

# JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 42 • Issue 6

June 2014



Guitarists Bucky Pizzarelli and Ed Laub onstage at The Minstrel in Morristown on April 11. Photo by Tony Mottola.

## Local Folkies are SRO for Jazz Guitars

*The Folk Project's Minstrel Acoustic Concert Series in Morristown presents some of the best live performances of folk, bluegrass and roots music available anywhere most every Friday night. But among the group's most reliable sellouts are jazz guitarists, including New Jersey's venerable guitar master Bucky Pizzarelli, who made a triumphant return to the venue on April 11.*

**SEE STORY ON PAGE 28.**

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**Prez Sez**

By Mike Katz President, NJJS

Summer is almost upon us. Usually at this time of the year, your Board has been busy preparing for Jazzfest, but for the second year now we will not be doing so. I have discussed the reasons for this in previous columns and will not repeat them here. Instead, the focus of this column will be on other jazz events that will be taking place during the summer, especially those in which the New Jersey Jazz Society will have a role as a co-sponsor or participant. (Unfortunately, the previously announced May 17 NJJS co-sponsored concert at the West Windsor Arts Center featuring Winard Harper and his septet, which was previewed in last month's issue of Jersey Jazz, has been cancelled due to unavoidable circumstances.)

■ On the afternoon and evening of Saturday, August 16, the 4th annual **Jazz and Blues Festival will be held on the Green in the center of Morristown**. This is a free event which features several jazz groups, followed by blues artists, sponsored by the Town of Morristown and its mayor, Tim Dougherty, and produced by Don Jay and Linda Smith. For the second year, I have been invited to emcee the jazz portion of the program. This year's jazz artists will include a repeat of last year's Guitar Summit, which will feature Bucky Pizzarelli, Frank Vignola, Vinny Raniolo and Ed Laub; the Brazilian jazz group Trio de Paz; and Winard Harper and his band Jeli Posse.

■ On Sunday, August 24, the **Riverboat Swing** boat ride run by NJJS member Chick Krug will be back following a one-year hiatus. This is a pleasant afternoon of cruising on the inland waterways of the Jersey Shore featuring some of our favorite musicians and food and beverages. Information about reservations can be found in their ad in this issue.

■ In September there will be a number of events of interest to our members. On Friday evening, September 12, there will be a new **free jazz festival in Flemington** in Hunterdon County, sponsored by the local Business Improvement District, and co-sponsored by NJJS, including musicians selected by the New Jersey Jazz Society, in particular our board member, Sandy Josephson. These include a group featuring Warren Vaché and Harry Allen, Emily Asher's Garden Party and Winard Harper (a trifecta!). The headliner will be the Bernie Worrell Orchestra.

■ That same weekend, on Sunday, September 14, there will be the **JazzFeast at Palmer Square in Princeton** sponsored by the Palmer Square Merchants Association and co-sponsored by NJJS. This long-running free event is produced by Ed Polcer, who took over this role a couple of years ago from NJJS co-founder Jack Stine. This year's lineup features Alan Dale and the New Legacy

Stay tuned to [www.njjs.org](http://www.njjs.org)

**NJJS Bulletin Board**

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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!*

Jazz Band, Warren Chiasson Quartet — A Tribute to George Shearing, The Fins, Cynthia Sayer & Sparks Fly and Vince Giordano and the Nighthawks.

■ The following week will include a **concert on the Jersey City waterfront by the New Jersey City University Alumni Big Band**, including guest artists to be announced. This event was very well received when it took place last year. Further details will be announced shortly.

Please consider attending one or more of these events. Good attendance encourages the presenters to repeat the event next year!

■ I would also like to take note of the traditional jazz scene which has burgeoned in New York City. Last week, I attended the concert on April 21 sponsored by the Sidney



**SHEARING TRIBUTE:** This year's Princeton JazzFeast includes a tribute to pianist George Shearing by the Warren Chiasson Quartet.

and Kevin Dorn, most all of whom are very familiar to our audiences, mostly performing music associated with Sidney Bechet, Bix Beiderbecke and other early performers. The Bechet Society also held an all-star tribute to the late Mat Domber of Arbors Records on May 19, which featured many of our favorite musicians who recorded on the Arbors label. They will be

Bechet Society as the opening event in their 2014 jazz series, which took place at Symphony Space on the upper west side of Manhattan. This nearly sold-out concert was billed as "Dan Levinson's Jam Session of the Millennium — Encore!" [see review, p. 44] and featured Dan and 13 other musicians, including Dennis Lichtman, Gordon Au, Mike Davis, Gordon Webster

presenting two more concerts, featuring trumpeters Bria Skonberg in September and Byron Stripling in October. **J**

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See page 51 for details!

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for updates and details.

### Sunday June 8

JAZZ SOCIAL

*Trumpeter Mike Morganelli with guitarist Vic Juris*  
Shanghai Jazz, 24 Main St., Madison, NJ, 3 – 5:30 PM  
Free admission NJJS members; \$10 all others;  
+ \$10 min. for all. See page 46.

### Saturday August 16

MORRISTOWN JAZZ & BLUES FESTIVAL

*Featuring Trio Da Paz, Bucky Pizzarelli's*  
*Guitar Summit, Winard Harper & Jeli Posse*  
On the Morristown Green, NOON – 10 PM  
**FREE**

**NJJS**  
**Calendar**

## Jazz Trivia

By O. Howie Ponder

(answers on page 52)



### NICKNAMES II

Last month's topic of jazz artist nicknames got an enthusiastic reception, and we only covered those with surnames A-J. So try your skill on what the following musicians' parents intended them to be called.

- |                      |                     |
|----------------------|---------------------|
| 1. Yank Lawson       | 6. Bucky Pizzarelli |
| 2. Toots Mondello    | 7. Doc Severinsen   |
| 3. Jelly Roll Morton | 8. Zoot Sims        |
| 4. Turk Murphy       | 9. Slam Stewart     |
| 5. Sonny Payne       | 10. Cootie Williams |

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

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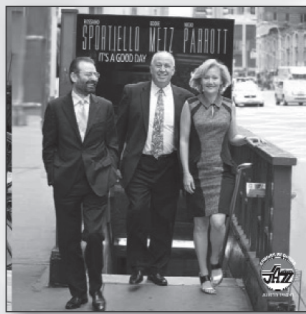


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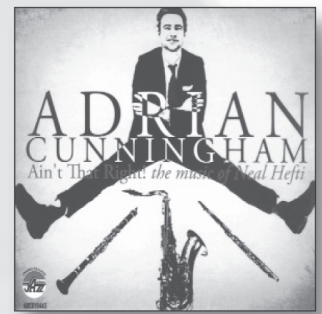
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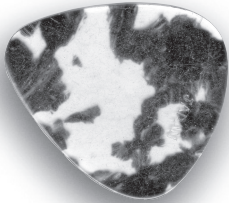
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## The Editor's Pick

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

# Chip Off The Old Block?

*BLOW* (Warrior Records 16532)

Louis Prima Jr. and the Witnesses

Like his celebrated father, Louis Prima Jr. plays the trumpet, sings, writes songs and leads a stomping show band that puts a premium on good fun as much as it does good music. Prima Jr. has his own band of Witnesses and they release their second CD, *Blow*, this month.

The artist isn't stomping any new ground here; there is the Vegas lounge shuffle beat and the rowdy gumbo of swing, R&B and rock 'n' roll that comes with the family name. And there is a cover of dad's 1944 "Robin Hood" and a Nat/Natalie Cole-like digital duet by father and son on the Prima Sr. classic "That's My Home."

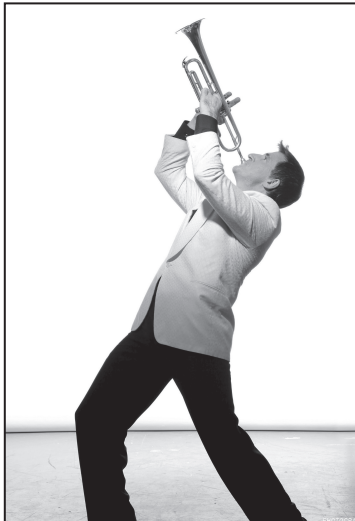
You know where this recording is headed when you see that the personnel listed in the liner notes includes two musicians credited with "Additional shouts and claps." This is music that aims for boisterous and raucous over virtuoso. And a couple of cocktails will only enhance the listening experience.

But the CD is not a nostalgia project. It includes seven originals by a writing team of Prima, tenor saxophonist Marco Palos, drummer A.D. Adams and guitarist Ryan McKay, some of which — including the (what else) boisterous instrumental title track and the hipster shuffle "Go Let's Go" — are pretty entertaining.

On balance though, while the band has its groove down, they would benefit from some better writing. Most of the new tunes are B-sides at best with all of the recording's "A" material coming from the covers of old time Prima Sr. hits like "That's My Home" and "Robin Hood," and that's when this band shines.

You have to give the artist credit for taking the path he's chosen, given the slim likelihood of his light shining beyond the long shadow cast by his legendary father. He possesses neither the distinctive high tenor voice nor the easy charisma of his dad, but Louis Prima Jr. seems comfortable with himself and his serviceable talents — and with the opportunity to carve out a place for the family brand in the 21st century, as this band has apparently been doing since a breakout performance at the New Orleans Jazz and Heritage Festival a few years ago.

So more power to Mr. Prima Jr. Certainly having a party never goes out of style, and if you're having one of your own over the summer, *Blow* would be the CD to play to get the ball rolling.



Louis Prima Jr.

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

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

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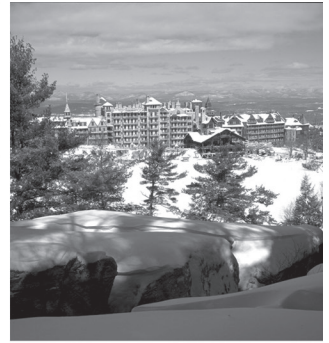
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## Big Band in the Sky

By Sanford Josephson

■ **Wayne Henderson, 74, trombonist, September 24, 1939, Houston – April 5, 2014, Culver City, CA.** Henderson founded the Jazz Crusaders, a group that started out playing hard bop in the tradition of Art Blakey’s Jazz Messengers but transitioned into jazz fusion, dropping the word “jazz” from its name.

In the early 1950s when he was in high school in Houston, Henderson and three of his friends — tenor saxophonist Wilton Felder, drummer Nesbert “Stix” Hooper and keyboardist Joe Sample — had a band called the Swingsters, which played hard bop, inspired by musicians such as John Coltrane. They moved to Los Angeles in the late ’50s, with Henderson, known as “Big Daddy,” emerging as the leader. In 1961, the group changed its name to the Jazz Crusaders. The band’s first two albums — *Freedom Sound* and *The Young Rabbits* — recorded by Pacific Jazz, generated enthusiasm among jazz followers and led to the comparisons with Blakey’s bands. In a review of the 2003 Blue Note reissue of the group’s 1965 Pacific release, *Chile Con Soul*, allmusic.com’s Lindsay Planer wrote that, “The Jazz Crusaders are among the most underrated jazz combos to have evolved from the post-bop movement. The original quartet blended its undeniably strong R&B and soul music influences into equally unique and rhythmically charged jazz progressions that likewise hark back to the bop mastery roots of Miles Davis or Art Blakey & the Jazz Messengers.”

In the early ’70s, however, the group changed its name to The Crusaders, adding an electric bassist, electric guitarist and vocalists, and embracing the jazz fusion movement. “We were the co-creators of funk music,” Henderson recalled in a 2006 interview with *The Kansas City Star*. “Other guys started the jazz-funk thing, too, and we started selling records just like the pop guys.” Much of what the group recorded and performed consisted of covers of tunes made popular by such artists as the Beatles and Carole King.

Henderson left The Crusaders in 1975 to be a producer for artists such as vibraphonist Roy Ayers and drummer Chico Hamilton. He also worked as a studio musician, recording with several artists including Marvin Gaye, Joni Mitchell and Bill Withers. Through the

years, he would occasionally get together with his former Crusaders bandmates, most recently in October 2013.

Survivors include his wife Cathy and two sons, Wayne, Jr., and Randy.



The Jazz Crusaders in 1975. Clockwise from top: Wilton Felder, Wayne Henderson, Joe Sample and Stix Hooper. Not pictured is guitarist Larry Carlton, a member of the group in 1971-76.

■ **Herb Wong, 88, journalist, historian, record and concert promoter, March 18, 1926, Oakland, CA – April 20, 2014, Menlo Park, CA.** Gary Smulyan was playing with Woody Herman’s band in northern California in 1978 when he met Herb Wong. “I was just starting out on the baritone saxophone,” he told *Jersey Jazz*, “and I was immediately struck with his enthusiasm and comprehensive knowledge about the band and its history. He was a genuine fan, and I enjoyed talking with him very much. His warmth and intelligence was an inspiration, and we remained in touch throughout the years. I was fortunate to have gotten to know him, and his passing is a huge loss to the jazz community.”

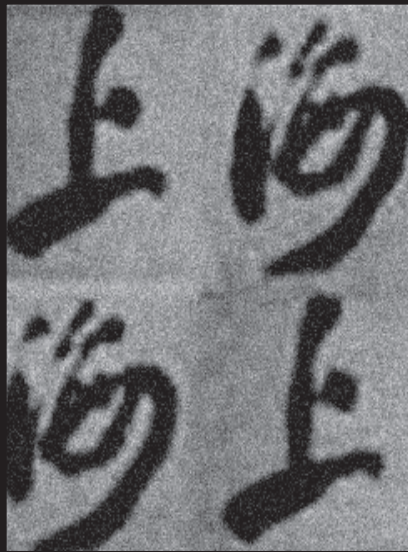
In an interview with a public radio station last year, Wong described how he first discovered jazz, growing up. A box of recordings was delivered to the previous owner of his family’s

new house in Stockton, CA. He and his brother opened it, and, “when we heard Art Tatum and all these other cats, we said, ‘Wait a minute. This is fantastic music.’”

When Wong enlisted in the Army during World War II, he worked in radio and communications and became a DJ with the Armed Forces Radio Service in postwar Tokyo. He returned to the Bay Area after that and earned bachelor’s and doctoral degrees in zoology from the University of California at Berkeley and a master’s degree in science education from San Jose State. In 1959, he won a contest to be a guest of an on-air personality at KJAZ, a San Francisco jazz radio station. According to Joe Rodriguez, writing in the *San Jose Mercury News* (April 20, 2014), “he impressed the staff so much with his knowledge of jazz that the station gave him his own show. He was a staple at the station until 1996.” In the early ’80s, he was artistic director and president of Palo Alto Records, releasing albums for vocalist Dianne Reeves and pianists McCoy Tyner and Lalo Schiffrin, among others.

*continued on page 10*





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## BIG BAND IN THE SKY

continued from page 8

Wong's accomplishments included: designing a jazz oral history exhibit for the Smithsonian Institution; producing the Palo Alto Jazz Festival; and co-founding the Palo Alto Jazz Alliance. The latter's mission, according to a 1993 article in the *Mercury News*, was to "spread the gospel of jazz according to Parker, Coltrane, Armstrong and Ellington; to draw the layman to the church of jazz." Last December, Wong received the Palo Alto Excellence Award in Jazz Education for his more than 25 years of teaching jazz in the area.

His educational activities included teaching jazz history at the Palo Alto Adult School and introducing jazz education into the Berkeley elementary schools. Survivors include: his wife, Marilyn; brother, Elwood; daughters Kira and Kamberly; and four grandchildren.

■ **Steve Backer, 76, record producer, June 3, 1937, Brooklyn – April 10, 2014, Englewood, NJ.** Through a long career as a record producer, Backer was dedicated to preserving the music created by avant-garde jazz artists such as saxophonist Anthony Braxton and pianist Cecil Taylor. According to Nate Chinen, writing in *The New York Times* (April 24, 2014), Braxton told the writer David Sokol that, "Steve Backer opened a door for a generation of creative artists to connect to the greater culture. He is as much of an American pioneer as the creative artists he championed." Sokol has been working on Backer's memoirs.

Backer's interest in jazz was fueled by his father, who was a saxophonist. But his first exposure to the music business was doing radio promotion for MGM and Elektra, promoting such folk and pop artists as the Doors, Richie Havens and Laura Nyro. He joined ABC Records in 1971 and created reissues for the company's Impulse jazz label that featured saxophonists Pharoah Sanders and Archie Shepp, among others, and also included tours at rock clubs and college campuses. This success elevated him to general manager of Impulse where among the artists he signed were saxophonist Gato Barbieri and pianist Keith Jarrett. Ironically, Impulse appears to be on the verge of a revival. Two days before reporting on Backer's death, *The Times's* Chinen wrote that Impulse, which "has been quiet since the late 1990s," was planning to release *Viper's Drag*, a new album by pianist Henry Butler and trumpeter Steven Bernstein, on July 15. The album, said Chinen, "represents another



Fred Ho

hopeful reboot for the label."

In 1974, Backer left Impulse to join Clive Davis, who had founded Arista Records. He ran the label's jazz division and won *Down Beat Magazine's* "album of the year" award three times, for albums by Braxton, Taylor and the trio, Air. In the early '80s, he went to Windham Hill briefly and then to RCA, where he managed the jazz label Novus. Among the artists he signed were trumpeter Roy Hargrove, pianist Danilo Perez and

saxophonist Steve Coleman. In the '90s, he was with a revived GRP/Impulse label, producing a *Live at Smalls* album and reissuing albums by artists that included pianist Alice Coltrane and saxophonists Marion Brown and Sam Rivers.

Survivors include: a brother, Jeffrey; a daughter, Lee; a son, Matthew; and two grandchildren.

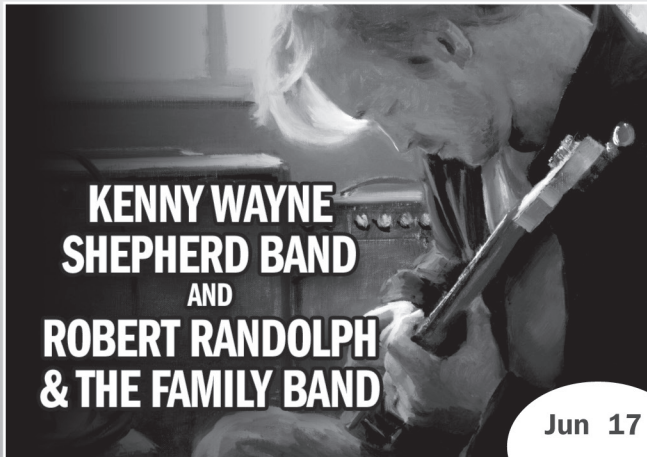
■ **Fred Ho (Fred Wei-han Houn), 56, baritone saxophonist/composer, August 10, 1957, Palo Alto, CA – April 12, 2014, Brooklyn.** Ho described himself as a "popular avant-gardist." He was a follower of the Black Power movement in the 1960s and made a concerted effort to stay outside the mainstream, although his musical influences ranged from Charles Mingus to Duke Ellington.

