

JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

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July/August 2014



The Gotham SophistiCats — Molly Ryan, Dan Levinson, Bria Skonberg, Matt Musselman and Joel Forbes — let loose at the 2nd Annual New York Hot Jazz Festival on May 18. Photo by Lynn Redmile.

All-Star, All Day

2nd Annual NYC Hot Jazz Festival Sizzles

New York's burgeoning trad jazz scene, with its enclaves of young players in Brooklyn and the Lower East Side, came together for a second annual 12-hour, star-studded jazz jamboree on May 18 at The Player's Club, the New York Hot Jazz Festival's elegant new venue in Gramercy Park.

SEE STORY ON PAGE 28

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Prez Sez

By Mike Katz President, NJJS

Once again, I've invited our Executive V.P. Stew Schiffer to write this Month's "Prez Sez" column and Stew graciously agreed. Since the summer is upon us, I want to wish everyone a wonderful, safe, and fun-filled summer. I'll be back writing this column in September with lots of new and interesting news and views.

Thanks Mike. So the last time I wrote this column I suggested (tongue in cheek) we start a petition to re-name the "Garden State" the "Jazz State." Didn't get a single person to sign up, so I'm re-thinking that we change it to the "Swing State." Why, you ask? Because big band swing is alive and well and flourishing here in New Jersey. As a musician playing with big bands, I can attest to the many talented musicians and singers that are actively playing the songs and charts that made up the popular music of the 1930s and '40s.

Big band swing has a long history here in New Jersey. Cities like Newark, Jersey City, Paterson, Passaic and townships throughout the state hosted clubs and dance halls featuring big bands. There was Gulliver's, The Riviera, Sandy's, Clifton Tap Room, Rustic Cabin, Terrace Room, Club Lido, Club Miami and The Meadowbrook in Cedar Grove, to name just a few. Jazz historians often refer to the Meadowbrook as one of the most important dance ballrooms in the nation. It packed in over 1500 people every Friday and

Saturday night to dance to the bands of Duke Ellington, Glenn Miller, Jimmy Dorsey, Benny Goodman, Sammy Kaye, Gene Krupa. Frank Sinatra was a regular at the Meadowbrook with Tommy Dorsey and the Pied Pipers. It's been said that Count Basie got his start there as well. Much of the music was broadcast live to listeners across the country.

Big bands usually have between 13 to 18 musicians playing from arrangements that have each instrument playing in harmony and concert with every other instrument in the group. Soloists are often featured, but it's the tightness, togetherness and drive of the whole ensemble that makes big bands special.

Although limited by money and space, thankfully you can still find this music being played today in New Jersey restaurants, jazz clubs, schools, township parks, churches, libraries, concert halls, VFW halls, union halls, fraternity halls, etc. Sometimes it's a gig open to the public, other times it's a "rehearsal band" made up of musicians playing for the sheer enjoyment of playing. They come from all walks of life and some have played with the bands of Benny Goodman, Stan Kenton, Les Brown, Artie Shaw, Buddy Rich, Woody Herman, the Dorseys and other major bands. They may be a little older now, but they are just as passionate about the music as ever.

Stay tuned to www.njjs.org

NJJS Bulletin Board

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NJJS Members Discounts Hibiscus offers NJJS members a discount of 10% off their check. The Berrie Center at Ramapo College offers NJJS members 5% off event tickets. \$5 ticket discount for monthly Salem Roadhouse Cafe jazz nights.

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



With just 11 members, Swingadelic is New Jersey's little big band that could. They're riding a string of innovative CDs on the ZOHO label, including last year's critically acclaimed *Toussaintville*.

What's especially encouraging is to see so many younger performers, some just out of college, re-discovering and loving this

music, as well as the resurgence of swing dancing. Several New Jersey universities with jazz studies programs have student big bands playing both contemporary and traditional swing music. The music has come full circle, and if you enjoy hearing live big band swing it won't be that difficult to find.

Some New Jersey venues that regularly feature live big bands are Trumpets (Montclair), Highland Place (Maplewood), Pavinci's (Lake Hopatcong), Solari's (Hackensack), Bickford Theater (Morristown), Whiskey Café (Lyndhurst) — and that's just off the top of my head. Sometimes it's monthly, sometimes weekly, so it's best to call beforehand.

The bands include the Jazz Lobsters, Silver Starlite Band, Skyliners, Moonlighters, Full Count Band, Swingtime, Swingtones, Swingadelic, Cornucopia, One More Once,

Somers Dream Orchestra, Monday Blues Jazz Orchestra — and many groups performing under the name of their leader, like Glenn Franke, Dick Meldonian, Frank Basile, Steve Badalamenti, James L.

Dean, Rick Visone, Frank Gertz, Linsy Farris, David Aaron, Diane Moser, George Newell and Jack Vartan, and that's just New Jersey based bands. There are many more "across the river" including NJJS favorites like Dan Levinson, George Gee, Sherrie Maricle and her Diva Big Band and Vince Giordano and his Nighthawks. Whatever the names, they're making great music and re-calling for us the memories and sounds of the Swing Era.

And let's not leave out the singers who accompany these bands. After all, so many of the great songs, often referred to as Standards or the Great American Songbook, were popularized by big band singers like Frank Sinatra and Jo Stafford (Tommy Dorsey), Peggy Lee (Benny Goodman), Joe Williams (Count Basie), Ella Fitzgerald (Chick Webb), Sarah Vaughn (Billy Eckstine), June Christy (Stan Kenton), Helen O'Connell (Jimmy Dorsey), and

Doris Day (Les Brown). For those that might not know, Doris is still around and recently celebrated her 90th birthday. Today's big band singers are carrying on that tradition adding so much to the enjoyment of the music.

