*  
 Mrs. Barbara Warsaw, Montville, NJ  
 Mr. & Mrs. Michael Weiner, New Milford, NJ  
 Joe & Sue Youngman, Hackettstown, NJ  
 Danny Zack, North Brunswick, NJ

#### New Members

John Banger, High Bridge, NJ  
 Tim Devaney, Morristown, NJ  
 Will Friedwald, New York, NY  
 Peter Gallagher, Wantage, NJ  
 Howie Gerver, Montville, NJ  
 Michael and Lynn Guerriero, Ridgewood, NJ  
 Frank Hughes, Jackson, NJ  
 Alex Karakis, Scotch Plains, NJ  
 Dorian Parreott, Freehold, NJ  
 William Richardson, New Vernon, NJ \*  
 Irene Stella, Closter, NJ



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](http://www.wbgo.org/photoblog)

# 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**  
284 Center Ave., 07675  
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](http://www.njjs.org), click on "venues," and scroll down to the desired venue.

Also visit Andy McDonough's [njjazzlist.com](http://njjazzlist.com)

## The Name Dropper

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

**ROSALIND GRANT** featuring Winard Harper, drums; Brandon McCune, piano; Jacob Webb, bass; and Eugene Ghee, tenor sax; May 2 at The Priory, Newark, 7-11 PM. No cover, no minimum. Food or beverage purchase required.

**SANDY SASSO QUARTET** Friday, May 16 at Trumpets, Montclair, featuring Rio Clemente onpian. This is Sandy's birthday celebration and there will be cake for everyone. Shows at 8 and 10 PM.

**NICKI PARROTT AND WARREN VACHÉ** at Shanghai Jazz, Madison, May 28, 7:00 - 9:30 PM. No cover.



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