He didn't own a car, made his own clothes and refused to use the word "jazz" because he felt it disparaged the work of black musicians. However, he did find support from such organizations as the Public Theater, the Kitchen and the Brooklyn Academy of Music. Considered a very talented baritone saxophonist, he wrote 12 jazz operas and recorded several albums. In the early '80s, he formed the Afro Asian Music Ensemble, working with other Asian-American musicians such as pianist Jon Jang and saxophonist Francis Wong. Their first albums, *Tomorrow is Now!* and *We Refuse to Be Used and Abused*, were released by the Italian jazz label, Soul Note. His first opera, *A Chinaman's Chance*, was performed at the Brooklyn Academy of Music in 1989.

In 2006, Ho was diagnosed with colorectal cancer, from which he eventually died. During the last eight years of his life, he wrote extensively about his battle with the disease. He is survived by his mother, Frances Lu Houn, and two sisters, Florence Houn and Flora Houn Hoffman.

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



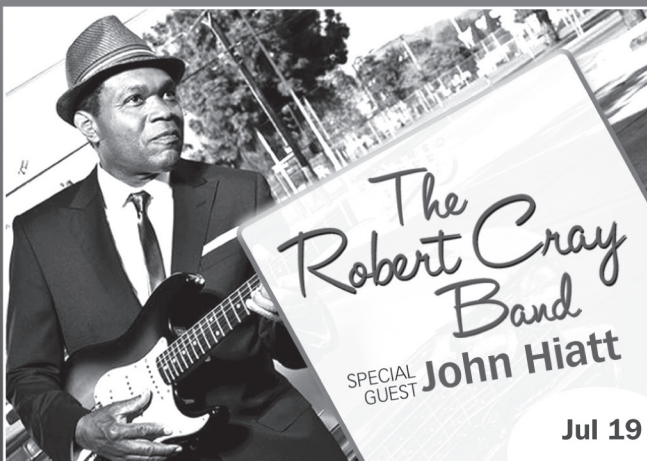
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## Talking Jazz

### A Jersey Jazz Interview with Gene Bertoncini

By Schaen Fox

*Gene Bertoncini is another of the master musicians who both lives in our region and has performed many memorable gigs for the New Jersey Jazz Society. We spoke by phone in May, 2013, about his life and music. After so many years of enjoying his artistry and reading about his career, I felt well prepared, but he threw me a curve with an opening question.*

**JJ:** Hi, Gene.

**GB:** Hi. Should I call you JJ?

**JJ:** Well JJ is certainly a name with great distinction in jazz. I'd be honored, but unworthy.

**GB:** Okay. I used to work with JJ a lot when he did jingles. He was a prolific player, writer and a great human being. He was a great jazz player and he partnered with Kai Winding. In those days, those guys were heroes. Kai headed the jazz over at the Playboy Club. I remember doing the *Tonight Show*, then going over to the Playboy Club to play with Monty Alexander and Bob Cranshaw. Kai was always around. I don't know that much about JJ, but I have total respect for him as a writer and a player. Kai was kind of a conservative guy. He didn't make a lot of noise at all. I just saw him at the club, and occasionally at a studio date. Their albums together spoke for themselves — a unique force in the trombone area of jazz. Trombone players are the salt of the earth. Some of the greatest arrangers of our time are trombone players, like Don Sebesky.

**JJ:** I've heard Kai Winding's first name pronounced two ways. Did he want it pronounced "Kay" or "Ky"?

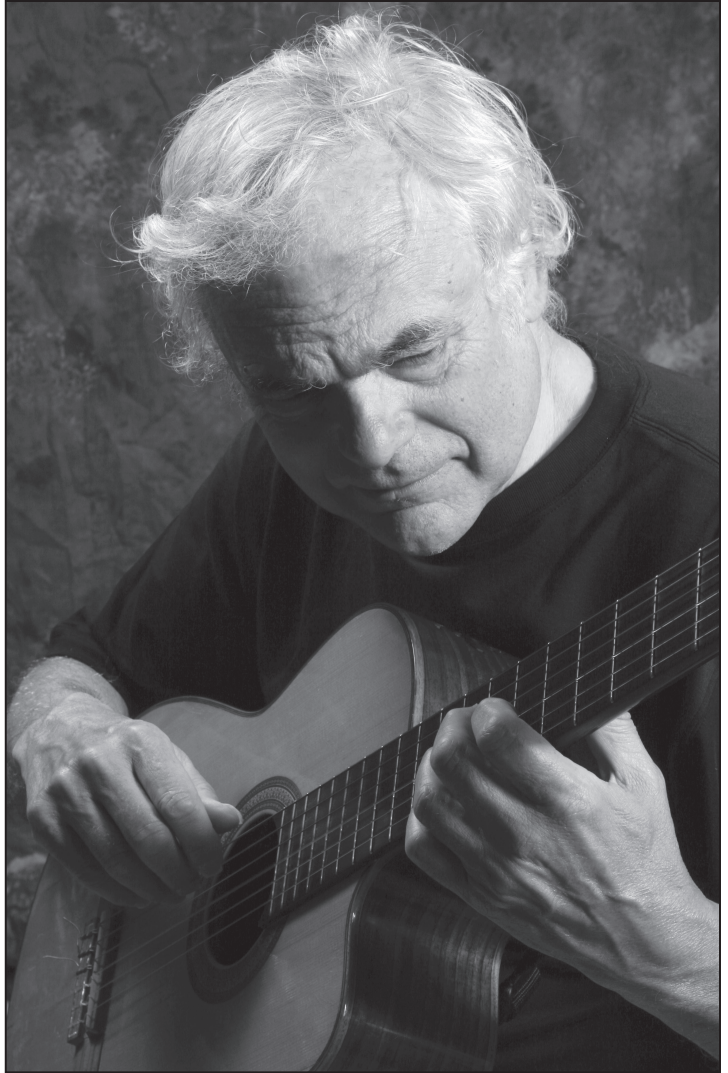
**GB:** I think he wanted "Ky."

**JJ:** Okay, I thought so. I'd like to do an overview of your life...

**GB:** That should take about a minute-and-a-half. [Chuckles]

**JJ:** [Laughs] I read that your father played guitar and harmonica.

**GB:** Yeah. He came over from Italy and his hobby was to play Italian songs on the guitar, strumming basic chords, and he had an attachment for the harmonica. My dad just loved music. He loved to have people over and to sing Italian songs together. He was the real initial kick in the butt for me, starting



me off. I could not play enough music for my father. He became in awe of me as I developed as a player because he couldn't see how to make all the passes on the guitar. He called them "passaggio." In later life, he looked to me for some advice, too. I think that came from his respect for my guitar playing.

He and my mother really struggled to get me through Notre Dame with a degree in architecture. When I graduated, I got a job playing on top of a bar in the Bronx, playing with Mike Mainieri, on vibes, and a bass player. I was wondering what he was thinking when he came down to see me. He put his arm around me and said, "Whatever you want to do, son; I'm behind you 100%." That's the kind of dad he was.

**JJ:** That is a great story. Did your dad ever play professionally?

**GB:** No, strictly around the house. At Christmas time, everybody came into our house because that is where the music was. My brother played accordion and we would all be singing. It was inspired by my dad mostly.

**JJ:** Your brother and you were both child performers on TV in New York. Did he also remain a professional player?

*continued on page 14*





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November 9–16



Jazz and Soul:  
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The Christian McBride  
Big Band and more!**  
Thursday, November 13 at 8pm



**Chris Botti**  
"Emanuel" "When I Fall in  
Love" and more!  
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Jazz Brunches  
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**Brick City Jazz Orchestra**  
with special guest  
**Stefon Harris**  
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**Vanessa Rubin & Her Trio**  
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**Michael Franks**  
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**GENE BERTONCINI** *continued from page 12*

**GB:** He was a professional player. We joined the union, Local 802 when I was about 12 or 14. My brother played a lot of gigs during college and when he was just out of college. We played together in a little jazz club in the Bronx called Tucci's. He was getting a lot of calls playing mostly weddings, dances and things like that. He used to play great harmonies on the accordion and filled the whole room. He got tremendous respect from other musicians. They never needed a bass player when my brother was playing. I don't know how he did it. He found great bass lines with his left hand and always had a tremendous sense of harmony, melody and swing. It was a pleasure having him as a brother. I'm a lucky guy.

My brother took me on gigs and I learned a lot, mostly how to play all those standard tunes. By being put into the situation where you have to use your ear to learn tunes at that early age, it really has a long lasting effect on you. You never lose those tunes. It has been the reason I get work. People know I know these tunes. I'm not as good as Howard Alden. [Chuckles] We say Howard plays the same 5,000 songs and he plays them great. [Chuckles]

**JJ:** What about your mother? Did she also sing around the house?

**GB:** She didn't do too much of that. She was almost in the background, but giving us rules and regulations to live by, for sure. She was always concerned about our principles. The greatest cooking I ever had in my life was my mom's. I said at my mom's funeral that I was talking about my brother and how well he turned out as a human being. I said, "How did he turn out that way? Well, we started each day with my mom waking us up and getting us going. That was a huge ingredient in our development as human beings." My father was a wonderful guy. Never bombastic, never got angry. They were sweet people. The sense of morality was strong there.

**JJ:** I read that you started guitar at age 7. Was your dad your first teacher?

**GB:** I guess he was, but they sent me to a teacher in Mount Vernon, New York. He came with me and was always there watching. Later on my mom took me on the train to lessons in White Plains, New York with Bob Schalingo, a jazz guitarist. I couldn't have done that without them.

**JJ:** That is a lot of travel for lessons. They were really interested in your development. When did you start playing the clarinet?

**GB:** In high school. I went to Power Memorial Academy. Its claim to fame was that Lewis Alcindor was going there. Just after I graduated we had the championship basketball team in the city. We had a great band conductor named Mr. Casey. He was really strong. There was a wonderful clarinet teacher there, William Bortman, who had worked under Toscanini. I couldn't play guitar



**"I was performing in Denver in 2006 and Johnny [Smith] set up a concert for me at a venue in Colorado Springs. Johnny cooked his special dish 'Shrimp Marconi' — delish, but don't ask for the secret recipe."**

**Photo by Bart Stringham.**

in the marching band, so I picked up the clarinet. I played it through high school and college in the marching bands. I had my own band in college. I was the Lester Lanin of Notre Dame. [Laughs]

**JJ:** Ouch. Did you play both clarinet and guitar in your dance band?

**GB:** I just played guitar and, in my own way, conducted and called the tunes. The clarinet became my favorite instrument in the orchestra. Solo clarinet is a beautiful sound. There are various passages in Respighi's "Pines of Rome" and Richard Rogers "Victory at Sea" that are amazing clarinet passages. They are so moving. I got to work with Benny Goodman later in life.

**JJ:** And what was it like to work with Benny?

**GB:** It was a huge honor to play with Benny and the brilliant musicians he

used. No matter who was in the group — Zoot Sims, Urbie Green, Bobby Hackett, John Bunch or whatever great artist was playing — when he started to play, everything kicked up a notch, at least. His feel for swing was an amazing gift.

**JJ:** Let's go back to your early days. How did you get the gig working on the TV show *The Children's Hour*?

**GB:** My brother and I used to, occasionally, accompany singers in this dance school, just guitar and accordion. Pretty soon, the dancers and singers were called to appear on *The Children's Hour*. The natural thing was to ask us to accompany them. My brother, my mom and I would leave our house in the Bronx at 5:00 Sunday morning, and do the rehearsal, do the show and be out of there by 11:00. Then we would go over to the East Side where my dad had Joe's Restaurant on 3rd Avenue between 60th and 61st. We went to mass at Our Lady of Peace church. Then we'd go to my dad's restaurant and have a big meal with him. We did that off and on for about a year. Those were great days.

I started to wander around the studios at NBC. I walked in on a rehearsal of a live mystery show. I saw this great guitar player, a big tall guy, playing and I introduced myself. I said I was doing the show next door and asked him if he would do any teaching. He said, "Well why don't you play something for me?" I played my little arrangement of "Honeysuckle Rose," and he got a kick out of it. He said, "Whenever you are down here, you come over and we will have a quick lesson." That was Johnny Smith. That made a big impact on me. He was my hero for a while. Just about that time, he had the hit record of "Moonlight in Vermont" with Stan Getz, the definitive version.

**JJ:** Are you still in contact with him?

**GB:** Yeah, but not enough probably. I went out a few years ago. We did a tribute to him with a bunch of guitarists and that was amazing. I'm grateful that he has been in my life, the inspiration he was and his picking techniques and all the things that were a part of my original techniques. That was the start of



my hanging out with really great guitarists. I used to go and hear him play but eventually Johnny left New York. He always said his favorite sight was to see the New York skyline in his rearview mirror. [This interview was recorded before Johnny Smith died in June of 2013. — Editor]

Then I saw Chuck Wayne with Ernie Furtado on bass playing at The Ratfink Room. I had never seen just a guitar/bass duo before and I was amazed at what he could do, so I started studying with Chuck. He had all this information on the fingerboard and just a tremendous knowledgeable guy and very inspiring. I learned a lot from him. Chuck told me to listen to the music of Julian Bream. I bought a Julian Bream album and I was a changed person. I started studying classical guitar with various teachers. I really took to that and started including it in my performances with Lena Horne. I used to do a number of solo things with her. I know I'm jumping around here, but it is almost a direct line to the work I did.

Just about that time, bossa nova hit. I started listening to Joao Gilberto. I was playing in a club called Chuck's Composite with a bass player named Don Paine and Don Freedman on piano. Joao used to come in there with his wife, Astrud. We became friendly and he used to borrow my guitar when he came to New York to play concerts. I learned how to play bossa nova from the master himself. Joao is the best exponent of that music. Every time I see Joao playing solo in Carnegie Hall, it is just the greatest, just him alone on that stage singing those tunes with his clarity the way he plays the chords and the beat. You know between Johnny Smith and Chuck Wayne and Joao Gilberto, I have been so blessed with these inspiring people.

Then I started to develop a practicing routine that I would learn the fingerboard almost pianoistically, instead of just scale patterns that you can move around by shifting your hand around. I started looking at the guitar as a horizontal along the fingerboard and I could really see each note and what it represented in terms of harmony. You go up a string and you see it as part of a scale but also see it as part of the harmonic structure of a song and develop a sense of the structure of things. I was able to incorporate that real knowledge into my playing. Then I was able to start writing arrangements for solo guitar which has been the real love of my life. My first book of 10 of my arrangements has just been published by Hal

Chuck [Wayne] told me to listen to the music of Julian Bream. I bought a Julian Bream album and I was a changed person. I started studying classical guitar with various teachers.

Leonard. I'm happy about that. It is a nice tool for teaching, too.

**JJ:** We should mention it. What is the title?

**GB:** It's called *Gene Bertoncini Plays Jazz Standards*.

**JJ:** Did those master guitarists give you any non-guitar lessons?

**GB:** I don't know if I can put that part of it into words, but I'm sure they did in the example of the way they led their lives. I would see Chuck with the courage to play with just a bass player. In those days he was also doing *The Garry Moore Show* on television. He played with a tremendous band there. Johnny would transcribe classical pieces for the guitar; sometimes he would play a really highly technical piece with an orchestra in the background. It takes tremendous courage to do that — and also to find time to teach a young kid between rehearsals.

**JJ:** I was surprised that your adult career really started in Chicago. How did that happen?

**GB:** My last year at Notre Dame was the year they had the first college jazz festival in any college. My buddy from those days, Tim Ryan, helped put the festival together. He and Bob Graham decided to bring groups from various colleges as the first college festival. The judges were Stan Kenton, the editor of *Down Beat* and Art Van Damme. This first jazz festival really meant a lot in terms of the progress of jazz in college. From then on they have had the Notre Dame Jazz Festival, but now there

are others. I put my little quartet in there. We didn't win anything, but there was an agent there from Chicago named Freddie Williamson. He was managing people like Anita O'Day. He thought it would be great to bring my little quartet to The Cloister Inn in Chicago. My very first gig was opposite Carmen McRae. My group was the opening act. I was back into the music business right after graduation. [Chuckles] I don't think I even went home. I still love that town.

I came back to New York and tried doing architecture. I got a little job with David Henkin, a protégé of Frank Lloyd Wright. I went to his door and said, "I want to work for you and I'll work for nothing." I almost said, "I'll pay you." He was involved in this project called Usonia up in Pleasantville, New York. I would do jobs around the office and maybe go to the site. I tried, but I had this little weekend job with Richard Maltby's big band. One song had a little guitar part, and I remember really messing it up. Nobody was even listening. They were dancing, but I got so upset I decided that night I had to practice. I couldn't waste time in the architect's office. It was such a beautiful event in my life. It guaranteed my direction. I went to David Hankin and said, "I can't stay here. I'm sorry but I have to do my music." He said, "You can do both. You can work for me and do music." I said, "I just must go back into music." I put a little trio together with Mike Mainieri and started getting little gigs around New York.

**JJ:** One of those gigs was with Merv Griffin's show *Play Your Hunch*.

**GB:** That show was an amazing break. A guy that used to sing with my band at Notre Dame, Vince Mauro, got a job at NBC studios and mentioned to Merv that I play guitar. On *Play Your Hunch*, people had to guess, for instance, who was the real guitar player or architect or doctor. To show that you were the real guitar player, you had to play the guitar. The long and short of it is I wound up playing the guitar accompanying Merv and he really liked my accompanying. Then he called me whenever he needed a guitar player. Merv played piano, too; sometimes he just did it with a trio. So, right away after graduation, I was doing studio work at NBC. One thing led to another. Merv had an afternoon show just like the *Tonight Show*. I did that for a year. Then I got called to sit in with the *Tonight Show* band. I'll never forget: When I started playing, Bobby Rosengarden was on drums. He yelled out, "What's right is right," and I got the gig. I stayed on the show for two years playing mostly rhythm

*continued on page 16*

## GENE BERTONCINI

continued from page 15

guitar. Every now and then I got to accompany a singer or Skitch featured me playing a solo. For two years I sat next to Clark Terry. That was enough of a reward right there.

**JJ:** What was your daily working routine for the show?

**GB:** The show was on at 11:00 at night, but was done at 3:00 in the afternoon. I'd get there at 1:00 or something like that. We would do a rehearsal, then the show. Skitch was an amazing, like vaudeville conductor. He'd see the music and conduct and get it right down perfectly. The rehearsals never took long because he was so fast at that stuff.

**JJ:** And what was it like to sit next to Clark Terry?

**GB:** It was amazing. What a great human being. He was the principal jazz player in the band and the notes just seemed to bubble out of him with a special joy coming from his horn. I feel very lucky for that period.