And thanks to all of you jazz fans who regularly come out to hear this music. Whether it's a big band, small band or anything in between, the most important thing is to support live jazz whenever and wherever it may be...and especially here in New Jersey.

There you are, I've added my two cents and now look forward to the next edition of *Jersey Jazz* when our President Mike Katz returns to write this column. **J**

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NJJS Calendar

Jazz Trivia

By O. Howie Ponder

(answers on page 52)



JAZZ CENTENARIANS

A feature of Howie's January column was some jazz artists who would have turned 100 this year. It is a large group and Howie promised more of the same, if things got slow. Well, things are slow so here are more artists born in 1914 who deserve attention.

1. He was Count Basie's lead saxophonist as well as vocalist in the "Old Testament" band 1937-1945. He added an extra "e" to his first name to avoid confusion with others with the same name.
2. One of the rare "left-handed" drummers, he powered Woody Herman's "Band That Plays the Blues" 1937-1942 before retiring to the LA studios and later, Hawaii and golf.
3. Nicknamed "Shorty" this trumpeter was featured with Duke Ellington's band 1938-1951 and is best known for his lyrical solos. He was also known as Mary Lou Williams' husband.
4. Remembered for his singing, he was also an arranger, songwriter and bandleader. We remember him best for "Angel Eyes," "Everything Happens To Me" and "Let's Get Away From It All."
5. Billed (arguably) as "The World's Fastest Drummer" this Chicagoan played with the big bands of Red Norvo, Joe Venuti and Charlie Barnet. He may be best remembered for his 1955-1958 tour with Louis Armstrong's all Stars and appearing with them in the film "High Society."
6. Billed as "The 20th Century Gabriel" this trumpeter/bandleader was famous for his band's arrangements of "After Hours" and "Tuxedo Junction." He found success in his later career leading smaller groups at The Embers in Manhattan and at Catskill resorts.
7. Equally competent on trumpet and trombone this artist is known for his long stay with Glen Gray's Casa Loma orchestra 1931-1940. His solo recording of "Memories of You" later became the theme song of his own big band which he led in the 1940s.

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

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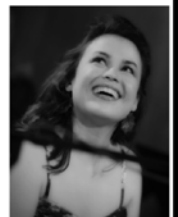
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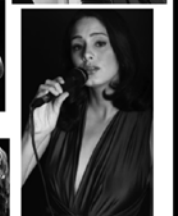
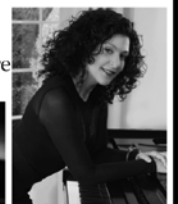
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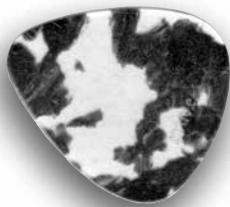
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The Editor's Pick

By **Tony Mottola**
Jersey Jazz Editor

DRUM ROLL PLEASE...

FORMER NJ JAZZ SOCIETY PRESIDENT ANDI TYSON WRITES: "As it turns out, there is need at our temple [Anshe Emeth Memorial in New Brunswick] for an "in-residence" set of drums. So, if you or any friends or college pals know of a set of drums gathering dust in a garage, shed, attic or basement, please let me know. Some of you may remember my little grandson Ronnie from his attendance with us at jazz events. Well, he's not so little anymore and he's a fine drummer — going into the high school orchestra and jazz band, and at our temple he drums as well.

If you have any other ideas about how we can accomplish this, other than ransacking through cobwebs, please let me know. You can contact me at atyson750@gmail.com to discuss any ideas you may have about such a treasure. This donation would be so very much appreciated.

And as a totally unscripted aside: Elliott and I will be on the Riverboat Swing cruise this year — come on along. It won't exactly be Alexander's Ragtime Band, but pretty darn close!"

JERSEY JAZZ WINS AWARD: And keep those paradiddles coming for your favorite music magazine, as we are pleased to announce that *Jersey Jazz* has once again been selected by the NJ Chapter of the Society of Professional Journalists for an "Excellence in Journalism" award for our work in 2013. This is our fourth or fifth award from this prestigious organization (we've lost count), but once again we have taken "First Place" in our category. Congratulations go out to our more than 20 contributing writers and photographers who create all that "excellence." And we express our sincere gratitude to our many advertisers and readers for the support, not to mention the do-re-mi that pays the bills around here.

NEW NJJS TREASURER: NJJS Board member Larissa Rosenfield informed Society president Mike Katz in April that she was stepping down as the organization's treasurer and resigning her board post. She had been selected for a second term as treasurer at the Society's 2013 annual meeting last December. Harry Friggle of Maplewood was recommended as a replacement by Board member Sanford Josephson. Mr. Friggle was appointed to a Board seat and elected treasurer at the May NJJS Board meeting at the Best Western Hotel in Morristown.

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

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

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Big Band in the Sky

By Sanford Josephson

■ **Joe Wilder, 92, trumpeter, February 22, 1922, Colwyn, PA – May 9, 2014, New York City.**

“A quiet giant, a master musician who was capable of playing anything and did so for years without craving more recognition.” That’s how trumpeter Warren Vaché described Wilder, a musician who was content to be a sideman for most of his career, who was instrumental in helping to integrate both Broadway and television and radio orchestras and who finally received his due in 2008 when he was named a Jazz Master by the National Endowment for the Arts.



Joe Wilder visited the Institute of Jazz Studies in Newark on Nov. 9, 2010 and performed a memorable set with Jack Wilkins and Nicki Parrott for an SRO audience in the Rutgers Library’s Dana Room. Photo by Tony Mottola.