**JJ:** When you were in the *Tonight Show* band you also gave Johnny Carson guitar lessons.

**GB:** Yeah, but I was a little too technical with him. I was teaching him how to get up and down the fingerboard. He really wanted to learn to play some tunes. Tony Mottola was sharing the show with me. One night I was on as a guest accompanying Ethel Ennis. I was doing the *Tonight Show* and doing the gig with her in this club called The Living Room. Then Skitch Henderson had her on the show as a guest. We did "Here's That Rainy Day" and, because we had been doing it every night, it was just so tight and beautiful. The audience was amazing. You could have heard a pin drop. Johnny fell in love with that song and, not too much later, started getting guitar lessons from Tony. Tony taught him "Here's That Rainy Day." So I take full credit that Johnny loved that song. [Chuckles] He learned it and sang it on one of his final shows. It was amazing to see how far he came because of his lessons with Tony. [Carson performed Mottola's arrangement once in his nightclub act in Las Vegas, and once on the Tonight Show. A clip of that performance was included at the close of the 2012 PBS *American Masters* biography Johnny Carson: King of Late Night. — Editor]

**JJ:** How did you hook up with Buddy Rich?

**GB:** That was through Mike Mainieri. He is a phenomenal player and eventually got the job touring with Buddy. They were going to be working at Birdland and he got Buddy to try me out with the quintet. I played with him for a week at Birdland, but it was just before going into the Marine Corps.

**JJ:** After that week, the Corps must have been easy.

**GB:** Yeah. [Chuckles] I always say that it was the best training I could have for the Marine Corps. It was great, though. He was really nice to me. He liked the



A Bucky Pizzarelli birthday party at Le Madeleine in 2006, (l-r): Ed Laub, Bucky, Gene Bertoncini and John Pizzarelli.

way I played rhythm guitar — "Yeah Gene! Yeah Gene!" — that kind of stuff. I was always looking at him for approval and hoping it was working out and he was always nice to me. God bless him. He wasn't nice to everybody, that's for sure. "Where you from?" "I'm from Pittsburgh." "There is a bus leaving in 10 minutes; be under it." [Chuckles]

**JJ:** How did you get to work with Michael Moore?

**GB:** Michael Moore is phenomenal. Our first meeting was when he sat in on a gig and I felt an immediate comfort in his playing. His solos were so beautiful, and when he played with the bow I had never heard anything like that in my life. We decided to play together doing

duo gigs. We got a gig at Zino's Restaurant every Sunday night. At one point, Whitney Balliet profiled us for the *New Yorker* magazine and the whole thing changed. The place was crowded every Sunday after that and we became known as "The Duo." I was able to use my classical guitar. I was able to write accompaniments for Mike's arco playing and I was around, for me, the greatest bass player. I was very influenced by his melodies and his beat and totally in touch with every note he played. There wasn't an ounce of bullshit in anything he did. I was tremendously gifted to be around this guy every weekend. He left the country for a while so I did more solo work. I decided I liked the challenge of solo work and trying to swing by myself, do my arrangements and have fullness just on solos. Whenever we get together, it is just a joy to play with Mike.

**JJ:** This is a good time to ask about this quote I found in an old interview you gave: "I think the pressure of playing alone does not allow me the freedom to improvise more." I don't understand that. I would think that would give you complete freedom.

**GB:** That doesn't make sense. It was a misquote. My goal is to be able to improvise when playing alone. I think playing alone, you're concerned about a lot of things: accompaniment, rhythm, providing enough of a beat. All these things enter into your playing. But if somebody else is providing it, say like a rhythm section, all you have to worry about are the lines you are playing. If you are doing the whole thing you have to worry about the accompaniment, the bass lines, the harmonies, you have to be sure that a lot of things are stated, even if subtly. The pressure of making it all happen, telling the whole story might be making it a little more difficult, but that is the goal.

**JJ:** Before we get too far from the topic, I thought The Duo ended when he went with Brubeck.

**GB:** No. Mike's wife, at the time, was from India and they moved there for a while. It didn't work out. Eventually he ended up back in the States. He remarried here and I was the best man at his wedding, so it had to work.



[Chuckles] It was a difficult time for him when he came back. Thank God the gig with Brubeck came along. In my opinion, Brubeck never had it so good. It was good for Mike to have that steady gig, and he was treated with a tremendous amount of adoration and respect. He'd put his bass in what they call "The Coffin," where you transport the bass in an airplane. The next time he saw it, it was unpacked, on stage ready to play. Brubeck just loved him and for years he was playing in front of thousands of people. One time I got to open for them playing solo guitar. It was a jazz festival in Asheville, North Carolina. Both Mike and Dave were standing backstage cheering me on. Then they played and I sat in with them. It was great.

**JJ:** Would you tell us about any career souvenirs you have at home?

**GB:** I have a photo of me and Johnny and Skitch at the table and a photo of me and Tony Bennett. I did a Tony Bennett Special. I have a photo with Benny Goodman as I worked with Benny many times. I got an "honorary diploma," my discharge, from the Marine Corps around here. [Chuckles] I've got a photo of me, Sunny Igoe and George Shaw, the bass player. We were the trio that accompanied Merv on *Play Your Hunch*. That is right up on my wall. There are a lot of great people I have been fortunate enough to work with. That is about it.

**JJ:** Has anything of significance in your career happened in New Jersey?

**GB:** One of the great significant things is that I teach at William Paterson University. It has one of the greatest jazz programs around. I'm very honored to be a part of that faculty. I've been teaching there, off and on, for a number of years. I like the clubs out there. Shanghai Jazz is a really nice venue to play and I like Trumpets in Montclair. I hope they keep going. There are great people in New Jersey. Warren Vaché is one of the unusually great trumpet players. Ed Laub is a great seven-string guitar player that works with Bucky Pizzarelli. That is enough right there, Bucky Pizzarelli lives in New Jersey. He is the champ; Bucky is amazing, just amazing. Anywhere he plays, he just knocks the people off their seats.

**JJ:** You are also known for that epic run at La Madeleine. How did that happen?

**GB:** I had 18 years at Le Madeleine, solo guitar. I used to play New Year's Eve there just for kicks. Don Freedman was playing piano there and I'd sit in with him. At some point I proposed that maybe

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people in  
New Jersey.

they could have solo guitar. What happened was during intermission, on New Year's Eve, I started playing solo guitar and they let me give it a try every Sunday. It caught on, and then it developed into Sundays and Mondays. Pretty soon a lot of people were coming in to eat and listen. It was pretty magical. I'd be sitting there playing and I'd look to my right and there was the whole rhythm section for Joni Mitchell sitting there listening. Great players like John Clayton from the West Coast would come there for a little bit of music and great food. It was great for me, just great. Singers would come by; Karrin Allyson would sit in with me. She is always a great force. I miss that place. The owner tried to open someplace else, but you need about \$5,000,000 to do anything in this town. And it was really hard for him to recover from that, too. They just took it right from under him. Now, nothing is happening there and they ruined it for him.

**JJ:** That is sad and way too common. Now I'm a non-musician and...

**GB:** I'm sorry, then I can't talk anymore to you. [Chuckles]

**JJ:** [Laughs] I figured that you were lowering your standards. I've seen this over and over; people marvel that you play nylon strings. Why is that so significant?

**GB:** For one thing, you are making your own noise; it is not really electronics so much — amplified. The feeling of creating the sound with your own fingers, the combination of the nail and the skin — it is a whole different effect and sound.

The warmth of the nylon string has its own appeal and the fact that you are playing with your fingers enables you to articulate harmonies in a more complete way. Most electric guitar players, when they play a chord, they kind of strum it, but when you pluck it with your hand you are getting the full impact of each note in the chord. If you are pulling all the strings at the same time, you are getting all the notes in the chord simultaneously as opposed to strumming over the strings and getting an arpeggio kind of thing. A great example of that is how Joao Gilberto plays his chords, how clear they are. You can hear each note within the chord. That is so beautiful about the nylon string. Then, if you are playing finger line stuff, somehow pulling the finger over the string to make the rest stroke creates this wonderful warm sound. I call it the rest stroke. You are really in touch with the strings and the notes that come out, the beautiful warm sound of the nylon strings. You can swing your buns off, too. [Chuckles]

**JJ:** How did you feel when you learned that you had been dubbed the "Segovia of jazz?"

**GB:** I took it in stride. [Chuckles] I love it. That is a great quote. It came from a great guy, Gene Lees. I kind of am, in a way. I was probably one of the first guys to do it. Charlie Byrd was the original guy with the nylon strings. There are a couple of my students that are out there now. There is a great young guy out there now named Paul Meyers; he is just a killer. I hate him. [Chuckles] People [don't take] that seriously. I love the guy. He used to sub for me at Le Madeleine and his growth is amazing. He has become one of the great Brazilian guitarists as well.

**JJ:** Would you like to mention any other students?

**GB:** Freddy Bryant and Peter Bernstein studied with me a bit. I am proud that they passed through my life and I gave them lessons for a while when they were younger. There are many more. There is Tosh Sheridan, a great young player from Queens, and Victor Magnani from Staten Island also plays great. You should mention them.

**JJ:** That is about it. Thank you for doing this interview.

**GB:** Nice questions and remember me in your kingdom. Thank you and bye. **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.*

## A Graying Audience | Jazz's Greatest Challenge

By Jim Gerard

On the surface, April's Highlights in Jazz concert, titled "Cabaret Jazz," was a rousing success. The amphitheater at the Triborough Community College Arts Center was nearly packed. The headliners, Barbara Carroll and Andy Bey, played up to their usual standards of excellence, as did bassist Jay Leonhardt, who accompanied Carroll after opening the show with a few solo numbers — and who reminds you of your eccentric uncle whose cache of cool comes from the night he once saw Bird at Bop City.

My initial intention was to turn in a conventional review full of my usual sketchy adjectival praise and/or musicological notes, such as:

*"Bey's pinnacle was a version of 'All My Tomorrows,' at a molasses-dripping tempo that allowed him to employ his smoky baritone or when he rappels into the upper register, his voice perched like Harold Lloyd from that clock."*

OR:

*"One of the show's high points was Carroll and Leonhardt's sensitive, rueful treatment of a Leonard Bernstein ballad that was bookended by a Rachmaninoff-like vamp."*

But I can do that some other time. Like Bey, my approach here is safely last. However, that method seems shopworn to me (and at least some perusals of the jazz press).

Of greater, more far-reaching importance is a deeply disturbing phenomenon in the jazz world that an insufficient number of commentators have tackled with the urgency sufficient to bring to the public's attention — and to suggest thoughtful, innovative solutions.

The problem is not the quality or taste of the musicians (or if so, it's a subject for another article). It's that the audience for jazz — in clubs, concert halls, even classrooms — is getting old, and not being replenished by younger generations of devotees.

Let's return to the Highlights concert. As I looked around the hall, I couldn't help noting the sea of gray-haired patrons (an overwhelming majority of which were white, but that's yet a third article) that greeted the performers (admittedly, with a warmth and gratitude entirely consonant with those artists' accomplishments, past and present). I'm in my 50s, and I was among the youngest attendees.

Now, I don't mean to suggest for a moment any unfavorable opinions about either senior citizens or Caucasians. Some of my best friends fall into that demographic — and soon, I will, too. In fact, I feel thankful that such "righteous" jazz (as Wingy Manone used to call hot music) still exists and attracts enthusiasts in 2014, despite the fact that many of the surviving greats also are advanced in years: Carroll is 89 and Bey — to my amazement — is already 75.

I am worried about a set of intractable, if not unalterable, circumstances, the primary one being a paradox: That at a time when music schools are churning out more and younger virtuosi than ever, the number of places where these wunderkinds can hone their craft in ways optimally suited to the

development or even preservation of jazz is shrinking.

Among American cities, only New York has more than a handful of jazz venues, and most of the premier showcases are high-end, corporatized institutions that only the 1 percenters can afford on a regular basis. This is in some loopy way appropriate: In 2008, the Recording Industry Association of America stated that jazz sales were 1.1 percent of all recording sales (down from 3 percent in 2000). Six years later, I shudder to see the numbers.

Most jazz clubs close early — at a time when, say in 1948, things were just getting hot. (Listen to broadcasts of Symphony Sid exhorting listeners that "It's only 2 AM, plenty of time to come down to the House That Bop Built.") There are scant jam sessions, no working bands (which means deficient rehearsal time and the tightly knit, telepathic communication that leads to peak performance) and almost no ancillary studio work — the kind that greats such as Benny Goodman used to polish their overall musical skills.

Outside of New York, what venues exist for jazz are isolated from each other and either are located in suburbia or, if they're "downtown," such as NJPAC, attract a suburban audience. The patrons drive in for the show and are motoring home before the drummer hits his last cymbal crash. And the musicians? Instead of ping-ponging from club to club — including the extinct "after hours" species — jamming to the wee hours, they're probably heading home to get a good night's sleep before getting up for their teaching job the next morning, if they're lucky.

And whatever they're calling what used to be the Newport, then Kool, then JVC Jazz Festival is so beholden to corporate backing that if Mingus were resurrected, he'd want to return to his grave. (This is true of festivals outside the U.S., as well.)

Even in New York, there isn't a single commercial jazz radio station. Of the two stations that play jazz, one is located in Newark and often traffics in music that one might call jazz if one could squint with one's ears; and the other, the sainted, jazz-heavenly WKCR-FM of Columbia

*continued on page 20*

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## JAZZ'S GREATEST CHALLENGE

*continued from page 18*

University isn't a jazz station per se, and is in perpetual jeopardy of going the way of WRVR: jazz one minute, country-and-western the next.

I'm not exactly revealing trade secrets. The jazz audience knows this. Jazz historians know this. (Historian/radio jazz guru Phil Schaap often frames the future of jazz as a series of parallel lines of greatly unequal length on which musicians and audience rarely cross. And though I may be mistaken, Jazz at Lincoln Center created Swing University — of which Schaap is the “dean” — with the express purpose of engendering new generations of fans. Yet the majority of “students” received their diplomas when the humanities were still a standard element of school curricula.

The Concert promoters know this: At the April Highlights concert, Jack Kleinsinger felt so comfortable in his awareness of his demographic that he joked, “At our last concert, there was a robbery, but all the robbers could get away with were 40 canes.” And it got a big laugh, which means the audience knows it, too. (For the record, Kleinsinger, a host of extraordinary jazz concerts for over 40 years, speaks often of the need to nurture both young musicians and potential audience members — and has taken concrete steps toward accomplishing those goals.)

The graying audience problem is similar to global warming in that its consequences are accelerating at a rate none but the most pessimistic could've prophesied: In 1982 the National Endowment for the Arts reported that jazz's fan base had a median age of 29. By 2008 it had leaped to 46, while the percentage of fans under 24 kept falling.

Furthermore, the “graying audience” problem isn't limited to jazz. Classical music and ballet company administrators have spoken publicly about the problem. Their marketing departments are working overtime devising strategies and tactics to lure the young-with-discretionary-income with the hope of creating arts patrons — the kind of people who will fill seats, buy

“At our last concert, there was a robbery, but all the robbers could get away with were 40 canes.”

— Jack Kleinsinger

subscription plans and toss pennies from heaven to fundraisers.

I realize I'm opening a Pandora's box of troublesome, if not intractable, questions, such as:

■ How can jazz attract young(er) people without sacrificing or compromising itself — and its current audience?

■ How can the jazz community convince politicians, administrators and bureaucrats to increase arts education in general, and jazz in particular? Or is that even possible?

■ How can the average professional jazz musician keep his music pure and evolving in the face of a global marketplace that has shoved it beyond the Pale of the Pale?

These are dilemmas we may never fully solve, but that shouldn't stop us for searching for solutions. Here are a couple of mine, offered with humility borne of experience:

1) Musicians and fans alike have to become more of a unified community and conceive of their own challenges and problems.

(Dixieland must unite with free jazz, and swing with bop.) Jazz musicians tend to be parochial, specialists in a certain genre and often dismissive of their contemporaries who prefer even a slightly different “style.” Many fans share the same prejudices — this conflict has historic roots stretching as far back as the music itself. On the bright side, some younger generations of musicians

have adopted an ahistorical, postmodern attitude, mixing styles and eager to glean what each genre has to offer. This is sensible, for these so-called “opposing” camps (often defined and their differences exaggerated by record companies for marketing purposes) play the same instruments and often the same repertoire.

2) Everyone in the jazz world — players, listeners, promoters, journalists — must make a concerted effort to have bigger “ears” (as Lester Young said); to listen to new music or return to music heard once or twice and abandoned as unattractive, overly simple or complex or downright unlistenable.

3) Young people (and others unfamiliar with jazz) must be exposed and educated about the music's riches, which are more readily accessible now via technological advances than at any time in the music's history. This burden rests on each of us, whether player, teacher or aficionado. My uncle introduced me to jazz when, as a graduation present, he gave me a copy of the Smithsonian Institute's six-LP set that limned jazz history curated by Martin Williams. Something as modest as that can change a life and keep the music a vibrant part of succeeding generations. While it's hard to disagree with Kurt Ellenberger, who wrote an essay for NPR's “Jazz Supreme” blog (Search “It Can't Be Done: The Difficulty of Growing a Jazz Audience” on Google or elsewhere) on the impossibility of building a jazz audience using a preordained strategy, I agree with his statement that “Jazz simply needs to continue doing what made it great in the first place: engage with popular culture in an intelligent, nuanced and sophisticated manner.”

The implications of that statement are many, and I'll table them for future discussion. In the meantime, I'd love to hear your ideas about how to keep our beloved art form alive and well into the 21st century. □

*Have an opinion on the jazz audience dilemma? Send your comments to editor@njjs.org, or to the author at jgerard@nyc.rr.com*



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## A Drummer Forgets His Drum...and other tales

By Bruce M. Gast

Drummers are amazingly resourceful fellows — or gals. Unlike the pianist, who can simply show up emptyhanded, sit down and play, the drummer has about 100 pounds of stuff to bring and set up. Some have resorted to using drums with seams in the middle of the tubular shell, such that the smaller drums can be carried inside the larger ones. I have even seen what I call “drum façades,” sort of like movie sets where a house only has a front and no depth at all. The drum version has, for example, a ring with a plastic bass drum head stretched on it, behind which is the foot pedal to strike it, but no drum shell in between.

Amazingly, many NYC drummers don't have cars, and carry the entire kit on the subway to get to local gigs. Imagine trying to get it all through the turnstile! Must be easier than getting a cabby to stop for them on a rainy night, though. Kevin Dorn plays a lot of the concerts at 'Round Jersey shows at the Bickford and in Toms River, but is beholden to other band members to get him there. Jackie Williams once warned me not to book him unless I could also arrange a ride each way.

Drummers also face difficulties unique to a specific gig that go unnoticed by the other musicians. I recall a concert that the NJJS ran at an Elks Lodge in Princeton. Eddie Locke was the drummer in Warren Vache's band, and set up his equipment on the raised bandstand, which had a slight slope to it. Every time he struck the bass drum, it would jump forward an inch or so. Without missing a beat or appearing the least bit flustered, he would grab the big drum every few seconds and pull it back towards him. He played the whole first set that way, until someone at intermission nailed down the bass drum for him.

At a Sacramento Jazz Jubilee I attended, a novice drummer showed up with no cymbals. He had been told that the festival would provide a drum set, but somehow didn't grasp that the cymbals (prized possessions of drummers, who carefully select and protect them and are reluctant to lend them out) were always brought by each drummer. Ditto the sticks and brushes, which he at least had. He played his first set using only the skins, taking accent shots on the stands, drum shells and rims. I thought it was masterful and set him apart from the other drummers. I told him so after the set, but he was ever so happy later in the day to play with some cymbals the Sacto people had gotten delivered by their drum rental source.

Cymbals are one thing, but the drums themselves are paramount, especially the snare drum. “There is the snare drum...and all the others,” explains drummer and drum maker Don Robertson, stressing the importance of the smallest of the drums. I once had a drummer arrive at the Bickford, reacting with total panic when he realized that he had left his snare drum at home. I got Don



Photo by Infrogmation

Robertson on the phone and asking if he could drive over with a loaner snare. “Ask him what color he wants,” was Don's deadpan response, “and if he prefers a wood or metal shell.” Don, who also collects drums, had perhaps two dozen snare drums on a rack at home. He saved the day for us.

On another occasion, Don provided a full drum kit, including a selection of snare drums, for Danny Coots, a super drummer who was appearing for me in Bridgewater but streamlined his air travel by bringing only his cymbals and sticks. Danny loved Don's drums

and, learning that Don had built them himself, ordered a custom set on the spot. I photographed Danny playing Don's drums that night, and a composite shot was used for the cover of the CD later made by that trio.

My earliest concerts were at the Watchung Arts Center. One of my innovations was having the King's Road Swing Band play there, the largest aggregation I could ever hope to fit in that intimate space. King's Road would set up and rehearse on Thursday night, then leave everything in place for the Friday evening concert.

On Friday afternoon, while I was setting up the chairs, a woman showed up, wanting to practice on the piano. She was booked for a classical concert a week or so later. Jazz pianists arrive, sit down and play, but I have come to understand that classical players need to commune with the house piano in advance, putting in hours of practice ahead of each concert.

After just a few minutes of playing, she stopped, made a face and complained that the piano sounded “tinny” to her. I asked her to play a bit more and instantly recognized the problem. Walking to the drum set, I flipped the lever that released the snares on Mike Walter's snare drum. When stretched tight, they had been vibrating in sympathy with the piano, and the woman blamed the Altenburg without suspecting the drum. Problem solved.

Wish they were all that easy.





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## Shore Org Kicks Off Summer with Blues & Beer Blast

The Jersey Shore Jazz and Blues Foundation's (JSJBF) Summer Series of Festivals, voted "Favorite Music Festival" this year in the 6th Annual Discover Jersey Arts' People's Choice Awards, kicks off with the Asbury Park Blues and Brews Festival on Saturday, June 7 from noon to 8:00 PM at Bradley Park, 5th and Ocean Avenue in Asbury Park (across from Convention Hall and the Boardwalk). Thousands are anticipated to turn out for a day of live performances by talented blues musicians, food, crafter and sponsor exhibits, an Alex and Ani Hospitality Tent, Lagunitas Craft Beer and Wine Garden, and activities for the entire family. The festival is rain or shine, free to the public, dog friendly and all ages are welcome to attend.

Each year, sponsor donations from the Summer Series of Festivals raise essential funds for the nonprofit Jersey Shore Jazz and Blues Foundation's operational expenses. Sponsors include Alex and Ani, Comcast, Investors Bank, JCP&L, Hunterdon Brewing Company and Lagunitas Brewing Company. Other festivals in the series will be held in Point Pleasant Borough on Saturday, July 19, and in Long Branch on Saturday, August 23, followed by fireworks at The Great Lawn on the Boardwalk.

Asbury Park Blues and Brews Festival headliner is Rob Paparozzi and The Hudson River Rats. New Jersey-based frontman, singer, and harmonica player Paparozzi has been a blues performer since 1967. But Paparozzi is far from



The gritty voclaist and blues harmonicat Rob Paparozzi brings his Hudson River Rats to Asbury Park on June 7. Photo by Jay Rosenblatt.

being strictly a blues musician, as he plays a wide range of music, ranging from rock to blues to jazz to pop. This versatility is reflected in the long and diverse list of major artists he has worked with, including B.B. King, Dr. John, Bruce Springsteen, Whitney Houston, Carole King, Roberta Flack, Culture Club, Cyndi Lauper, Randy Newman, Jimmy McGriff and James Galway. Visit [www.jerseyshorefestival.org](http://www.jerseyshorefestival.org) for the entire festival lineup and times.

"Our Foundation's award-winning musicians have been entertaining jazz and blues fans on the Jersey Shore for more than 20 years," said Dennis Eschbach, Jersey Shore Jazz and Blues Festival Series organizer. "We attract a great crowd of thousands. Alex and Ani and our other sponsors have stepped up in big ways in 2014 to keep the music alive and support our young blues and jazz musicians. Make sure to catch our first acts and you'll be amazed at the incredible talent of our teen performers. They'll get you up and dancing, ready for more!" JJ

### About The Jersey Shore Jazz and Blues Foundation

Founded in 1987, the nonprofit Jersey Shore Jazz and Blues Foundation remains dedicated to its efforts to preserve, promote and perpetuate jazz and blues on the Jersey Shore through performance and education. Visit [www.jsjbf.org](http://www.jsjbf.org) for more information. Connect with the JSJBF on Facebook at Jersey Shore Jazz and Blues Festival and Twitter @JSJazzBluesFest. For information on becoming a festival sponsor or crafter, contact Doris Lazur at 732-933-1984 or [sponsors@jsjbf.org](mailto:sponsors@jsjbf.org).

### Other Summer 2014 Events

**Point Pleasant Jazz & Blues Festival**  
Saturday, July 19, noon to 8PM,  
Riverfront Park, River Rd, Point Pleasant Borough, NJ.

The Point Pleasant Jazz & Blues Festival presents a full day of live performances by talented jazz and blues musicians, food, crafter and sponsor exhibits, and activities for the entire family. Point Pleasant Jazz & Blues Festival headliner is Debbie Davies.

**Long Branch Jazz & Blues Festival**  
Saturday, August 23, noon to 10PM. The Great Lawn at the Boardwalk, 28 McKinley Ave, Long Branch, NJ.

The Long Branch Jazz & Blues Festival is a day of live performances by talented jazz and blues musicians, food, activities for the entire family and fireworks. Long Branch Jazz & Blues Festival headliner is The Finns.

The Point Pleasant and Long Branch Jazz & Blues Festivals are rain or shine, free to the public, dog friendly and all ages are welcome to attend.



## Juilliard Musicians Perform Free Weekly Lunchtime Concert Series on Park Ave.



Commuters take note: Trios of Juilliard music students will perform standards, jazz favorites and more each Thursday this June in a free lunchtime concert series sponsored by Arts Brookfield.

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**WHERE:** 235 Park Avenue, Lobby

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**June 5: The Dave Baron Trio** – “The Sounds of Summer” (trumpet, guitar, bass)

**June 12: The Jeremy Noller Trio** – “Bebop Bossa Nova” (saxophone, bass, percussion)

**June 19: The Jordan Pettay Trio** – “Jazz Vacation” (saxophone, guitar, bass)

**June 26: The Dave Baron Trio** – “On a Clear Day” (saxophone, guitar, bass)

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## 13 Jazz Artists Receive a Combined Total of \$2.21 Million In Awards Through the 2014 Doris Duke Performing Artist Awards

The Doris Duke Charitable Foundation, with offices in Hillsborough, NJ, announced the first-ever recipients of the Doris Duke Impact Awards and the third group of individuals to receive Doris Duke Artist Awards. Both awards are part of the Doris Duke Performing Artist Awards, a special, ten-year initiative of the foundation to empower, invest in and celebrate artists by offering flexible, multi-year funding in response to financial challenges that are specific to the performing arts. Doris Duke Artist Award recipients receive up to \$275,000, and Doris Duke Impact Award recipients receive up to \$80,000. Since commencing in April 2012, the program has awarded a total of \$18.1 million to artists who work in the fields of jazz, dance and theatre. In 2014, thirteen of the total 39 award recipients are jazz artists and include:

**Artist Awards:** Oliver Lake, Steve Lehman, Roscoe Mitchell, Zeena Parkins, Craig Taborn and Randy Weston.

**Impact Awards:** Muhal Richard Abrams, Ambrose Akinmusire, Steve Coleman, Ben Monder, Aruan Ortiz, Matana Roberts and Jen Shyu.

Ben Cameron, program director for the arts at the Doris Duke Charitable Foundation, said, "This year's roster is an extraordinary group, representing a wide range of artistic styles, ages, communities and experiences. We're honored to recognize their singular achievements and their continuing influence on their respective fields, and to offer them this extraordinary commitment of time and money."

Roscoe Mitchell, a recipient of the Doris Duke Artist Award,

said, "The Doris Duke Artist Award will give me the time and resources to complete a large body of work that I have in preparation. It will give me not only the time to complete some of my projects but also the facility to present my ideas in live concert. I am deeply honored, and I am grateful that Doris Duke Artist Award has found my work exceptional and worthy of recognition in the field of jazz. It is a special privilege for me to be in the company of all the great artists whom have received this award before me."



Randy Weston is among 13 jazz artists selected for the 2014 Doris Duke Performing Artist Awards. Photo by Ariane Smolderen.

that wouldn't otherwise be financially possible for me."

Each recipient of a Doris Duke Artist Award receives \$275,000 — including an unrestricted, multi-year cash grant of \$225,000, plus as much as \$25,000 more in targeted support for audience development and as much as \$25,000 more for personal reserves or creative exploration during what are usually retirement years for most Americans. Artists will be able to access their awards over

a period of three to five years under a schedule set by each recipient.

Each recipient of a Doris Duke Impact Award receives \$80,000 — including an unrestricted, multi-year cash grant of \$60,000, plus as much as \$10,000 more in targeted support for audience development and as much as \$10,000 more personal reserves or creative exploration during what are usually retirement years for most Americans. Artists will be able to access their awards over a period of two to three years under a schedule set by each recipient.

The Arts Program of the Doris Duke Charitable Foundation focuses its support on contemporary dance, jazz and theatre artists, and the organizations that nurture, present and produce them. For more information, please visit [www.ddcf.org](http://www.ddcf.org).

Ambrose Akinmusire, a recipient of the Doris Duke Impact Award, said, "I was shocked and grateful to be recognized by my peers for my work, which is so personal to me. There is a lot of pressure to be commercial and not to take risks. This award will allow me to take more risks in my work, and to embark on collaborations that I've long wanted to do with other artists but



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## Bucky & Grover Jazz Up The Folk Project

Story and photos by Tony Mottola *Jersey Jazz* Editor

The Morris County-based Folk Project is one of New Jersey's most active non-profit arts organizations, presenting acoustic music concerts and contra dances as well as weekend getaway music workshops throughout the year. They have 600 active members and have been at it for more than 30 years.

Project volunteers present more than 100 events annually featuring a mix of homegrown and nationally acclaimed performers. The music styles go well beyond what might be considered traditional American folk music, including blues, swing, gospel, jazz, sea chantey, Irish, vaudeville, doo-wop, gypsy, jug band and rock 'n' roll.

The Friday night Minstrel Acoustic Concert Series at the Morristown Unitarian Fellowship Theater is one of the group's most popular activities, and their big-eared audiences are particularly fond of jazz guitarists. The venue's all-time attendance record was set by Frank Vignola, for whom chairs were placed onstage to accommodate the crowd, and this April 11 guitarist Bucky Pizzarelli returned for a third time to play two sizzling sets for a packed house. But not before the not-chopped-liver opening act of

guitarist/vocalist Grover Kemble and bassist Tim Metz had their say. And they had plenty to say, with almost as much patter as playing coming from the stage, beginning with the opening "On the Sunny Side of the Street."

Kemble: "One solo, that's all you get." Metz: "That's all I need." And so on. Four or five numbers like this and the room was sufficiently warmed up for the main event.

Bucky Pizzarelli seems to go nowhere these days without the genial Ed Laub. After all, in addition to being Bucky's manager, accompanist and featured vocalist, Ed is also his driver. Mr. Laub accomplishes all of those roles with much aplomb and style.

As for Bucky, his act hasn't changed much in the past half-century or so, with good reason — people eat it up. Amazingly his



Guitarist Bucky Pizzarelli stands for an ovation at The Minstrel on April 11.

predominantly rhythmic style of jazz guitar (as evidenced by his signature hard strumming and show stopping version of "Honeysuckle Rose") has not slowed a beat, despite the recent celebration of an 88th birthday.

And so the two sets included much of the favorite and familiar Pizzarelli repertoire, including Ellington's "In a Mellow Tone," Claude Thornhill's "Snowfall" and Django Reinhardt's "Nuages." Interspersed with these jazz classics were more than a few pleasing vocals by Ed Laub, including a lilting

version of the Ink Spots' "We Three" (a tune Pizzarelli recorded with Paul McCartney last year) and a crowd-pleasing "Rhode Island is Famous for You."

We should return to Mr. Kemble for a moment so as not to give short shrift to someone who is in his own right a Jersey jazz legend. Every appearance by Grover includes a few of his appealing original tunes and this night was no exception. Some oldies were included — "Cool Cat Claudia" (written 30 years ago for a lady chiropractor who "gave good adjustments" and who happened to be in the audience) and the even more lascivious "Oh Grover." The latter was followed by the newly composed "Talk To Me," a quiet ballad that begs a second hearing — and shows that the writer hasn't lost his musical pen.

The Fellowship Theater is comfortable venue seating 175 or so with uniformly good sightlines, excellent sound, better than average stage lighting and a very modest \$8 general admission ticket price. There is an intermission between sets with refreshments offered and time to meet and greet the artists after the performance.



More information at: [www.folkproject.org](http://www.folkproject.org).



Ed Metz and Grover Kemble onstage at The Minstrel.

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## The President Emeritus writes... More On Marian

By Jack Stine

As I mentioned last month, I first met Marian McPartland after a concert she'd played as soloist with a student orchestra in a high school auditorium in Manhasset. It had not been a memorable concert in the usual sense of the word, but there was a happy ending after all when she, my wife Audrey, and I knocked off a bottle of Mumm's champagne together offstage in celebration of our first meeting. Up to that time, Marian and I had enjoyed a fairly regular correspondence for a year or so and I like to think she was anticipating our first meeting as much as Audrey and me, Mumm's notwithstanding.

And what had we been writing about? Hard to recall now, but doubtlessly one of the topics was the sad dissolution of things up on 52nd Street a number of years before and the hardship it visited on musicians without a place to play. We were cautiously optimistic about the situation downtown where Marian had landed in the Village at a spot on the corner where 8th and University Place met called the Cookery. The proprietor of the place was well known in jazz circles, a fellow named Barney Josephson who had had a hand in operating small jazz rooms in the Village even before the glory days uptown had crashed and upset the balance of jazz in New York. There was even a word mentioned sotto voce of speakeasy, but there's no point in pursuing that line of thought at this late date.

It developed that jazz fans, especially Marian's, were a pretty loyal bunch and the Cookery became a starting place for those who wanted to make a night of jazz prowling. A block or two north on the

east side of University Place a jazz buff named Bradley Cunningham opened a piano room using the legendary instrument willed to him by Paul Desmond as bait for the piano minded. And, of course, directly across the street was the well-known Knickerbocker, thus completing the triangle where ticklers, as Eubie Blake used to call them, could set up shop.

I don't recall Marian ever playing in either the Knickerbocker or Bradley's. The Cookery almost by default became a kind of home base for players like Dave McKenna, Mary Lou Williams, Roland Hanna, Jimmy Rowles, George Shearing, Barry Harris, or Teddy Wilson, any one of whom might be seen noshing there before heading uptown for gigs a block or so away.

In company of such players, I was finding it hard to fit Marian in. Certainly she knew her stuff, and don't forget she was married to Jimmy McPartland, the musician handpicked by the great Beiderbecke to fill the trumpet chair left open in the Wolverines when Bix moved into the big band world. I have no doubt that Marian as a young fan in England had known Bix's solos and compositions well before she met and married Jimmy during World War II. Even so it's certain Jimmy could pass on recollections and experiences of Bix that were never put down on paper or wax, and these must have been of supreme help to Marian in her secondary career as hostess of her *Piano Jazz* series for NPR, National Public Radio.

The NPR years by themselves were enough to assure Marian an important place in jazz history. The years she

devoted to the weekly series of interviews became the most important part of her long life. For 22 years, from 1978 to 2011, she taped hour-long interviews with just about every jazz pianist you've ever heard of. They were broadcast and then stored in the protective vaults of NPR for ready reference and study. Anyone can make use of the information contained there, and I have no doubt that future scholars of jazz in general and piano jazz in particular will find pure gold in the research there. And perhaps this little gem from one of her obituaries might help:

"Marian McPartland's career as an important figure in jazz spanned a good six decades. Records she made and concerts she played during the later years often won respectful reviews in the nation's press. Quite often you'd see her compared to Cleopatra in these lines delivered by Dometius Endobarbus:

*Age cannot wither her, nor custom stale  
Her infinite variety: other women cloy  
The appetites they feed,  
but she makes hungry  
Where most she satisfies."*

And what the hell, she was only feminine and quite a pretty one at that. She accepted the reference with grace and a maidenly blush until I mentioned to her that the good Bard had Cleo make her big entrance rolled up in a rug. That did it.

At this point Marian reached back into the vocabulary she'd learned well on the battlefield of WWII and probably should have left there. I'll not go into the particulars right now, just let it be known that Marian led them all know what they could do with their rug. **J**

*(To be continued)*



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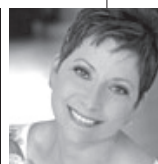
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## Standard Notations: Two Nights On The Town

By Schaeen Fox

For over half a century, Dr. Lonnie Smith has practiced medicine without a license. In his case it is perfectly legal because he dispenses musical therapy that is good for the soul. This Easter Sunday, a day associated with resplendent dress, he appeared at the Jazz Standard in his usual eastern turban and garb. While he looked like a Sikh devotee, it marked his style not his philosophy. He is an artist who catches both your eyes and ears while performing.