Wilder played in bands led by Lionel Hampton, Count Basie, Jimmie Lunceford and Benny Goodman. He released very few albums under his own name. In 1991, he released two albums, *Alone With Just My Dreams* and *No Greater Love*, on the Evening Star label, and both received critical acclaim. Pointing out that *Alone With Just My Dreams* was Wilder’s first album as a leader since 1959, *The New York Times*’s Will Friedwald called him “a commanding stylist who combines the strong points of both swing and bebop.” *CD Review*’s Michael Ullman described the music on the album as “the most gently lyrical trumpet playing I’ve heard since the death of Chet Baker.”

In 1955, Wilder was hired as first trumpet in the orchestra for the Broadway musical, *Silk Stockings*, at a time when there were very few, if any, black musicians playing Broadway shows. However, the composer Cole Porter personally approved Wilder’s hiring, saying, “Can he play my music? That is all that matters. Hire him.” In an interview with *Jersey Jazz*’s Schaen Fox (April 2012), Wilder recalled what happened when the company went to Philadelphia for a road tryout. The contractor to the Shubert Theater, seeing Wilder, asked, “Who is that guy?” When he was told it was the first trumpet player, he responded, “You mean to tell me, of all the trumpet players in New York, you brought a nigger over here?”

Wilder told Schaen, “I was so angry I was thinking, ‘I ought to knock the idiot’s head off.’ Then I realized I had to be like Jackie Robinson and try to ignore it, and I did. Of course, the people who had hired me were aware of it, and they took care of it.” Along with bassist Milt Hinton, Wilder also played an important role in integrating the studio bands of network radio and TV, and he was a staff musician at ABC from 1957–1974. In the foreword to a new biography of Wilder (*Softly, With Feeling: Joe Wilder and the Breaking of Barriers in American Music* by Ed Berger, Temple University Press: 2014), Wynton Marsalis acknowledged that, “Joe

Wilder set the table. His struggles made it easier for me and many others.”

In the late ’80s, Wilder finally began to receive the recognition as a soloist and leader that had so long eluded him. In 1986, *The New Yorker* critic Whitney Balliett wrote that, “his solos are immaculately designed. He issues a river of sound guided languidly by the notes of the melody and by discreet bends and turns of his own. He makes the song gleam.” Biographer Berger, in a 2001 *JazzTimes* article, said Wilder’s trumpet sound “remains one of the glories of American music.”

In his later years, Wilder performed with the Smithsonian Jazz Masterworks Orchestra and the Statesmen of Jazz, a traveling band of veteran musicians. He made his debut as a leader at the Village Vanguard in 2005. His style and approach to jazz, according to Vaché, “was uniquely his. You might have needed to be a musician,” he told *Jersey Jazz*, “to understand how wonderful his playing was. But you certainly didn’t need to be a musician to be inspired by his kindness, joy, strength in the face of disparity and the shining, indefatigable example of his gentlemanly composure. We’re all a little diminished without him.”

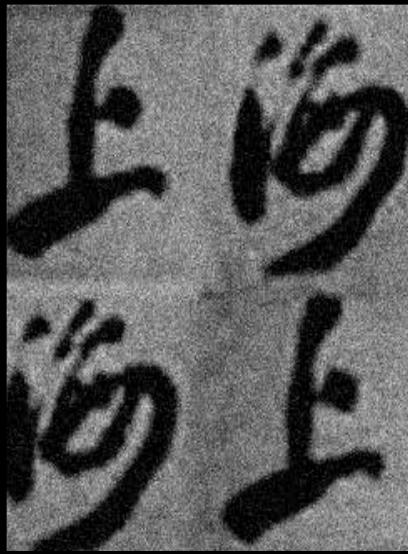
Cause of death was congestive heart failure. He is survived by his wife, Solveig; their three daughters, Elin Wilder-Melcher, Solveig Wilder and Inga Wilder, all of New York; a son from an earlier marriage, Joseph Wilder of Charlotte; and six grandchildren.

■ **Allyson Paul, 58, waitress at several jazz clubs, February 27, 1956, Baltimore – May 24, 2014, Brooklyn.** Paul’s first job in a jazz club was at Sweet Basil’s in Greenwich Village, but she also worked at the Village Vanguard, Bradley’s and Dizzy’s Coca-Cola. Sylvia Levine, editorial manager of the ad agency, DDB Worldwide, who had interviewed Paul in the November 2010 issue of *JazzTimes*, posted a Facebook message about her death, saying, “Allyson was a jazz waitress and hostess for more than 30 years. She loved the music, and there is no question in my mind that Art Blakey has organized a reception committee for her that will play all night and into the next day — so many great artists will want to perform for her.” Paul had served as Blakey’s assistant during the summer of 1985.

Some highlights from Paul’s life, in her own words, from Levine’s article:

- “Pharoah Sanders played at Sweet Basil’s sometimes, and that was when I started to feel the power of jazz. His was the first music that really moved me. The Gil Evans Orchestra played at Sweet Basil

continued on page 10



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BIG BAND IN THE SKY *continued from page 8*


pretty regularly, and that band really was important to me in different ways: hearing them night after night and getting to know them was great; all the musicians were so warm, smart and interesting!”

• At Bradley’s, “Incredible piano players were there. Bradley [Cunningham] had set up that room to have the feeling — the ambiance — of his living room, and he treated the place as though that’s what it was. He was a real larger-than-life character who loved the music and musicians, especially piano players... I heard so many incredibly great piano players there, Tommy Flanagan, Hank Jones, John Hicks, Kenny Barron, Cedar Walton — I can’t even name them all.”

• “The Vanguard is really a legendary, special place. It is truly a mecca for jazz, the cornerstone or focal point of the music... Only people who really wanted to be there would go to the Vanguard; it doesn’t serve food, you sit in these crummy little tables that had been in the same position for 75 years, with the seats turned away from the audience. You have to pay at the door and get ridiculous drink tickets. The only reason to go there is to hear music, and the greatest musicians in the world worked in that room. I loved it.”

• “Early in 2004, a buzz started happening in the jazz world that Wynton Marsalis was going to open a high-end jazz venue, that it was going to be spectacular, have great food, be in a wonderful location and feature the best musicians. Well, it turned out to be true. Jazz at Lincoln Center is what they were talking about... Tom Dillon, a bartender I knew from the Vanguard basically recruited me to go to Dizzy’s [Club Coca-Cola]. They offered me health insurance and other benefits I had never had. They kept saying that I would be a very important addition to their staff because I really knew the musicians, the jazz community, the people who come out to support the music. Well, I’ve been waitressing at Dizzy’s for six years now, and it has been a very good move.”

When Paul had become sick in 1993 with leukemia, the Village Vanguard, Bradley’s and Sweet Basil all held benefits to help pay for her medical expenses. That’s because, according to Lois Gilbert, managing director of jazzcorner.com, “one of the beautiful things about the jazz community, especially in New York City, is we are all involved.” Paul, Gilbert said, in a Facebook post, “had an uncanny knack of making everyone feel better about themselves when they were around her. I miss her more than words can express.” Other Facebook tributes were posted by pianist Renee Rosnes and flutist Elise Wood.

Rosnes met Paul 25 years ago at Bradley’s. “I always loved her great respect for the music and the musicians,” she said. “I already miss her radiant smile and the positivity she brought to her surroundings.” Wood added that Paul was “a personal friend to so many of us. Always a smile from Allyson. She will be missed.” 

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

Newark Museum Presents 49th Season of Jazz in the Garden

Thursdays, July 10–August 7 | 12:15–1:45 PM (rain or shine)
Adults \$3; Children and Museum members: \$1

For nearly 50 years, the Newark Museum has presented all-star lineups of jazz greats during its annual Jazz in the Garden Summer Concert Series.

This year promises another wonderful season in the Museum’s award-winning Alice Ransom Dreyfuss Memorial Garden, adding new musicians to the impressive list of such past performers as Andy Bey, Ron Carter, Will Calhoun and Carrie Smith.

2014 Artist Lineup

July 10: The Shirazette Experiment Jazztet

New York City-based drummer and composer, Shirazette Tinnin is the leader of The Shirazette Experiment Jazztet. In addition, she is a frequent collaborator with many artists spanning jazz, R&B, rock, pop and world genres.

July 17: Dave Stryker Quartet featuring Stefon Harris

Dave Stryker has had a distinguished career working with Stanley Turrentine, Kevin Mahogany and other greats. As a leader, Stryker has recorded 24 CDs. His most recent, *Eight Track*, has topped the charts. Gary Giddins in the *Village Voice* calls him “one of the most distinctive guitarists to come along in recent years.”


July 24: Claudio Roditi Brazilian Jazz Quartet

Integrating post-bop elements and Brazilian rhythmic concepts into his palette with ease, Grammy-nominee Claudio Roditi plays with power and lyricism. Born in Rio de Janeiro, Brazil, the versatile trumpeter is in demand as a performer, recording artist and teacher. His last release, “Bons Amigos,” features several Roditi originals framed by compositions written by Brazilian masters such as Antonio Carlos Jobim, Johnny Alf, Toninho Horta, and Eliane Elias.

July 31: Tessa Souter Anglo-Trinidadian

Tessa Souter’s penchant for exploring strikingly beautiful music mostly untouched by other singers, has set her apart as “one of the finest and most fearless vocalists to have emerged in recent years.” (*Boston Globe*)

August 7: Buster Williams Quartet “Something More”

This Camden, NJ resident has been a first-call bassist since hitting the scene at age 20. A Grammy-nominated, NEA-awarded, prolific composer and arranger, before forming his group, Something More in 1990, Williams was a member of the seminal group, Sphere and the Timeless Allstars. 

TODD ELLISON'S BROADWAY IN CONCERT
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TRIBUTE**
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Patrizio
BUANNE
July 18

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AND THE
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ROBERT
CRAY
BAND**
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FLACK**
July 25

JAZZ AT
LINCOLN CENTER
ORCHESTRA
WITH WYNTON MARSALIS
July 31

**GEORGE
BENSON**
Oct 24

Talking Jazz

A Jersey Jazz Interview with Todd Barkan

By Schaen Fox

During the recent Marian McPartland tribute at the 92nd Street Y, a lone figure emerged and recited his poem entitled Marian's Light which reads in part:

Endlessly elegant Lady Marian,
for you the miraculous
is an everyday experience,
especially your uncanny ability
to luminously resonate
the entire tradition of jazz piano
while remaining eternally modern.

As he left someone behind me asked, "Who was that?" Her companion replied, "That is Todd Barkan. Musicians are always glad to get a call from him." Indeed, for over five decades he has been calling musicians to perform in his clubs or on the some of the hundreds of recordings he has produced. As his calling card explains he is "Making the world safe for bebop" and that neatly sums up his long and productive career. We spoke in October and November of 2013.



Photo by John Abbott

JJ: When did you start focusing on the off-stage aspects of jazz?

TB: I went to Oberlin College. That is where I worked on my first jazz concerts, with the Modern Jazz Quartet, Dizzy Gillespie, with James Moody, Rudy Collins and Chris White and a young Kenny Barron and the Miles Davis Quintet with Tony Williams, Ron Carter, Wayne Shorter and Herbie Hancock. That was back in 1964 – 65.