Someone once said that the organ is the one instrument that comes close to sounding like a big band. I agree, so I especially wanted to see the good doctor play his mighty Hammond B-3 augmented with an octet. In the unit were: Andy Gravish (trumpet), Ian Hendrickson-Smith (alto sax), John Ellis (tenor sax), Jason Marshall (baritone sax), Ed Cherry (guitar), Johnathan Blake (drums) and Little Johnny Rivero (percussion). They performed no standards that evening. All, I believe, were originals by Lonnie and the octet worked flawlessly and without written arrangements.

The time was filled with music and minimal talk. For example, after playing "Mama Wailer," Lonnie only noted that it had been a favorite of Rahsaan Roland Kirk. After doing "Falling in Love," he said that when it appeared on a George Benson album it was labeled "Bright Eyes." No one ever knew why. The set was dominated by up-tempo

numbers and looking around the SRO crowd one could see lots of heads and hands bouncing to the infectious rhythms. During the final number the good doctor danced into the audience, followed by his band. They paraded around until he returned alone to the stage. He then played his specially made battery powered cane. He called it a "Slap-a-roo" and that is how he played it. It was an unusual and delightful way to end the set.

The evening was chilled by an icy wind as we had entered into the club. When we left two hours later, the wind was gone and it was pleasant to walk. No doubt the good doctor's music had affected another cure.

■ The next evening the club was again packed with an SRO crowd for the regular Mingus Big Band gig. This was special because it came one day before what would have been the maestro's 92nd birthday. To mark the event, the band included five who had worked with Charles: Jack Walrath



The Healing Arts: Dr. Lonnie Smith led an octet for his Easter Sunday performance at NYC's Jazz Standard. Photo by Vicki Fox.

(trumpet), Ronnie Cuber (sax), Alex Foster (sax), Earl McIntyre (trombone) and Howard Johnson (tuba). Also, a recently discovered piece by Mingus would be performed for the first time in public.

Mondays at the Jazz Standard have belonged to the music of Charles Mingus for several years, and the musicians seemed very comfortable on this home turf. Scott Robinson was first on stage. For several minutes he studiously ran through some sections of music as the other musicians slowly trickled in and the patrons dined and chatted noisily. Only a few minutes before the start, Helen Sung completed the band when she rushed into the club and up onto the bandstand. She put her coat by the

piano and sat down to play. A subway emergency shutdown had left her stranded, but a taxi got her there just in time.

As the lights dimmed, the announcer reminded everyone of the club's quiet



The Mingus Big Band holds forth for their regular Monday night stand at the Jazz Standard. Photo by Vicki Fox.



policy. The audience complied and the band struck “Happy Birthday” — the only non-Mingus selection of the evening. The set included classics such as “E’s Flat, Ah’s Flat Too” and “Better Get It In Your Soul” as well as “Baby Take a Chance With Me,” a piece the 17-year-old prodigy wrote for Lionel Hampton in 1939. The musicians knew their charts, audience and compatriots. They delivered the selections in a hard hitting, thoroughly enjoyable, rock solid manner. And, if Helen’s subway mishap or taxi dash had left her rattled, it never showed in her extended solos or wonderfully supportive background playing.

Having several of the Mingus alums tell humorous stories of their time with the maestro was a treat. Jack Walrath’s story, however, differed from the others. He said that when he joined the band several people warned him that Charles “was hard on white people.” Soon after, the band was in Rome, Italy. They were to play for four days, be off the next four and then play for four more. After a set, someone approached Charles about bringing the band to perform at a big conference in Africa during those four free days. Charles said he was very interested as it was a life-long dream to perform on that continent. The man said the rest of the band was fine, but he had to “leave the white boy in Rome.” Charles exploded with some choice words that were not repeated. Jack affirmed that he personally heard the exchange. He added that not many people would be willing to defer a life-long dream over a matter of principle, as Charles did.

Fittingly, after that the band premiered “Noonlight,” a beautiful, but unpublished, ballad. Sue Mingus later told me that it was recently discovered by musicologist Andrew Homzy among some of Charles’s papers. “It was just something that had escaped everyone’s eyes. Sy Johnson made an arrangement, and I wrote lyrics. A lyricist I am not. I stopped at the bridge. The musicians were all saying, ‘What about the bridge?’ I said, ‘I haven’t crossed that yet.’” She also enjoyed having the alumni speak, and mused, “We have to do that more often. It is fun to hear from their very mouths what transpired years ago.”

The set ended with a classic Mingus protest song, “Don’t Let It Happen Here.” The lyrics are a bow to the famous Pastor Martin Niemoller quotation, “First they came for the...,” and including the line, “All, all, all people have a right to freedom.” It reinforced Jack Walrath’s earlier remark that people focused on the maestro’s combative reaction to injustices, but forgot that his music urged integration.

As we were leaving, I heard saxophonist Wayne Escoffery ask someone, “You’re from Kazakhstan? What are you doing here?” The lady replied, “Listening to jazz, obviously.” As we continued passing the large crowd waiting for the second set, I thought, “Well there is no doubt that you heard it here.” JJ

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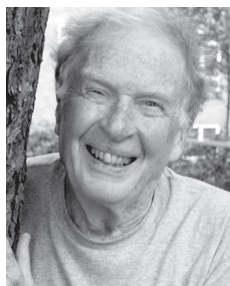
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## Noteworthy

Fradley Garner International Editor *Jersey Jazz*

**COPENHAGEN JAZZFEST: 1,000 CONCERTS AT 100 VENUES...BILL CROW SIGNS SAME BOOK TO 2 BUYERS...TOOTS THIELEMANS, 92, BOWS OUT... NEUROSCIENCE LIKENS JAZZ IMPROVISATION TO DREAM PATTERNS**

### WHEN THE 35<sup>TH</sup> COPENHAGEN JAZZ FESTIVAL

spirals off on July 4, this old city starts clicking its fingers. For 10 days, music fills parks and squares, harbor and canals, as well as theaters and museums, taverns and cafes. A thousand concerts in some 100 venues — many admission-free — draw fans from near and far. Around a quarter of a million of them, I'm told, though it never feels crowded. At press time, the lineup was still emerging. Headliners include Joshua Redman, John Scofield Uberjam Band, Christian McBride Trio, Gregory Porter, Concha Buika, Danilo Perez/John Patitucci/Brian Blade and, according to one official, "around 1,000 other artists." They celebrate jazz in what a Danish newspaper sponsor called "all its possible and impossible forms." More info at [www.jazz.dk](http://www.jazz.dk) and [www.facebook.com/cphjazzfest](http://www.facebook.com/cphjazzfest). If you're in Denmark, up until the first week of September, take a side trip to Aarhus to visit Wes Lang's show at the ArOS Museum. The Los Angeles artist, who is *Jersey Jazz* contributor Joe Lang's son, paints and creates other works in "The Studio," which he shipped over in-toto from home. His subjects are the icons that help form the American biker's visual universe, from pin-ups to tattoos. Wes created products for the rock band Grateful Dead and is something of a celebrity himself. "My wife and sister went over for the opening," Joe tells me, "and said that Wes was treated like a rock star." [www.idoart.dk/wes-lang-the-studio](http://www.idoart.dk/wes-lang-the-studio).

**FROM BIRDLAND TO BROADWAY** — *Scenes from a Jazz Life* is a book I'd wanted to read and own for years. I met the writer, Bill Crow, in the late 1950s when we both lived on Cornelia Street in Greenwich Village, and Bill was working uptown at the Hickory House with The Marian McPartland Trio. He's a half-year younger than this amateur bassist, who also started on a plywood Kay bass but went on to join amateur classical symphonies around Copenhagen. I ordered an Amazon.com affiliate store in New Jersey to send a copy of Bill's autobiography to the author for signing and forwarding to Denmark. Bill advised me on arrival that the copy was listed as new, but was in fact an earlier edition. It was inscribed by him "To John" on "8/22/96." The paperback was delivered to me, signed (14 years later) "To my old friend Frad — Jazz has kept us both happy all these many years! Happy days!" How many copies



Cassandra Wilson is among 1,000 artists scheduled to perform at 100 venues at the Copenhagen Jazz Festival this summer.

of any book have been inscribed to more than one buyer? I relayed the question to Judy Lowry, co-owner of Argosy Book Store in New York. "It happens — but very rarely, and makes the particular book uniquely special," the rare book specialist emailed. "It does make you wonder about John. Did he lend it & not get it back? Did his ex-wife send it to the thrift shop? Did he die?" Judy added: "This can't happen with an e-book!"

**TOOTS THIELEMANS, 92,** would like to have gone on giving harmonica concerts, but the man — unlike his music — is mortal, and health issues arose. Toots had to cancel two concerts, and felt unable to give his all. He "does not want to disappoint his fans," the Belgian artist's retirement statement said. NEA Jazz Master Thielemans started as a jazz guitarist but was featured on harmonica in hundreds of concerts and on records with George Shearing, Ella Fitzgerald and scores of American top-liners. On harmonica, "he ranks with the best that jazz has ever produced," declared Quincy Jones in the liner notes for his 1995 album, *Q's Jook Joint*. "I can say without hesitation that Toots is one of the greatest musicians of our time. He goes for the heart and makes you cry." Watch this live video of Toots with the late American Jaco Pastorius at the piano, on Jaco's exquisite blues tune, "Three Views of a Secret": [www.youtube.com/user/tootsthielemans](http://www.youtube.com/user/tootsthielemans).

**CREATING AND PLAYING** off the top of your head sets jazz off from other forms of Western music. "Jazz is absolutely defined by improvisation," insists Charles Limb, a researcher at Johns Hopkins University and a jazz saxophonist. The "conception" aspect interests him more than the execution. Dr. Limb and his coworker, Allen Braun, claim they captured that magic moment in an experiment using functional magnetic resonance imaging to map the brains of advanced jazz pianists as they improvised on a tune. They played on a special keyboard with no iron parts that would hinder the high-power magnets of the fMRI machine. Each musician lay on his back with his head inside a scanner, playing the keyboard on his lap with one hand. Their brain activity while improvising turned out to be close to the patterns recorded while dreaming. Very much like that of musicians who sometimes enter a trancelike state while improvising lines of music. □

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

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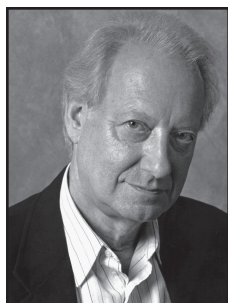
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## Dan's Den On Keepin' On

By Dan Morgenstern

Clark Terry is not only one of the premiere trumpet stylists in the history of jazz but a truly remarkable human being who, incredibly, has maintained his sunny disposition through years of physical misfortune including gradual loss of sight, amputations, and other adversity. Now 93, his autobiography, *Clark*, was published in 2011, and on April 19, a documentary, *Keep On Keeping On*, was premiered at the Tribeca Film Festival. Five years in the making, it centers on the student-teacher relationship with the blind pianist Justin Kauflin, now 26, which began at William Paterson University, where Clark began teaching in 1994, and which houses his personal collection. As Clark became confined to his Arizona residence, Kauflin continued to visit, as do other students, who interact with their revered teacher in a very special way. The film, which also illuminates Clark's career with historical footage, marks the directorial debut of Alan Hicks, a young Australian who first encountered Clark when studying drums at William Paterson. Aside from the Kauflin theme, the film's other subtext is the Clark Terry-Quincy Jones connection, which began when Quincy was, as Clark says, "a skinny teenager" in Seattle when he approached the visitor for trumpet pointers.

Quincy was on hand for the premiere, as were Clark's devoted wife Gwen, Herbie Hancock, Roy Hargrove, Dianne Reeves, and Justin and his seeing-eye dog, one of the stars of the splendid film, which won first prize at the festival. The guest stars spoke and performed, and as we had learned from the film, Quincy has signed young Kauflin to a recording deal. Make sure you see *Keep On Keeping On* when it gets into local theaters, or on the tube.

■ Dave Brubeck wrote a number of extended compositions, several on religious themes, but to this observer, his best in the genre was "The Real Ambassadors," a celebration of the contributions made by American jazz musicians as cultural ambassadors during cold war with the late Soviet Union. With a libretto by Dave's wife Iola, an excellent lyricist, it was conceived to star Louis Armstrong at the helm of an ensemble also including Carmen McRae, the Lambert, Hendricks and Ross trio, and the Brubeck Quartet — all of whom, not so coincidentally, under contract to Columbia Records in 1961, the year of the work's completion. Thus it was recorded, and issued in that year on LP in not quite complete form. It would have made a great Broadway show, and at the very least should have been filmed or videotaped, but it was only performed live once, at the 1962

very first time in New York at Jazz at Lincoln Center's Appel Room, under the musical direction of pianist Peter Martin. Perhaps because I was present at one of the rehearsal sessions at Columbia, I've always had a special fondness for the "Ambassadors" — at that rehearsal, Louis was introduced to the lovely "Summer Song," one of Dave and Iola's finest, and, as was his fashion, grasped the essence of it at first run through, bringing tears to Dave's eyes. But I was not sure it would work without Louis.

As it turned out, it did work, if not quite on the Louis level. Brian Owens, a singer with a pleasing voice, was the vocal side of Louis, while James Zollar, whose many credits include the Ellington and Basie ghost bands, did the trumpet work. Neither man, happily, tried to do the impossible, and while they could not raise the material to the Armstrong heights, it had enough inherent character to survive. (At one point, a brief "sample" of Louis was inserted, to ghostly effect.) Roberta Gambarini, she of the ample voice, was cast in Carmen's not inconsiderable role and struck this listener as not exactly a team player, seeming to revel in her skills and not blending well with Vivian Sessions, Russell Graham and Ty Stephens, who did nicely with the LHR stuff. The rhythm section of Martin, bassist Robert Hurst and drummer Ulysses Owens was a smooth team. This staging of "The Real Ambassadors" proved that its contemporary references have survived these 50-plus years and that the work can stand on its own merits without the magic of Louis. It should be a natural for further performing, student ensembles included.

■ On the last day of April, David Ostwald's Louis Armstrong Eternal Band dedicated its late afternoon-early evening Birdland stint to the Louis Armstrong House Museum. This followed hard on the heels of the happy

Monterey Jazz Festival, with Yolande Bavan in Annie's place, and, alas, not captured in visual form. A CD of the complete studio version was released a few years ago, and the piece was staged at the 2013 Detroit Jazz Festival.

In April, it was performed for the

continued on page 38



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**DAN'S DEN**

*continued from page 36*

celebration of George Avakian's 95th birthday, an annual event, and was musically perhaps even stronger. The cast was Bria Skonberg, trumpet; Jim Fielder, trombone; Adrian Cunningham, clarinet and alto sax; Vince Giordano, banjo and guitar, and Marion Felder, drums, with David of course presiding on the tuba. Bria, Jim and Vince also offered vocals, and guests included trumpeter Kevin Louis and trombonists David Harris and Dion Tucker. The augmented brass section did well by "Weary Blues," (which, as David pointed out, is neither), Adrian offered a juicy "Jeep's Blues", on alto, natch for that Johnny Hodges special, and Bria was in particularly good form. Barbara Rosene guested with "I'm in the Mood for Love," and in the audience were a special visitor from England, trumpeter and author Digby Fairweather and his wife Gwen.



Daryl Sherman poses with Yoshio Toyama and his Dixie Saints, during a recent Japanese tour.

■ Speaking of Barbara, she had a very good night at Smalls about a week later, with a new accompanist, Simon Mulligan, at the piano — regular Conal Fowkes was on tour. Mulligan is also a British import, and a good one, with equal footings in classical and jazz. He clearly likes Erroll Garner, which is more than OK with me, but doesn't copy, and for his solo spot, offered an excellent "Ain't Misbehavin'," complete with the pretty, seldom-heard verse. He 'comped well for Barbara, who was in good voice and departed from a Great American Songbook repertoire ("Laughin' at Life," "The Shadow of Your Smile," "Dream a Little Dream of Me," etc.) only once, with "There Ain't Much Good in the Best of Men Now Days" from her latest *Nice and Naughty* CD. Good friend Michael Hashim sat in with his alto and soprano, backing Barbara prettily and meshing well with Simon on "Body and Soul" and "I Found a New Baby."

■ Daryl Sherman is due back home June 1 after her second three-month stay in Tokyo, at the Tableaux Jazz Lounge. She took time off on a Sunday to hang out with the great trumpeter Yoshio Toyama and his Dixie Saints, including his wife Keiko on banjo (and piano when not outdoors), at a huge shopping mall and entertainment center adjacent to Disneyland. Toyama is the Japanese Louis Armstrong. Of course Daryl sat in for a song.

She also did a special Duke Ellington Birthday tribute at the Lounge on April 29.



**CLARINET A LA KING**

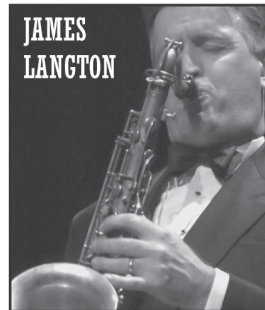


DAN LEVINSON

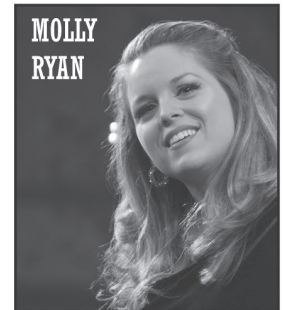
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## Other Views

By Joe Lang

Past NJJS President

The CDs keep coming, so I will keep hipping you to them.