After Oberlin, I moved out to San Francisco in 1967 for the "Summer of Love." There I wound up being the pianist with an Afro-Cuban band called Kwane and the Kwan-ditos and another little band called Fresh Air during the hippie era. So I went to get a gig in a little club in North Beach and the owner, Freddie Herrera, said, "I hate jazz. Can't stand it. It doesn't draw. Why don't you buy the club? You can hire your own band." I said, "I've only got eight thousand dollars." (I was working as a customs broker in the daytime.) He said, "Come back in a couple of days. We will see what we can do. I've got to get out of here because I'm opening a new room in Berkeley; just bring your checkbook." I came back with a lawyer friend in a couple days. Freddie had all the paperwork ready. He told me to write a check to him for five thousand dollars as a down payment, plus another seven hundred fifty dollar payable to the state of California for the beer license. I wound up buying the lease for the

club, which called for paying about fourteen hundred dollars per month to the Chinese landlord, plus four hundred a month to Freddie Herrera until I paid off the twelve thousand five hundred basic purchase price.

JJ: What did your lawyer friend think of your buying the club?

TB: My lawyer, Michael Stepanian, did think I was a bit crazy, but he did believe in me, as did my mother and father. Michael gave me pro-bono legal assistance and solidly supported me any way he could, as a great and loyal friend, for the full eleven years from 1972 to 1983 when I owned the club. A lot of people thought I was nuts because that was the real height of the rock 'n' roll era. Jazz clubs in the Bay Area were dying. The Jazz Workshop on Broadway had just gone belly-up and the Both/And over in the Fillmore was on its last legs. Then this young, spaced-out hippy kid from Central Ohio opens up a jazz club underneath a Chinese boarding house, in what was a Chinese market converted into rock 'n' roll and blues bar. Jerry Garcia, Tower of Power, Michael Bloomfield, Elvin Bishop and a lot of other hard-rockin' bands played there seven nights a week.

JJ: I read that part of the deal was that Jerry Garcia worked for you for a couple of nights.

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TODD BARKAN

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TB: Yeah. I got a couple of free nights from Jerry Garcia and Merl Saunders and their very funky band with rhythm guitarist Tom Fogerty of the Creedence Clearwater Revival.

JJ: Did they play their usual?

TB: Their usual and it was loud. I'll never forget Jerry Garcia had a guy that did nothing but roll joints and dip them in hash oil, all day and all night. Jerry smoked them too — all day and all night. And he turned his amp up to 10 and played as brilliantly as only he could.

JJ: What did Jerry think of your turning the place into a jazz club?

TB: He liked it. He lived in the neighborhood and would come by quite often. He was just happy that the club wasn't going to die. He had a soft spot in his heart for it. He didn't need any work and we got along. He was a beatific, idealistic soul. I never heard him say anything bad about anybody, anything or any idea. Jerry Garcia was a stoner in a most positively spiritual and creative way. He was high on art and music and life, among other things. Merl Saunders was a hard-swinging angel as well.

JJ: Was "Keystone Korner" the original name or did you change it?

TB: That was the name. It was next door to the police station. It was a rock 'n' roll club next to the Central North Beach police station; we affectionately referred to as the "Keystone Kops." I just changed it from a rock club to a jazz club. I was going to have it be jazz and blues, but the music was so loud those first two nights that I said, "I can't live with this stuff. My life is jazz. Damn the torpedoes, full speed ahead. We will live or die as a jazz club." The first jazz artist I had was Michael White, a jazz violinist, with Ed Kelly on piano, Kenneth Nash on percussion and bassist Ray "Bulldog" Drummond, who is still around and playing better than ever.

In 1972, I brought out the legendary jazz pianist McCoy Tyner from New York, where McCoy was doing a lot of different sideman gigs and occasionally driving a cab after his historic tenure with John Coltrane. I arranged with the great Jimmy Lyons for McCoy and his outstanding quartet with drummer Alphonse Mouzon, bassist Calvin Hill and the fiery saxophonist Sonny Fortune to perform for one night at the 1972 Monterey Jazz Festival, followed by two full weeks at the Keystone Korner in San Francisco. In one of the most fortunate and effective jazz marketing jobs of my 50 years in the

music, I had 40,000 flyers printed up with a great pencil drawing of McCoy Tyner. Then I formed a Keystone Street Promotion team with several more jazz lovers. We proceeded to blanket every windshield, bar, storefront, telephone pole, empty space and person we would run into all over the Monterey Festival Fairgrounds for three full days and nights. Then with an expanded Keystone Postering Squad, we did the same all over the Bay Area, in Oakland, Berkeley, Palo Alto, San Jose, Richmond, etc. for both McCoy and almost all the subsequent artists who performed at the club for the next 11

years that the club was open. By that September of 1972, McCoy Tyner was selling out every show for 12 nights and 28 shows in a row in a brand new (old) club, and the Keystone was officially and most effectively launched as a very serious, world-class jazz club, with a lot of elbow grease and sweat equity having been invested, but very little money.

JJ: How long did it take to get a full liquor license?

TB: Another couple of years and we got the license only through the kindness of musicians. My dear friends Rahsaan Roland Kirk, Freddie Hubbard, McCoy Tyner, Elvin Jones and Ron Carter did a concert for me at the Oakland Paramount Theater in February, 1975. We sold out the concert, raised about \$80,000, and bought a liquor license.

That was enormously helpful. Literally a lifesaver. But I was a bit too often too much of a psychedelic idealist who would do my programming with my artistic vision outweighing my most practical good sense. For example, I booked the "blockbuster" and dynamic double bill of Sam Rivers and Oliver Lake, and their respective bands, with the dubious marketing hook of "Rivers and Lakes of Sound." I knew full well in the deep recesses of my mind that it most probably would be a financial disaster. And so it was. Fortunately, for the long-term good and solvency of the club I was a lot more practical a



The Keystone Korner Jazz Club in 1982.
Photo by Brian McMillen.

great majority of the time. I am especially proud of what we achieved artistically with an absolute minimum of funding. I was just a little too idealistic at times, and most of those times I paid dearly for that excess of idealism.

Keystone Korner was financially fortunate that I was able to successfully sue Warner Brothers Records for helping them to start a jazz recording program. A famous record executive by the name of Bob Krasnow had promised to personally pay me \$100,000 to help create a brand new jazz department in the mid-1970s with

George Benson, Rahsaan Roland Kirk, Alice Coltrane and Pat Martino. Somehow I never got my contract for this work, even though Warner Brothers flew me all over the country to help them sign up these artists. I sued Warner Brothers, and won the suit in a few years, which also helped us keep the Keystone open for several years. I was even interviewed in *Billboard* magazine about this David versus Goliath front-page story. My younger brother, Kim Barkan, a successful attorney in his own right, told *Billboard* that, "Todd likes to buy retail and sells wholesale." (Chuckles) I was never really too happy about my brother's comment about my lack of fiscal acumen.

JJ: That reminds me of your quote "I feel great when I hand a musician a check. Because that's my gig. That's part of what God put me on this earth to do." I love that.

TB: I'm glad you reminded me of that, because that is how I feel. I am thrilled when I can do that because it is my gig in life. The beloved Yusef Lateef was playing his annual two week summer engagement at the Keystone Korner with his quartet. That year he was playing some more funky music with quite a bit more R&B influence than had been in evidence in his previous very successful Keystone gigs. For that particular year, despite more of a "commercial, radio-friendly" orientation,

folks stayed away in droves for almost the entire two weeks. The first night we had 150 paying customers, 75 on the second evening, 35 for Thursday. After only 25 – 30 people showed up for the first set on Friday, Mr. Lateef came back to my office and very ingenuously and sweetly asked me, "Brother Barkan, will there be any problem paying the band this week?" And I very nicely and matter-of-factly told him, "No, brother Yusef, not if I sell my car." And, I actually did have to sell my 1965 Chevy to pay the band a total of \$6,000, or \$3000 per week, for their sparsely-attended two-week engagement. At the end, I was paying them with singles, quarters, nickels and dimes on Saturday night. At the Keystone, everybody got paid cash, no checks, because almost all the bands were on the road, not able to negotiate checks while they were on tour. I am still very proud of having gotten all these paid-in-full. I sincerely wish I could have paid each and every one of them even more than we were able to.

Keystone Korner was open for eleven productive and great musical years. One of the most wonderful kinds of moments would be when Dexter Gordon with his quartet with George Cables, Rufus Reed, and Eddie Gladden had a great Saturday night and sold out three shows. Dexter sauntered back into my office and said, "Well Toddsy, we paid the phone bill." He never called me simply by the one-syllable name of "Todd," because that was not musical and didn't swing enough. That to me was the essence of the Keystone Korner experience. We never were in it for the money. We were in it for the art to survive. It was truly a labor of love, and we were primarily in it out of the love of the music, for musicians, and for all the other people who loved the music as much as we did. It was about the art of jazz survival.

At 67 years young, I still have a dream in my most impractical heart, that I will be able to open up another brand new and long-lasting jazz club in my lifetime; to present and even better document the best jazz in the world in the warmest and most loving environment humanly possible for this music we all love so much, whether it be here in New York or back in San Francisco or wherever the jazz gods bid me go. To date, I've been blessed and lucky to have been able to present and produce as many world class jazz performances and recordings as anybody in the storied history of jazz. I am so very thankful to all those who helped me do this. Nothing would make me happier than to celebrate in 2014 this 50th Anniversary of my work as a concert and record producer with a new space to make even more of our dreams come true.

JJ: Why did the Keystone Korner close?

TB: Because I was not able to negotiate the renewal of our lease, for which they wanted ten times more rent. The same thing happened with a wonderful little studio called The Studio in Soho in the basement on 102 Greene Street between Prince and Spring Streets. There I worked with engineer Katherine Miller on some of the highest quality jazz recordings that I ever produced. A fancy condominium with a high tech shop bought the building. Romance and art lost to finance and commerce, which happens every day in New York and San Francisco and all over our evermore digitized world with ever-increasing frequency; one of the biggest reasons that we live in a world inundated with an ever-increasing flood of sensorial bombardment along with ever-decreasing artistic standards. That's life in our time, and the main ongoing challenge of being either an artist or a serious and dedicated producer of art.

If I had the opportunity to live my life over again, I would have liked to have stayed in San Francisco, finding new venues, and starting my own not-for-profit organization like SFJAZZ. That was a very vital part of my legacy of working in the Bay Area so conscientiously for this music for 15 very productive years. I'd so love to go back for my sunset years to start a real, down home, 365 days-and-nights-a-year, ever more loving and smiling home for jazz and all its players. I did feel compelled to move to the real "Jazz Central," the big city of

New York on so many levels. In the 1980s I started producing hundreds of jazz records here, to manage and/or book The Boys Choir of Harlem, McCoy Tyner, Freddy Cole, Eddie Harris, Chico O'Farrill, Jerry Gonzalez & The Fort Apache Band, and continued to do programming for jazz clubs, concerts, and festivals.

After I took over 32 Records from the legendary Joel Dorn, I was hired by Wynton Marsalis, in January of 2001, to be an Artistic Administrator at Jazz at Lincoln Center. There I kept working round the clock until October 17, 2012, including the founding and development of Dizzy's Club Coca-Cola from 2004-2012, which I consider to be the second most important achievement of my life, after the Keystone.

JJ: Would you tell us about your part in the development of Jazz at Lincoln Center?