### ■ ACME JAZZ

**COMPANY** is a terrific big band based in the Twin Cities. Their initial album **Acme Jazz Company (ACME – 1014)** is a mix of standards, "Time After Time," "Is You Is or Is You Ain't My Baby," "Nice Work If You Can Get It," "It Might As Well Be Spring," "Autumn in New York" and "Cheek to Cheek;" a couple of more contemporary pop tunes, Brian Wilson's "Wouldn't It Be Nice" and Stevie Wonder's "Don't You Worry 'Bout a Thing;" and a pair of originals by band members, leader and saxophonist Doug Rasmussen's "A Balm for the World" and trombonist Lance Strickland's "One Eyed Jacks." The ensemble playing is tight, and the soloists sparkle. Vocalist Arne Fogel, who sings on five of the six standards, is a solid baritone with a nice feel for the lyrics. The arrangements are mostly by saxophonist Bob Parsons, and have a contemporary approach with a nod towards more traditional big band swing. Put it all together, and you get a fresh sounding aggregation that can swing its forever off. ([www.acmejazzcompany.com](http://www.acmejazzcompany.com))

■ **Turn Out the Stars: Music Written or Inspired by Bill Evans (What If? Music – 001)** is an ambitious undertaking by the **MARTIN WIND QUARTET**. Bassist Wind brought his quartet with saxophonist Scott Robinson, pianist Bill Cunliffe and drummer Joe La Barbera to the Teatro Rossini in Pesaro, Italy where they recorded this album in concert with the Orchestra Filharmonica Marchigiana. There are six selections with the orchestra and three with the quartet. The arrangements were mostly by Wind, but Robinson supplied the chart for his composition, "Jeremy," and Cunliffe arranged the quirky Evans piece "T.T.T.T. (Twelve Tone Tune Two)." The other selections include "Turn Out the Stars" by Evans; "My Foolish Heart" and "Days of Wine and Roses," two tunes often favored by Evans; Don Friedman's "Memory of Scotty," a tribute to the legendary bassist Scott LaFaro who played with Evans; "Kind of Bill," a fond tribute to Evans by La Barbera who played in the last Evans trio; "Blue in Green," a tune credited to Miles Davis, but generally recognized as having been written by Evans; and "Goodbye Mr. Evans," a hauntingly beautiful musical remembrance of Evans by Phil Woods. Wind shows with this album that he is not only a

premier bass player, but is also a talented arranger, and a man of vision for having conceived of this project. His bandmates are also superior players. Robinson has imagination and technique to spare. Cunliffe is among the best of the current jazz pianists, and a player who certainly has absorbed a lot of the Evans influence. La Barbera is a very musical drummer, superbly creative, and a master of time. The orchestra wonderfully executes the arrangements on the tracks where they are present. You will find new aspects to this impressive album with each playing. ([www.whatifmusic.net](http://www.whatifmusic.net))

■ Pianist **LENORE RAPHAEL** has a scintillating new album, **Love Notes: A Tribute to Oscar Peterson (Swingin' Fox Music)**. Guitarist Howard Alden, bassist Kelly Friesen and drummer Steve Williams join her for this collection inspired by the man who was the biggest influence on Raphael. Like Peterson, Raphael is a swinger who has impressive chops. They get off to a roaring start with the Oscar Pettiford classic "Tricotism." Peterson was well noted for the way that his ballad playing was infused with embellishments, and that aspect of Peterson's genius is evident in Raphael's takes on "Tenderly," "Emily" and "My Foolish Heart." The interplay between Alden and Raphael recalls the empathy that existed between Peterson and Herb Ellis. Of course, the blues was always evident in Peterson's playing, and Raphael's "Blues for O.P." shows that she also has a fine feeling for this aspect of jazz. The other tunes, "Just Friends," "Stella By Starlight" and "There Is No Greater Love" show Raphael to be right at home when the tempo is increased. Put it all together, and you have an album of swinging piano jazz that recalls, but does not attempt to imitate the Peterson musical persona. ([www.swinginfox.com](http://www.swinginfox.com))

■ If you are a jazz guitar enthusiast, you have to check out **Get Me (Whaling City Sound – 058)** by **JOE BECK**. Beck, who left the scene too early in 2008 just a few days shy of his 63rd birthday, had a varied career as a player, producer, composer and arranger. He enjoyed his most commercial success as a player in fusion and pop jazz formats, but he was also a terrific straight ahead player. This album shows that aspect of his talent. It was recorded live at Anna's Jazz Island in Berkeley, California in 2006. It was his last recording. He was accompanied by bassist Peter Barshay and drummer David Rokeach.

The recording was taken from the second night of a two-night gig. Beck had not played with these two cats before, but they meshed perfectly. The program is comprised of "Stella By Starlight," "Manhã de Carnival," "Georgia on My Mind," "Alone Together," "Tenderly," "I Can't Get Started," "You and the Night and the Music" and "Corcovado." Beck combines imaginative single note runs with sophisticated chording, resulting in music that is joyous to hear. Interspersed between selections is some brief commentary that shows off his dry wit. I dare you to listen to this album only once. It will draw you back again and again. ([www.whalingcitysound.com](http://www.whalingcitysound.com))

■ The **VIPER MAD TRIO** is a thoroughly engaging trio of young musicians who treat early jazz repertoire with respect, and have absorbed the right feeling for the music. Their first recording is **Buddy Bolden's Blues (Sound of New Orleans – 1076)**. The trio is comprised of Molly Reeves on guitar and vocals, Kellen Garcia on bass and background vocals, and Ryan Robertson on trumpet and vocal. All three are originally from California, but now reside in New Orleans. Reeves handles most of the vocals, and she combines an innocent little girl sound with a knowing worldliness in her reading of lyrics to songs like "Just Squeeze Me," "Shorty's Got to Go," "Sweet Marijuana Brown," "Hot Nuts" and "Viper Mad." She also plays a mean guitar. Garcia and Robertson are perfectly supportive mates who shine when given solo space. Robertson gets the vocal spotlight on "My Bucket's Got a Hole in It," and hits it out of the park. The only instrumental track is an effectively dirge-like reading of "I'm Forever Blowing Bubbles." These folks have a sound of their own, and it is a winning one. ([soundofneworleans.com](http://soundofneworleans.com))

■ Since 2007, **NICKI PARROTT** has released a dozen albums on Venus Records in Japan, including one "Best of" compilation. The latest is **The Look of Love (Venus – 1141)**. Parrott once again gives proof that she is one of the best jazz vocalists on the scene, as well as an equally talented bassist. In addition to her musical talents, she also knows how to surround herself with great musicians, and choose excellent songs to sing. This time out her supporting cast includes Lisa Parrott on baritone and alto saxes, Chuck Redd on vibes, Ken Peplowski on tenor sax and clarinet, John di Martino on piano and Alvin Atkinson on drums. The

*continued on page 40*

**OTHER VIEWS**

*continued from page 39*

songs are all associated with films. Her opening track, "Moonlight Serenade," featured in *The Glenn Miller Story*, makes you believe that she would have been among the most popular vocalists during the Big Band Era. As she proceeds through a program that includes "The Look of Love," "As Time Goes By," "Diamonds Are a Girl's Best Friend," "Incurably Romantic," "Over the Rainbow" and "Smile," she continues to impress. Equally impressive are the players in her band. Lisa Parrott, Ken Peplowski and Chuck Redd are wonderful, whether playing fills behind the vocals or nailing their solo opportunities. There are few piano accompanists as adept as di Martino at finding just the right notes to support a singer, and his arrangements always make each song sound fresh and original. Atkinson is as tasteful a drummer as there is on the scene today. **The Look of Love** is another gem in Parrott's ever expanding catalog of superb albums. ([www.amazon.com](http://www.amazon.com))

■ From the concert program conceived by David Kaplan, **ALISON FRASER** impressively performs **Tennessee Williams: Words and Music**

**(Ghostlight – 3341)**; a program that combines songs referenced in plays written by Tennessee Williams with the dialogue tied to these songs. Fraser, an accomplished actress/vocalist, is accompanied by an all-star group of New Orleans musicians billed as The Gentlemen Callers. The arrangements are by the musical director/pianist Allison Leyton-Brown, and they succeed in giving an appropriately jazzy flavor to the proceedings. Among the tunes that are part of this program are "If I Didn't Care," "It's Only a Paper Moon," "You're the Only Star (In My Blue Heaven)," "New San Antonio Rose," "Sweet Leilani," "Yellow Dog Blues," "Sophisticated Lady," "I'm Forever Blowing Bubbles," "The Party's Over Now" and "Bye Bye Blues." Fraser is called upon to sing in several styles from jazz to classic pop to country, and she moves with ease from genre to genre. Here dramatic readings are equally well performed. Kaplan had a brilliant concept that has been brought to successful fruition by Fraser and Leyton-Brown. ([ghostlightrecords.com](http://ghostlightrecords.com))

■ In his liner notes to the self produced **Where Do You Start**, vocalist **BILL COTÉ** indicates that he has "been singing jazz standards for nearly 50 years." Coté has been a successful businessman

and lawyer, with his singing activities serving as an avocation. His passion for the music was unrelenting, and it was a chance meeting with pianist Tamir Hendelman on a jazz cruise in 2010 that led to his recording this CD. Impressed by Coté's knowledge of music and songs, Hendelman offered to accompany Coté on a tune. The performance was impressive enough to lead Hendelman to encourage Coté to consider making a recording. As a result, Coté's rich baritone was applied to the 16 tracks on the album with Hendelman, reedman Bob Sheppard, guitarist Graham Dechter, bassist Martin Wind and drummer Joe La Barbera lending instrumental support. He has made many interesting choices in selecting his program, songs like "When Do the Bells Ring for Me," "Who Can I Turn To," "Sunday in New York," "When Sunny Gets Blue," "Spring Can Really Hang You Up the Most" and "I Just Found Out About Love" are fine tunes that are not recorded as frequently as they deserve to be. His execution is just fine. There are times when he has a quality to his voice that is reminiscent of Johnny Hartman. For a cat who has been in the world of business for most of his life, he shows a hip side that has pleasantly come to the fore. ([www.cdbaby.com](http://www.cdbaby.com))



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## On The Road | All Smiles On Hilton Head Island

By Gloria Krolak

Fly, drive, bike or walk, if you can, to The Jazz Corner on Hilton Head Island in South Carolina. But make reservations first or you may be going home early. This intimate jazz and blues club is booked solid every night weeks in advance, and I do mean every night. So it's been for 15 years, an incredible feat by owners Bob and Lois Masteller. The club, with its well-planned sound system and sightlines for all 100 seats, was named by *DownBeat* one of the top 150 Great Jazz Rooms in the World in 2011, '12, '13 and again in 2014, when the magazine increased the number of awards to 160. For good reason. The musicians who play here are often regional artists with global talent, or global talent visiting the region.

On the first of our two visits, it was "Benny Goodman Tribute Night." There to bring the King of Swing's music to life was the Allan Vaché Quintet. Clarinetist extraordinaire Vaché, who was born in Rahway and now calls Florida home, brought his rhythm section, fellow Floridians Jeff Phillips on piano, bassist Charlie Silva and drummer Eddie Metz. The fifth member of the quintet was the surprise.

We arrived for our 7:00 PM reservation to order dinner and drinks before the band began at 8:00. We'd followed our waiter's recommendation for the South African Pinotage (\$9 by the glass and \$36 by the bottle) and were savoring it when a tall, dark-suited gentleman quietly entered the room. He was carrying an odd-size black case. He mounted the stage, removed several sets of mallets from the vibraphone already there, and replaced them with ones from his bag. "That's Chuck Redd!" I whispered to Michael, my other half and photographer. All this and heaven, too! (That's also the title of a must-have Redd CD.)

The band began to roll in. Masteller made introductions in his deep radio voice. Jorge returned with a yummy hummus made with kalamata olives served with warm tortilla triangles. To describe all of Chef Mark's creations during our two visits would add an appendix to this chronicle. The club's



The Jazz Corner celebrates 15 years with the Allan Vaché Quintet, from left, Jeff Phillips, Charlie Silva, Eddie Metz, Chuck Redd and (seated) Allan Vaché. Photo by Michael J. Ryan.

website menu describes them well, from the crispy Asian spring rolls to pistachio-encrusted tilapia to the chocolate gelato. If undecided, flip a coin. You can't go wrong.

The combo played two extra-long sets of Goodman highlights, opening with a fast-paced "I Want To Be Happy," a memorable "Memories of You," and Redd's perfection on the ballad "More Than You Know," which Goodman recorded in 1936. Vaché performed many of the tunes he recorded on his 2007 album *With Benny in Mind*, including up-tempo "Seven Come Eleven," and "Slipped Disc." As witty emcee, he reminded listeners that "Do Nothing Til You Hear From Me" slyly ends with "... and you never will." Phillips, Silva and Metz, the spine of this strong body, each cut loose, sharing stage-side merriment with the two leads. And when musicians smile among themselves on stage it's because they've reached a level that feels magical. Host Bob Masteller, the sixth man for two tunes, played a mean flugelbone, a kind of bass trumpet. He often joins the band and plays for all the world as if he tours with

them. Bob can also drive some hard vibraphone swing. Catch him on Tuesday nights.

Bob and Lois Masteller didn't expect to create anything more than a friendly place to help preserve the great tradition of jazz. The restaurant, rated number one on the island by Trip Advisor, as Bob likes to tell it, just happened. But nothing this good ever just happens. The dining side is the result of much hard work by a dedicated staff with sure leadership. You can read about them on the JC website under Who's Who. Bob grew up in Rochester, NY with a loving blend of family, friends and music. His dad was a jazz violinist who also played the vibraphone in the late '20s. The club's atmosphere is a re-creation of his youth and that is how both he and Lois welcome musicians, staff and guests alike.

Patrons can sit at tables in the center of the room or on barstools. The third choice, banquettes lining two walls of the room, elevated a step for unobstructed views, makes it easy to chat with neighbors. Mark

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



The Jazz Corner owners Lois and Bob Masteller. Photo by Michael J. Ryan.

McAlister, owner of Big Red Liquors in Indianapolis, was sitting next to me. He remarked, “All the pieces of the puzzle come together at The Jazz Corner, the food, the wine, the service and not least the music.” Both frequent visitors, his wife Alora enjoys hearing live jazz and supporting its players.

In Bill Crow’s autobiography, *From Birdland to Broadway — Scenes from a Jazz Life*, the veteran bassist explains how the legendary Manhattan club came to be known as “the jazz corner of the world.” It may be time to look south and share the title. The Mastellers have done much to spread jazz around and off the island, bringing concerts to other venues. Eight years ago they started the Junior Jazz Foundation, helping schools keep their music programs, supplying instruments and running a summer jazz camp. One student, 17-year-old sax phenom Tafari Salaam, will head to California as

a student of Ravi Coltrane. (He’s got a Go Fund Me account to help underwrite a tenor sax of his own and college expenses.) They’ve published a book, *The Jazz Corner Story*, in the glossy black of a piano, which includes two live CDs. All the profits, at \$35 per book, go to the JJF, courtesy of British author Martin McFie. Their record label, Sweet Jazz, releases live and studio sessions recorded at the club, drawing more musicians to the resort.

A Monday tornado watch sounded like two counts against The Jazz Corner. But again the room was packed — seems like nothing keeps jazz lovers away. The Martin Lesch Band took front and center. Lesch is a pianist who can play anything, but connects with hot jazz of the ‘20s. He writes music and sings, too. Trumpeter Danny Dennison, also a member of the six-piece horn band, the Headliners, house bassist Clarence Williams, and Binghamton, NY native Chris Russell on drums made up the foursome.

They set the house ablaze with their first tune, “Hindustan” when Russell played his sticks down the stage edge to a table where two young boys sat with their parents. They had front-row seats for some real drum kicks as Russell kept the tune going over the glasses, utensils, tabletop and anything else he could reach, a night neither child will forget. Williams’s fretless electric guitar is not an instrument you’d expect to hear in any Dixieland band, but he and it served well to bring the music to modern ears. “Take the A Train” was spiced with strains of “Sweet Georgia Brown” and “Girl from Ipanema.” Later Lesch on piano would bend the Beatles’ “Yesterdays” into a duet with Dennison’s trumpet on “Georgia on My Mind.”

Another highlight was Dennison’s rich vocal on “Unchained Melody,” one of the world’s great love songs that began life as the theme of a little known prison movie. Bob joined with some muted cornet then beckoned Salaam to join in on sax after

explaining the Junior Jazz Foundation to his audience. Salaam took his place seamlessly. His busy and brisk solos dropped some fearless youth into the mix. The night closed with the gospel hymn “A Closer Walk with Thee,” traditionally played at New Orleans jazz funerals. Michael’s evening closed on a sweet note with apple cinnamon bread pudding.

Expect to spend \$100 to \$200 on dinner per couple, including a \$10 music charge each. Dress for a night out. There is ample parking in the small upscale Wexford mall, where The Jazz Corner is located. Reservations are strongly recommended. **J**

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# Caught in the Act

By Joe Lang  
Past NJJS President

## SIDNEY BECHET SOCIETY PRESENTS DAN LEVINSON'S JAM SESSION OF THE MILLENNIUM — ENCORE!

Peter Norton Symphony Space, NYC | April 21

Following up on last year's successful event, The Sidney Bechet Society once again invited reedman supreme Dan Levinson to engage a cross-section of the young jazz talent that has been leading a revival of interest in the performance of classic jazz for a concertized jam session.

In his introductory remarks, Levinson spoke of the evolution of a scene comprised of younger jazz musicians dedicated to keeping alive the earlier forms of jazz that had been ignored by too many of the young jazz musicians.

While there has always been a market for this music, it has relied mostly on an older audience listening to music played by musicians mostly of a certain age. Yes there have been musicians like Levinson, Vince Giordano, Ken Peplowski, Warren Vaché, and Harry Allen, among others, who have done their part to keep this music alive, but suddenly there is not only a strong and growing community of younger players dedicated to this music, but they are developing an audience for the music among their contemporaries.

What was striking about the music presented at this concert was how fresh and vibrant the players made it sound, and how much fun they appeared to be having while doing so. They did not rely on playing the same old same old that has often been the route taken by many of the established bands featuring trad jazz.

Levinson opened with a group comprised of himself on clarinet and tenor sax, Mike Davis on trumpet, Matt Musselman on trombone, Dalton Ridenhour on piano, Nick Russo on guitar and banjo, Jared Engel on bass and Kevin Dorn on drums. They

opened with a classic from the Original Dixieland Jazz Band, "Clarinet Marmalade," and followed with a sprightly "From Monday On."

Gordon Au then brought his trumpet to the fore with support from Levinson, Musselman, Russo, Dorn and bassist Rob Adkins. They dug right into "Cornet Chop Suey," and a tune favored by King Oliver, "Buddy's Habit."

Pianist Gordon Webster leads the most popular band on the international swing dance circuit. He called upon Levinson, Davis, trombonist Josh Holcomb, Adkins and drummer Rich Levinson to play on his unique arrangement of "Joshua Fit the Battle of Jericho," one that he devised as a show piece for a battle of bands in Sweden. It was inventive and interesting.

The opening set ended with all hands on deck for a rousing "Hindustan."

One of the places that has been a vanguard of the classic jazz revival scene is a club on the lower East Side named Mona's. The Tuesday evening jam session at the club centers around a group called Mona's Hot Four. Led by clarinetist/violinist Dennis Lichtman, it

also includes Webster, Russo and Engel. This group opened the second set with Sidney Bechet's "Temptation Rag" and a piece associated with Django Reinhardt, "Viper's Dream." He then called upon Dan Levinson to join in on another Bechet tune, "En Attendant le Jour," a lovely piece that featured Levinson playing soprano sax, an instrument that I usually do not enjoy, but one that Levinson played beautifully. To complete this segment, Davis and drummer Levinson entered the fray on "Cake Walkin' Babies from Home."

In was now time for the featured vocalist, Terry Wilson, to come on and assay "I Ain't Gonna Play No Second Fiddle" and "Yellow



Dan Levinson. Photo by Geri Reichgut.



Performing at Symphony Space on April 21 were (l-r): Jared Engel (banjo), Terry Wilson (vocals), Nick Russo (guitar), Rob Adkins (bass), and Dennis Lichtman (violin). Photo by Geri Reichgut.





© Geri Reichgut

Pianists Gordon Webster & Dalton Ridenhour. Photo by Geri Reichgut.