TB: I was hired as an Artistic Administrator. They were in the process of working on their new home at Columbus Circle and I was part of that team. The new facility opened in October, 2004. My special area of concentration was Dizzy's Club Coca-Cola. I was involved in doing all the artistic programming and music contracting for Dizzy's, working on the creation of the very special environment for the music and for the musicians there, helping to coordinate and consult on the marketing and publicity for all the Dizzy's artists from October 18th, 2004, when the club opened, until my last day there. I was there six or seven nights a week for eight years, building up the club to be a very successful business and an international magnet for jazz lovers from all over the world, doing very similar work to what I did at Keystone Korner in San Francisco.

JJ: Would you tell us about your involvement with The Boys Choir of Harlem?

TB: The Boys Choir of Harlem was one of the wonderful, most spiritually satisfying things I ever experienced. I was their manager; I created their traveling ensemble and took them all over the world. It is a fantastic institution but is almost not in existence any more. About 90% of the kids in the choir went to college, whereas in the overall population in Harlem at that time 75% of the kids didn't even finish high school. The main thing we were doing was socially and culturally very positive and constructive. We were helping to give the kids a reason to live and a direction in their personal and academic lives.

JJ: How did you get that gig?

TB: Through my relationships with two dear longtime friends, Frank Malfitano, a jazz and festival promoter based in Syracuse, and Marty Ashby, an innovative programmer and producer for the highly esteemed Manchester Craftsmen's Guild of Pittsburgh. I occasionally stayed at Frank's upstate home when I first moved back here to New York in 1983. Marty was working as a summer organizer for a special fundraiser and street fair for the Boys Choir of Harlem in 1984. Because he was not available to return for the 1985 Boys Choir of Harlem Street Fair, Marty strongly recommended me for that job. I came in to help organize that entire event highlighted by a very strong jazz program including special guests Panama Francis & His Savoy Sultans and Jaki Byard & The Apollo Stompers. It was such a successful fundraiser and artistic presentation that I was given the fulltime honor of serving as the Manager of the Boys Choir of Harlem from 1985-1990. After that I worked as the artistic programmer of Keystone Korner Tokyo until 1994.

JJ: Is there a movie, book or play you feel would give us non-musicians a true idea of what a musician's life is like?

TB: I'll give you a film that is probably impossible to find. [Chuckles] It is *The Lovers of Teruel*. It is the best film I have ever seen where the dramas of life

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TODD BARKAN *continued from page 15*

are interwoven with the dramas being portrayed on the stage. The audience, the artists, the play and the music are all interwoven into a multi-layered expression of the same reality. In other words it is the story of *Tristan and Isolde* as told by a ballet troupe that is traveling around southern France. The people in the troupe are living a melodrama that directly parallels the story being told on stage. Then there is a fantasy level that exists in the movie that tells the same story in another dimension. So you are getting the same story on three different levels simultaneously. That to me is the closest thing that I know to being a jazz musician.

JJ: I expected you to say *'Round Midnight*.

TB: No. *'Round Midnight* has a lot of wonderful qualities, bright moments and an incredible performance by Dexter Gordon, but I do not think it is quite, all in all, one of the greatest celluloid delineations of the jazz life and experience. Dexter Gordon's masterful and larger-than-life film portrayal of Dale Turner is a very moving amalgam of Bud Powell and Lester Young and Dexter Gordon. And that is why it is an essential piece of documented cultural history.

I'll give you a great real-life Keystone moment with Dexter. We were sitting in the back office at Keystone Korner and this enormous lady, 300 pounds or more, came in. Dexter was sitting on this long couch and I was next to him. There was a little ramp and somehow this lady didn't quite make the transition from the ramp and started falling forward. Dexter was sitting with a cigarette in his left hand and a cognac in his right. Somehow, Dexter transferred the cigarette from one hand to the other, reached around with one of his long arms, halfway got out of the chair, caught the lady and brought her down on to the couch. We were all quite impressed.

There was a pregnant pause. Dexter, without missing a beat — he missed a lot of beats but with the proper number of silent beats, he came back on the next measure of time — said, "Well — and then there was another couple of beats — my shoes may be dusty, but my soul is clean." We all broke up laughing. He was quoting some Spanish poet or something and had been waiting to use that wonderfully poetic utterance for a while. The drunk gal at first thought we were laughing at her, which we were not. But nobody could be any more persuasively charming or endearing than Dexter. Dexter managed to totally win this large lady over with more than an hour of totally engaging

conversation at the end of the night after he had gallantly saved her from a dangerous fall to a hard backstage floor of a North Beach jazz club in San Francisco.

JJ: Did he have a special fondness for poetry?

TB: Oh, absolutely. He loved poetry and a lot of international literature. You can hear it in every note he plays, on every ballad he ever played and/or recorded, the way that he could lovingly recite the poetic lyrics for nearly every song he played. He truly loved *The Ginger Man*, a novel by J.P. Donleavy. He must have read it six or seven times while I knew him, and I met Dexter in the 1960s. We were close friends until he died in Philadelphia. You had to slow yourself down to be totally comfortable in his presence, because he was definitely dancing to his own drummer. You could not be too fast or clipped in your rhythm or your language or actions or anything else. Dexter just didn't move too fast. He was behind the beat. [Laughs] Pres was his man. He definitely took after Lester Young in his celebration of and total delight in language and poetic nature; which came out wonderfully in Dexter's legato and space-out recitation of a song lyric before he was going to instrumentally journey with a tender melody. He was never afraid or reluctant to pause and let silence and the music nourish each other and harmoniously co-exist. You could drive a truck through some of his pauses, but they certainly always enhanced and gave more meaning to the notes themselves.