Dog Blues,” backed by Lichtman, Ridenhour, Musselman, Russo, Davis, Adkins and drummer Levinson.

Dan Levinson announced a surprise guest, Bria Skonberg, who came down the aisle from the rear of the theater, trumpet in hand. They were joined by Au, Holcomb, Ridenhour, Adkins and Dorn for “Royal Garden Blues.”

Now it was time for the finale with the entire company plus violinist Adrian Chevalier to closing the proceedings appropriately with “Farewell Blues.”

This was a night of exciting music played by a wonderfully talented and dedicated cast of musicians who consistently entertained the captivated audience with their fresh approach to timeless music. Dan Levinson did an exceptional job of mixing and matching musicians in combinations that kept their creative sparks flying at a high level. You could see on the faces of the departing crowd exactly why these sounds are often referred to as “good time music.”

## LYRICS & LYRICISTS | GETTING TO KNOW YOU: Rodgers & Hammerstein

Theresa L. Kaufmann Concert Hall – 92nd Street Y | NYC, April 5-7

Following up on choosing Ted Chapin, President of the Rodgers & Hammerstein division of the Imagem music publishing group, as host of “Getting to Know You,” the examination of the music of Richard Rodgers and Oscar Hammerstein II for the Lyrics & Lyricist series, was an appropriate and wise decision. Chapin has not only a vast knowledge of the output of these giants of the musical theater, but also provided an insiders perspective on the material.

To perform the songs, the cast was equally well selected. Lewis Cleale, Mandy Gonzalez, Jonathan Groff, Rebecca Luker and Phillipa Soo all possess fine vocal instruments, and the musical theater experience to do each selection justice. The sextet of musicians playing the orchestrations of music director Andy Einhorn provided excellent support for the singers.

With a catalog as rich as that of Rodgers and Hammerstein, the decision making process that produced the final song list must have been challenging, but also fun. The final program was a pleasing mix of the familiar, some that are rarely heard, and others that fall somewhere in between these extremes.

Richard Rodgers, who composed the music, and Oscar Hammerstein II, who wrote the

lyrics, created nine Broadway musicals, *Oklahoma*, *Carousel*, *Allegro*, *South Pacific*, *The King and I*, *Me and Juliet*, *Pipe Dream*, *Flower Drum Song* and *The Sound of Music*; one original film score, *State Fair*; and one television musical, *Cinderella*. All of their Broadway pieces except *Allegro*, *Me and Juliet* and *Pipe Dream* were made into film musicals.

Each of these creations was represented by at least one selection on this program. *South Pacific* was the most widely visited with eight songs, including two songs that were cut from the Broadway production, “My Friend” and “Suddenly Lovely.” Since the scores of their six hit shows, *Oklahoma*, *Carousel*, *South Pacific*, *The King and I*, *Flower Drum Song* and *The Sound of Music* have been so widely popular, most of the lesser known selections on the program were from the other sources, songs like “The Next Time It Happens” from *Pipe Dream*, “A Lovely Night” from *Cinderella*, “Intermission Song” from *Me and Juliet*, and “Come Home” from *Allegro*.

Each of the singers had ample opportunities to showcase their particular talents. Luker was stunning in her readings of “It Might As Well Be Spring,” “The Gentleman Is a

Dope” and “This Nearly Was Mine.” Cleale wonderfully handled two challenging selections from *Carousel*, “What’s the Use of Wonderin’?” and “Soliloquy.” Soo gave two *Oklahoma* gems, “Many a New Day” and “I Cain’t Say No,” fine treatments, and was touching on “Mr. Snow” from *Carousel*. Groff hit the right feeling on “Something Good,” and turned “Wonderful Guy” into a liberating moment. Gonzalez showed a range of emotions on “I Whistle a Happy Tune,” “The Next Time It Happens” and “Love Look Away.”

Several numbers involved more than one singer. The three ladies joined up to explore “A Cockeyed Optimist” in a sprightly manner. Groff and Soo discussed riding in “The Surrey with the Fringe on Top.” Luker and Cleale showed their passionate sides on “Do I Love You Because You’re Beautiful.” Gonzalez and Soo paired up for “A Lovely Night” and “I Enjoy Being a Girl.”

Chapin proved to be a congenial and informative host, offering up anecdotes that enhanced the program.

As the audience left, the members were whistling many happy tunes, at least in their heads, and it was fun to once again get to know the songs of Rodgers & Hammerstein.

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## CAUGHT IN THE ACT

*continued from page 45*

### PEGGY KING

Metropolitan Room, NYC | April 29

Many people of a certain age remember viewing The George Gobel Show, a popular television show in the 1950s. One of the most appealing aspects of the show was the segments when Gobel introduced “pretty, perky Peggy King,” and we were treated to tasteful vocalizing from this fine singer. That was not her only mass exposure as a performer, but was the credit that comes to mind when most of us hear her name.

While she continued to have a career in music, King’s recorded output was far too limited for a singer of her quality. She was among the many talented vocalists who were pushed to the margins by the onset of rock, and the changing tastes in popular music. By the early 1960s, she took a leave of absence from her singing career to raise a family. Two memorable albums by King released on the Stash label in the mid-1980s heralded her return to performing.

Now 84, Peggy King has once again resumed singing for audiences. Last year she joined forces with pianist Andy Kahn and his All-Star Jazz Trio for a few performances in her hometown of Philadelphia. The

response was enthusiastic, and she has subsequently started to make the scene in New York. Based on her April 29 appearance at the Metropolitan Rom, there should be banner headlines shouting “Welcome Back Peggy King!”

The set opened with a few swinging selections by Kahn, bassist Bruce Kaminsky and drummer Bruce Klauber, a group aptly named the All-Star Jazz Trio.. These gentlemen play regularly in Philadelphia, and are a tight group. Kahn is a terrific improviser, and proved to be an equally adept accompanist when Peggy King arrived on stage following a video clip of her singing “You Took Advantage of Me” from a 1950s Steve Allen TV show.

From her opening number, “While We’re Young,” it was apparent that King still produces vocal magic. Her voice was smooth and strong, her phrasing was exquisite, and she exuded a warm and relaxed presence.

As she proceeded through her program, singing one fine tune after another, King provided an occasional anecdote that enhanced the occasion. She mentioned that Arthur Hamilton first approached her with his new song, “Cry Me a River,” believing it to be well-suited to her, but it was rejected by the man who controlled material at

Columbia records, Mitch Miller, who dismissed the song by stating that “we will never record a song at Columbia records that includes the word plebian!” Of course his judgment in this case proved to be faulty, as it went on to become a great standard that was recorded countless times, most memorably by Julie London. She then gave a masterful reading of the song.

King proved to be equally comfortable with rhythm songs and ballads. She included many wonderful tunes that seem to be mostly overlooked today, selections like “Born to Be Blue,” “Wait Till You See Him,” “Maybe You’ll Be There,” and “What Is There to Say,” the last serving as her closing piece.

The synergy between Peggy King and Kahn’s trio was just what you like to experience when attending a performance like this. They were obviously having a fun time, and that effectively transferred itself to the audience.

King, like other stellar performers such as Marilyn Maye and Pinky Winters, has retained the performing excellence that was first exhibited when she hit the scene over 60 years ago. Now it is time for Peggy King to get back into a recording studio, and spread her tasty vocalizing to a wider audience. J

## On Deck For June Social | Mike Morganelli with Vic Juris



Our guest for the final NJJS Jazz Social of the spring season on June 8 will be trumpeter Mark Morganelli, who will be marking the 35th anniversary of his Jazz Forum loft later in the month as part of the Blue Note Jazz Festival. Fresh out of Bucknell University in 1979, Morganelli opened a jazz loft on Cooper Square in Manhattan. While the loft idea was nothing new to avant garde music, Morganelli’s concept of presenting more mainstream jazz in a casual setting provided fans with an affordable alternative to Greenwich Village jazz clubs. Among those who either played, sat in or simply visited Morganelli’s Cooper Square loft and later location at Broadway and Bleecker Street included Art Blakey, Roy Haynes, Wynton Marsalis, Woody Shaw, Ray Drummond, Lee Konitz, Tommy Flanagan, Barry Harris, Philly Joe Jones, Dizzy Gillespie, Phineas Newborn Jr., James Moody and Kenny Barron.

Accompanying Morganelli on guitar will be longtime associate Vic Juris of West Orange, who also spent many a session at the Jazz Forum. J



## NJJS 2014 Scholarship Winners Get Their Gig At Shanghai

From time immemorial (well, at least for a long time now) the NJJS's annual jazz studies scholarship winners have played an unpaid and under-appreciated performance at the opening of the Pee Wee Russell Memorial Stomp. That questionable tradition ended this year with a venue change to Shanghai Jazz that included the payment of a modest fee for the players. And so the April 13 NJJS Jazz Social featured live performances by William Paterson University tenor saxophonist Matt Tischio of Vernon, Rowan University tenor saxophonist Brandon Dixon of Florence Township, and NJ City University drummer Chelsea Hughey of Franklin, Indiana.

Dixon joined them for three more pieces, Wayne Shorter's "Night Dreamer," "Nardis," a tune closely associated with Bill Evans, and the Jerome Kern standard, "All the Things You Are."

The second set featured Hughey, an NJCU graduate student, recipient of the Don Robertson Scholarship. Hughey, whose undergraduate studies were at Butler University in Indianapolis, was joined by fellow NJCU students Neil Johnson, from Dallas, on tenor sax and Jack Breslin, from Boston, on bass. Hughey's group played six selections ranging from Cole Porter's "What is This Thing Called Love" to Antonio Carlos Jobim's "Triste." On the final number, John Coltrane's "Moment's

Notice," Tischio and Dixon joined in.

Judging from the enthusiastic response at the April 13 Jazz Social the change of venue for the scholarship performance was welcomed all around. ■

Chelsea Hughey goes over tunes with her bandmates, from left, Jack Breslin, Marin Moretto and Neil Johnson before performing at Shanghai Jazz in Madison. Photo by Mitchell Seidel.



Tischio brought a WPU rhythm section consisting of guitarist Kai Lyons from San Francisco, bassist Matt Niedbalski of Saratoga, NY and drummer Vince Dupont from Hudson, New Hampshire. They led off with Hank Mobley's "This I Dig of You," followed by "Softly as in a Morning Sunrise," the Romberg-Hammerstein standard more recently associated with George Benson. Then Rowan's



Scholarship-winning saxophonist Matt Tischio of William Paterson University performs at Shanghai Jazz with guitarist Kai Lyons, bassist Vince Dupont and drummer Matt Niedbalski. Photo by Mitchell Seidel.

### THIS YEAR'S RECIPIENTS

**ISAAC DYE:** Rutgers Masters candidate Isaac Dye is the recipient of the **2014 Pee Wee Russell Scholarship**. The saxophonist was named outstanding soloist at the Lionel Hampton International Jazz Festival, and also at the Reno Jazz Festival. He won three gold medals at the Musicfest Northwest classical competition. Currently Isaac is featured with the Rutgers Jazz Ensemble I under the direction of Conrad Herwig and Rutgers Chamber Jazz Ensemble I under the direction of Victor Lewis.

**CHELSEA HUGHEY:** Drummer Chelsea Hughey was nominated for the **2014 Don Robertson Scholarship** by Prof. Ed Joffe and the faculty at New Jersey City University. She is currently studying post-graduate with drummer Tim Horton. Chelsea hails from Indiana, where she received her undergraduate degree at Butler University in Indianapolis. "I feel very lucky to be at New Jersey City U and to be working with their jazz faculty," she said. "The program is great. It forces you to constantly bring your A game."

**MATT TISCHIO:** Matt Tischio was nominated for the **2014 Jack Stine Scholarship** by Prof. David Demsey and the staff at William Paterson University. Matt is a member of the prestigious William Paterson Jazz Orchestra. Matt was inspired to pursue the saxophone seriously after he attended a Jazz Day program Verona High School. He began study with local sax player Mike Lee shortly after.

**BRANDON DIXON:** Brandon Dixon, from Florence Township in Burlington County, was nominated by Prof. Denis Diblasio and the faculty at Rowan University for the **2014 Bill Walters Scholarship**. He brought his sax to join up with the quartet of players from William Paterson University at the Social. True to the spirit of jazz he sat in with them unrehearsed, with an earlier e-mail as their only preparation.



'Round Jersey

Morris Jazz

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

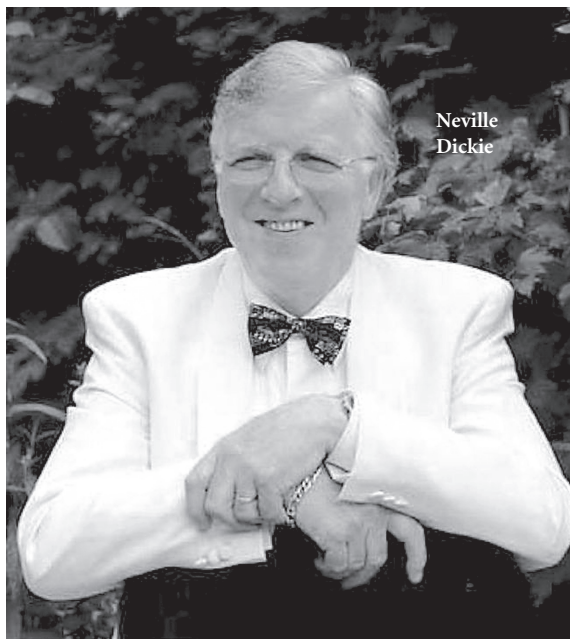
*Hurry! Hurry! Hurry!* I hope it is not too late. If the US postal service has gotten this issue of the Journal to you in time, you can still attend two wonderful programs at the Bickford Jazz Showcase. On Monday, June 2, **Neville Dickie** returns from the other side of the Atlantic to team up with his ol' partners **Joe and Paul Midiri!** World renowned master of stride piano and boogie-woogie, Neville has left his Sutton Jazz Club in Surrey, England to his lovely wife Pat while bringing his talent over here to share with his American fans. Always a big favorite to Bickford fans, he brings in a lot of people so reservations are strongly suggested. If you think you can just walk in, be advised that not one, but both of the Midiri brothers will be on the stage at the same time. With Joe Midiri on his many reeds and Paul Midiri on drums (Vibes? Trombone?) and Mr. Neville Dickie on the grand Kawai, it will be a big night at the Bick!

Speaking of big, two days later on Wednesday, June 4, the **Newark Academy Big Band "Chameleon"** will be coming from just down the road. Those in attendance for the Scotch Plains High School "Moonglowers"/NJ City University program, or that of the Avon Old Farms High School "New Avon Sound" from Connecticut, were thrilled and truly amazed at the level of musicianship of these young people. Many said that they were even better than many professional they had heard. Well, Chameleon promises more of the same and your last chance this season to hear the future of jazz and to show your support to some of the finest young people in the country. The band plays the music of classic composers like Ellington and Basie and just won the Charles Mingus (Non-Public) Big Band Competition in New York City. Because the musicians are students first, the show will be from 7:30 to 9 PM and tickets for students are available at \$12. Come show your support for the future of jazz and have a truly wonderful and amazing evening at the same time.

You asked for him and we got him. **Geoff Gallante** brings his quartet to our stage on Wednesday, June 25. Geoff is younger than anyone in the Newark Academy Band, but plays as though he was born way before his time. Certainly his reputation precedes him as he has been talked about throughout jazz circles for the last couple of years. If you have not heard him in person, you must treat

your eyes and ears to something your mind will have trouble comprehending. He brings with him **Jim DeSalvo** on keyboards, **Joel Forbes** on bass and **Steve Johns** on percussion plus as an added bonus, the tenor sax man himself, **Harry Allen**, will be a featured guest!

Just a hint of things to come as the summer starts to heat up — get ready for the Fourth of July on



Neville Dickie

Wednesday, July 2 when we present a great American and virtuoso pianist **Rio Clemente and his Fellow Patriots** in "Red, White and Blues!" If you love this country and you love jazz, this will really stir your heart! Stay home this summer and catch Nicki Parrot, Beacon Hill, "Vibes-a-Poppin" rescheduled, and the Shane Gang! No lawn chairs, towels, or blankets needed — *Ray Richards*

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

Jazz For Shore

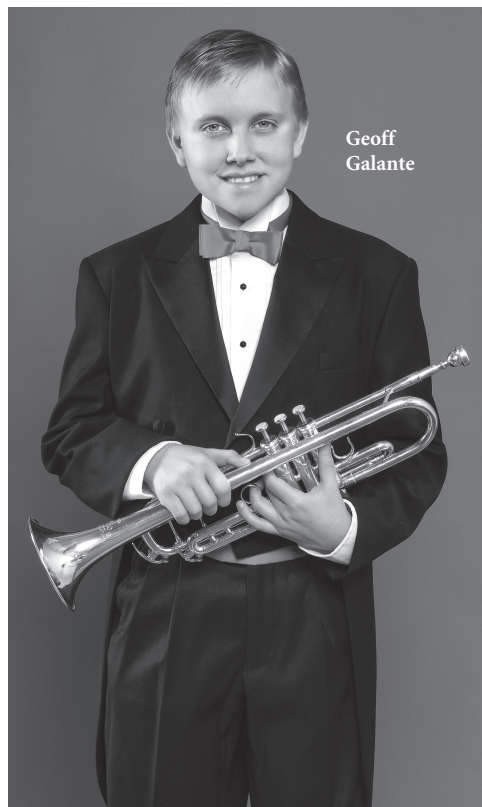
Midweek Jazz at the  
Arts & Community Center at  
Ocean County College, Toms River, NJ  
Tickets/Information: 732-255-0500

*A mixture of familiar and new faces* promise to bring the heat during MidWeek Jazz's super 2014 season. This being *Jersey Jazz*, I don't have to tell the readers that Ocean County College is located in Toms River, a short drive away from the action packed Jersey Shore. The beach is lovely and the pizza is divine but this summer, if you're already planning on sitting in Parkway traffic and fighting for parking spots at the boardwalk, make sure you budget in some time for something that never fails to deliver: an evening of live jazz.

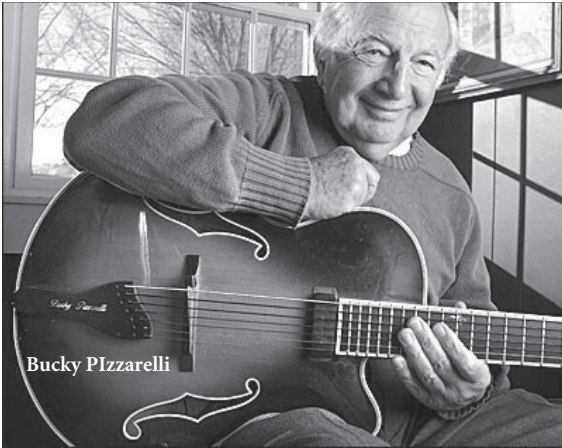
Up first, on June 11, is the legendary guitarist **Bucky Pizzarelli**. The word "legend" is thrown around a lot these days, especially in the jazz world but at the age of 88, Pizzarelli has more than earned it with a résumé that could fill a phone book (he's played with Benny Goodman, Ray Charles, Frank Sinatra, Zoot Sims and countless others) and an instantly recognizable sound. When Pizzarelli got his big break at the age of 17 with Vaughn Monroe, America was still in World War II and

no one was thinking about high definition televisions or the Internet. A fun evening out consisted of dancing to live music, not staring at a smart phone all evening. Pizzarelli has lasted through all of these changes and sounds just as fresh as he did when he was a younger man.

Part of the reason is Pizzarelli has chosen to stick with the timeless material of the Great American Songbook. Never mind technology, Pizzarelli has watched the sound of popular music change dramatically throughout the course of his career and needless to say, he has not been on board



Geoff Gallante



with all the changes. "Rock is one chord, one note and terrible lyrics," Pizzarelli told Bill Nutt of *The Record* this past April, before adding, "But the great songs are still there. When you play 'Star Dust,' people are going to applaud. A song like 'Lush Life' will hold up."

Pizzarelli has become an annual favorite at Ocean County College and those who attend his June 11 performance are guaranteed to hear some of the greatest melodies ever created performed by this master of the guitar. For this performance, Pizzarelli will be in a trio setting, joined by **Ed Laub** on second guitar and vocals and bassist **Jerry Bruno**. Showtime is at 8 PM and as of this writing, tickets are already going fast.

And mark your calendars for three more special MidWeek Jazz concerts coming up this summer. On July 24, Ocean County College will host a rare Thursday edition of the series featuring tubaist **David Ostwald and his Louis Armstrong Eternity Band**. In May, Ostwald celebrated 14 years of having a steady weekly gig at one of New York's most popular jazz clubs, Birdland. Because the Birdland gig is on Wednesdays, it has not been possible for Ostwald to make it to Toms River, but with Ocean County College offering up an open Thursday evening, Ostwald is excited to celebrate the music of Louis Armstrong for the first time in the history of MidWeek Jazz.

I'll have more about Ostwald in my next column, but mark your calendars for August 13 when another popular New York performer gets ready for her MidWeek Jazz debut, banjoist **Cynthia Sayer and her Sparks Fly Quartet**, featuring **Jim Fryer** on trombone, **Mike Weatherly** on string bass and vocals and **Larry Eagle** on drums. And the summer season will conclude on September 10 with returning favorite **The Jazz Lobsters**.

So if you're coming down to the Jersey Shore this summer, make some time for some swinging jazz. It's worth the traffic!  
— 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.



**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

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

■ Watch for upcoming announcements.

free concerts

**CONCERTS/PERFORMANCE**

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

■ Watch for upcoming announcements.

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).

**6/1: Remembering Jimmy, Part 2.** Dan Morgenstern continues with the music of Jimmy Rowles, this time focusing on his collaborations with Zoot Sims.

**6/8: Pops is Tops, Part 1.** Host Joe Peterson surveys the career of New Orleans bassist Pops Foster, an early pioneer of the double bass in jazz at a time when most bands featured tuba players in the rhythm section.

**6/15: Remembering Wes Montgomery.** Host Vincent Pelote remembers the great guitar genius Wes Montgomery on the 46th anniversary of his passing.

**6/22: Contextualizin': Ian Carey.** This San Francisco based trumpeter is the subject of host Bill Kirchner who will play selections from his CD Contextualizin' and other recordings featuring Carey in quintet and sextet settings.

**6/29: Louis Lives!** It's close enough to July 4 to salute Louis Armstrong, who celebrated his birthday on that special day. Hosted by Dan Morgenstern.

■ Watch for upcoming announcements.





## 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

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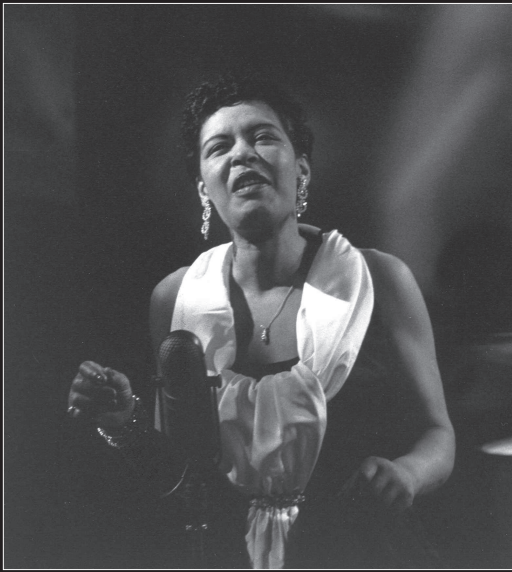
**Bandleader** (\$500+): acknowledgement in Jersey Jazz, 2 Pee Wee Stomp tickets, 4 Jazzfest tickets, plus preferred, reserved seating at both events

Please consider making an extra donation in one of these amounts, or an amount of your choosing. Donations are tax-deductible to the full extent of the law. For more information, contact Caryl Anne McBride at [membership@njjs.org](mailto:membership@njjs.org) or call 973-366-8818. To make a donation right away, send a check to NJJS, c/o Michael A. Katz, 382 Springfield Ave., Suite 217, Summit, NJ 07901.



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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:

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- 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

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### 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.

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

## JAZZ TRIVIA ANSWERS

questions on page 4

1. John Rhea Lawson
2. Nuncio Mondello
3. Ferdinand Joseph LaMothe  
*[other spellings exist]*
4. Melvin Edward Murphy
5. Percival Payne
6. John Paul Pizzarelli
7. Carl Hilding Severinsen
8. John Haley Sims
9. Leroy Eliot Stewart
10. Charles Melvin Williams



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.

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

**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 Michael A. Katz, 382 Springfield Ave., Suite 217, Summit, NJ 07901. 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

Mr. Steve Albin, Montclair, NJ

Ms. Jodi Lee Alper, Basking Ridge, NJ

Ms. Mary J. Araneo, Princeton, NJ

Dr. Robert Bloom, Mountain Lakes, NJ

Mr. Joseph Catto, Morris Plains, NJ

Mr. David A. Cayer, Princeton, NJ

Ms. Maria Centore, Manchester, NJ

Mr. Raphael Cerino, West Caldwell, NJ

Dr. & Mrs. William Chenitz, Livingston, NJ

William and Judy Ciardi, Randolph, NJ

Ms. Patricia C. Curry, Vauxhall, NJ

Patricia Curtis, Sparta, NJ \*

Joyce Echo, Livingston, NJ

Mr. & Mrs. George H. Elwood, Hancock, NY

Mr. & Mrs. David Engberg, Riverview, MI

Mrs. April Fey, Brookside, NJ

Mr. Chuck Folds, New York, NY

Dr. & Mrs. Francis Forte, Tenafly, NJ

Mr. Harry Friggle, Maplewood, NJ \*

Mr. & Mrs. Vito Gallo, Summit, NJ

Mr. Robert Gerber, Mendham, NJ

Mr. & Mrs. James R. Gilmartin, Chatham, NJ

Michael and Lynn Guerriero, Ridgewood, NJ

Mr. Michael Kolber, Union, NJ

Linda Kurdilla, Union, NJ

Dick Lowenthal, Hackensack, NJ

Mr. & Mrs. Joan & Bud Meeker, Roseland, NJ

Mr. Robert G. Meeker, Hazel Crest, IL

Mr. Robert A. Moore, Point Pleasant Beach, NJ

John Patterson, Garwood, NJ \*

Mr. & Mrs. Donald E. Perlman, Succasunna, NJ \*

Mr. Samuel S. Rabkin, Florham Park, NJ \*

Mr. & Mrs. Jeff Rantzer, Mt. Arlington, NJ

Mr. Jack Reilly, Beachwood, NJ

Mrs. Suzanne La Croix Robinson, West Orange, NJ

Mr. Richard Royce, Chatham, NJ \*

Ms. Irene Stella, Closter, NJ \*

Dr. Arthur A. Topilow, Wayside, NJ

Leonard Whitmore, Intervale, NH

David Will, Bloomfield, NJ

Ms. Patricia Yskamp, Maplewood, NJ

Mr. Raymond Zarrow, Fair Lawn, NJ

#### New Members

Bill and Monica Dixon, Florence, NJ

Nancy L. Kays, Stockton, NJ

Neil R. Manowitz, Morris Township, NJ

C.J. McCarthy, Basking Ridge, NJ

Morgan J. Murray, Basking Ridge, NJ

J. Richard Pierce, Whitehouse Station, NJ

**SIX ONCE-IN-A-LIFETIME CONCERTS**

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Dick Hyman  
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JULY 22-31

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# Somewhere There's Music

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

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

## Asbury Park

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

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

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

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

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

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

## Atlantic City

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

## Basking Ridge

**BAMBOO GRILLE**  
185 Madisonville Road  
908-766-9499

## Belmar

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

## Bernardsville

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

## Boonton

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

## Bridgewater

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

## Cape May

**VFW POST 386**  
419 Congress St.  
609-884-7961  
Cape May Trad Jazz Society  
Some Sundays 2 PM  
live Dixieland

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

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

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

## Closter

**HARVEST BISTRO & BAR**  
252 Schraalenburgh Road  
201-750-9966  
Thursdays & Fridays

## Convent Station

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

## Cresskill

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

## Dunellen

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

## Edison

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

## Englewood

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

**BLUE MOON MEXICAN CAFÉ**  
23 E. Palisade Ave.  
201-848-4088  
Sundays

## Ewing

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

## Fairfield

**BRUSCHETTA RESTAURANT**  
292 Passaic Avenue  
973-227-6164  
Live piano bar every night

**CALANDRA'S MEDITERRANEAN GRILLE**  
118 US Highway 46  
973-575-6500  
Piano - Friday & Saturday

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

## Garwood

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

## Glen Rock

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

## Hackensack

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

## Stony Hill Inn

**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.

<p><b>NJPAC</b> 1 Center St. 888-466-5722</p> <p><b>THE PRIORY</b> 233 West Market St. 973-242-8012 Friday 7:00 PM No cover</p> <p><b>New Brunswick</b></p> <p><b>DELTA'S</b> 19 Dennis St. 732-249-1551 Saturdays 7-11 PM</p> <p><b>THE HYATT REGENCY NEW BRUNSWICK</b> 2 Albany Street 732-873-1234 NO COVER New Brunswick Jazz Project presents live Jazz Wednesdays, 7:30-10:30 PM</p> <p><b>MAKEDA ETHIOPIAN RESTAURANT</b> 338 George St. 732-545-5115 NO COVER New Brunswick Jazz Project presents live Jazz Thursdays, 7:30 - 10:30 PM</p> <p><b>STATE THEATRE</b> 15 Livingston Ave. 732-246-7469</p> <p><b>TUMULTY'S</b> 361 George St. 732-545-6205 New Brunswick Jazz Project presents live Jazz &amp; Jam Session Tuesdays 8-11 PM</p> <p><b>Newfield</b></p> <p><b>LAKE HOUSE RESTAURANT</b> 611 Taylor Pl., 08344 856-694-5700</p> <p><b>New Providence</b></p> <p><b>PONTE VECCHIO RISTORANTE</b> 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</p> <p><b>North Bergen</b></p> <p><b>WATERSIDE RESTAURANT</b> 7800 B River Road 201-861-7767</p>	<p><b>North Branch</b></p> <p><b>STONEY BROOK GRILLE</b> 1285 State Highway 28 908-725-0011</p> <p><b>Oak Ridge</b></p> <p><b>THE GRILLE ROOM</b> (Bowling Green Golf Course) 53 Schoolhouse Rd. 973-679-8688</p> <p><b>Orange</b></p> <p><b>HAT CITY KITCHEN</b> 459 Valley St. 862-252-9147</p> <p><b>PRIVATE PLACE LOUNGE</b> 29 South Center St. 973-675-6620</p> <p><b>Paterson</b></p> <p><b>CORTINA RISTORANTE</b> 118 Berkshire Ave. Wednesdays 6:30-10:30, Joe Licari/Mark Shane</p> <p><b>Princeton</b></p> <p><b>MCCARTER THEATRE</b> 91 University Place 609-258-2787</p> <p><b>MEDITERRA</b> 29 Hulfish St. 609-252-9680 NO COVER</p> <p><b>SALT CREEK GRILLE</b> 1 Rockingham Row, Forrestal Village 609-419-4200</p> <p><b>WITHERSPOON GRILL</b> 57 Witherspoon Street 609-924-6011 Tuesday night jazz 6:30-9:30 PM</p> <p><b>Rahway</b></p> <p><b>THE RAIL HOUSE</b> 1449 Irving St. 732-388-1699</p> <p><b>UNION COUNTY PERFORMING ARTS CENTER</b> 1601 Irving Street 732-499-0441 (Call for schedule)</p>	<p><b>Red Bank</b></p> <p><b>COUNT BASIE THEATRE</b> 99 Monmouth St. 732-842-9000</p> <p><b>JAZZ ARTS PROJECT</b> Various venues throughout the year...refer to www.jazzartsproject.org for schedules and details</p> <p><b>MOLLY PITCHER INN</b> 88 Riverside Ave. 800-221-1372</p> <p><b>SIAM GARDEN</b> 2 Bridge Ave., 07701 732-224-1233</p> <p><b>Somers Point</b></p> <p><b>SANDI POINTE COASTAL BISTRO</b> 908 Shore Road 609-927-2300</p> <p><b>Somerville</b></p> <p><b>PINOY RESTAURANT &amp; GOODS</b> 18 Division St. 08876 908-450-9878</p> <p><b>South Amboy</b></p> <p><b>BLUE MOON</b> 114 South Broadway 732-525-0014 Jazz jams Sundays, 3-7 p.m.</p> <p><b>South Orange</b></p> <p><b>PAPILON 25</b> 25 Valley St. 973-761-5299</p> <p><b>SOUTH ORANGE PERFORMING ARTS CENTER</b> One SOPAC Way 973-235-1114</p> <p><b>South River</b></p> <p><b>LATAVOLA CUCINA RISTORANTE</b> 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</p>	<p><b>Spring Lake Heights</b></p> <p><b>THE MILL</b> 101 Old Mill Road 732-449-1800</p> <p><b>Stanhope</b></p> <p><b>STANHOPE HOUSE</b> 45 Main St. 973-347-7777 Blues</p> <p><b>Succasunna</b></p> <p><b>ROXBURY ARTS ALLIANCE</b> Horseshoe Lake Park Complex 72 Eycland Ave. 201-745-7718</p> <p><b>Teaneck</b></p> <p><b>THE JAZZBERRY PATCH AT THE CLASSIC QUICHE CAFE</b> 330 Queen Anne Rd. Teaneck, NJ 07666 201-692-0150 No cover Friday nights.</p> <p><b>PUFFIN CULTURAL FORUM</b> 20 East Oakdene Ave. 201-836-8923</p> <p><b>ST. PAUL'S LUTHERAN CHURCH</b> 61 Church St. 201-837-3189 Sundays</p> <p><b>ULTRABAR KITCHEN &amp; COCKTAILS</b> 400 Cedar Lane 201-357-8618</p> <p><b>Tinton Falls</b></p> <p><b>PALUMBO'S TAVERN</b> 4057 Asbury Ave. 732-922-6690</p> <p><b>Tom's River</b></p> <p><b>OCEAN COUNTY COLLEGE FINE ARTS CENTER</b> College Drive 732-255-0400 Some Wednesdays</p>	<p><b>Trenton</b></p> <p><b>AMICI MILANO</b> 600 Chestnut Ave www.jazztrenton.com 609-396-6300</p> <p><b>CANDLELIGHT LOUNGE</b> 24 Passaic St 609-695-9612 Saturdays 3-7 PM</p> <p><b>Union</b></p> <p><b>SALEM ROADHOUSE CAFE</b> (Townley Presbyterian Church) 829 Salem Road 908-686-1028</p> <p><b>VAN GOGH'S EAR CAFÉ</b> 1017 Stuyvesant Ave. 908-810-1844 Sundays 8 PM \$3 cover</p> <p><b>Watchung</b></p> <p><b>WATCHUNG ARTS CENTER</b> 18 Stirling Road 908-753-0190 www.watchungarts.org check for details</p> <p><b>Wayne</b></p> <p><b>WILLIAM PATERSON UNIVERSITY</b> 300 Pompton Road 973-720-2371 Sundays 4:00 PM</p> <p><b>Westfield</b></p> <p><b>16 PROSPECT WINE BAR &amp; BISTRO</b> 16 Prospect St. 07090 908-232-7320 Jazz on Tue-Wed-Thu   8 PM</p> <p><b>SORRENTO RESTAURANTE</b> 631 Central Ave. 908-301-1285</p> <p><b>West Orange</b></p> <p><b>HIGHLAWN PAVILION</b> Eagle Rock Reservation 973-731-3463 Fridays</p> <p><b>LUNA STAGE</b> 555 Valley Road 973-395-5551</p> <p><b>MCCLOONE'S BOATHOUSE</b> 9 Cherry Lane (Northfield Ave) 862-252-7108</p> <p><b>OSKAR SCHINDLER PAC</b> 4 Boland Drive 07052 973-669-7385</p>	<p><b>SUZY QUE'S</b> 34 South Valley Road 973-736-7899</p> <p><b>Westwood</b></p> <p><b>BIBIZ LOUNGE</b> 284 Center Ave., 07675 201-722-8600</p> <p><b>Woodbridge</b></p> <p><b>BARRON ARTS CENTER</b> 582 Rahway Ave. 07095 732-634-0413</p> <p><b>Wood Ridge</b></p> <p><b>MARTINI GRILL</b> 187 Hackensack St. 201-939-2000 Friday-Saturday</p>
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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).

**KATE BAKER AND VIC JURIS DUO** at Trumpets Jazz Club, Montclair, June 5, two sets at 7:30 and 9 PM. \$10 cover.

**SANDY SASSO** at The Mill in Spring Lake Heights, with Brad Mandigo, piano, Bryan Carrott, vibes, Mike Carino, bass. June 14, 8-11 PM.

**DAVE STRYKER ORGAN TRIO** at Trumpets Jazz Club, Montclair, June 21. Two sets at 8 and 10 PM. \$15 cover.

Just back from Japan! **DARYL SHERMAN** at Shanghai Jazz, Madison, June 22. 6-9 PM, no cover.

Triple Play! **HOUSTON PERSON, DAVID BRAHAM TRIO, AND CARRIE JACKSON** at the Flatted Fifth Jazz Vespers, Memorial West Presbyterian Church, Newark, June 28 at 7 pm. Freewill donation. Hot buffet and reception following the performances.



c/o New Jersey Jazz Society  
 Michael A. Katz  
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 Summit NJ 07901

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