Dexter happened to be playing at the Keystone Korner the night that Rahsaan Roland Kirk died in 1977. Dexter was hanging out with me in my Keystone office when I got the news, and he said very little after I got the sad news. He just hung out and quietly had a couple of drinks while I talked with the Kirk family and a few friends around the country. We hung out at the club until about four or five in the morning. Then I said, "I'm going home." Dex said, "Maybe we can get breakfast." We never did get to a breakfast place, but Dexter actually took the trouble to cook up some homemade breakfast for me at my home that morning. That is the caring and deeply human side of Dexter Gordon that I have treasured as such an important part of my entire life.

JJ: How did he feel about *'Round Midnight*?

TB: Dexter was totally thrilled about making this kind of a film, especially a movie in which he was such a central figure. When I went over to Paris to see Dexter that sweltering summer at the Epinay-Sur-Seine Studio on the north side of the City of

Light, I congratulated him on the magical job he was doing. He smiled and whimsically drew his right index finger over his lips, "Well, Todd, I've been preparing for this role all my life."

JJ: What was his personality?

TB: Well that is the best thing about *'Round Midnight*, as a delineation of Dexter; that is very true to his personality: warm, wry, witty, tender, very thoughtful and intelligent. Dexter Gordon was not nearly as dysfunctional as the lead Dale Turner character he portrayed. In the film Dale is totally controlled by Buttercup, who was Bud Powell's old lady in real life. Dexter wound up being married to his very bright and capable manager, Maxine Gordon, but Dexter was basically much more on top of his own affairs than Dale Turner is in *'Round Midnight*.

JJ: It is a shame he didn't live long enough to do more acting. How about Rahsaan's personality?

TB: Rahsaan certainly had the same level of heart, soulfulness, warmth, depth and humanity. Remember these were two of my best friends. Rahsaan had much more of a manic side than Dexter. You never would have seen Dexter breaking chairs or burning money on stage. Rahsaan had a very much in-control manic genius — at times. For example, we went to do an interview on a big rock 'n' roll radio station of the day in San Francisco, KSAN-FM, in June of 1973. Rahsaan was very excited about being on this particular station, because he always talked about our "crying need to get more exposure on the mass media for our music." It was two or three o'clock Sunday morning — prime time for all the hippies taking LSD and everything else.

We brought some jazz records, and Rahsaan immediately started playing Billie Holiday and John Coltrane. We didn't play any of Kirk's albums at first. Then the KSAN disc jockey went to the bathroom, and, as I was changing the records, Rahsaan announced very casually, "On behalf of the Jazz and People's Movement we have seized KSAN. We have tied up the announcer and put him in the closet. This station is now operated and controlled by the Jazz and People's Movement." Some of the listeners really believed that the station had been taken over by a blind, cultural terrorist, and the police did come even though the DJ was very quickly back in place trying to explain that it was all kind of "War of the Worlds" with a jazz flavor.

Rahsaan Roland Kirk had quite a few really deep scars in his very pure and passionate heart and soul, with all his wild sense of humor and joyous

streams of musical creativity. Early in his life, some “caregivers” had put the wrong fluid in his eyes. Later he wrote a deeply moving three-horn wail called “The Inflated Tear” portraying the world as one huge inflated teardrop. He did have a bit of a chip (some thought a boulder) on his shoulder about the very real fact his multi-instrumental genius as a player, composer and creative force never got anywhere near the international recognition he so richly deserved. He often told me, “You know, Todd, I am not bitter, I am just bittersweet.” Rahsaan had another favorite verbal riff that, “maybe that was just a little too heavy for most of you all,” about the depth of his artistic and human honesty and expressiveness. Rahsaan was, without

a doubt, a little “too real” for some people to groove with in complete harmony. That was an absolutely essential part of his greatness, and also a mixed-blessing of a character trait that kept quite a few people away. Kirk was a roaring lion, an exploding volcano and a tender sender all in one — burning his psychic brand into the skin of our souls while illuminating our hearts with the same fearsome flame.

JJ: Did Rahsaan have other interests besides music?

TB: Rahsaan was pretty much totally consumed by music. He was interested in some black literature: Paul Lawrence Dunbar and Gwendolyn Brooks. He listened to audio books, but it was all music related. He followed current events pretty closely and made sardonic comments. [Chuckles]

JJ: Another artist you were close to was Freddie Hubbard. Would you tell us about him?

TB: For all intents and purposes, we lost Freddie Hubbard on December 26, 1993, when his lip exploded on the gig at Yoshi’s on Claremont Avenue on the border between Oakland and Berkeley. The club was actually called ‘Keystone Korner Yoshi’s,’ at that time, because they were struggling in the presentation of “big name,” traveling jazz bands at the club, and were only booking local groups right before I came in to help in October, 1993. I would book bands that were on their way to, or on the way back from, Keystone Korner Tokyo. From 1975 to 1983 in San Francisco, I had developed a tradition of producing a very successful Keystone Korner Holiday Jazz Festival during the last week of the year right after



Todd Barkan, right, posed with Sir Roland Hanna in 2002. Photo by John Abbott.

Christmas until January 2nd or 3rd. This First Holiday Jazz Festival at Keystone Korner Yoshi’s started very promisingly on the opening night, with an extraordinary all-star band featuring Bobby Hutchinson, Mulgrew Miller, Freddie Hubbard, Mel Martin, Bobby Watson, Lenny White, and Jerry Gonzalez.

It was truly a dream band, with quite a few new charts for the occasion. Freddie Hubbard actually made some rehearsals with this great band; but by opening night he had traveled a few drinks and grams of cocaine over the line. Freddie blew his brains, and his lip, out that night, during a flugelhorn solo on “God Bless The Child.” He sadly never played much of any consequence or anything anywhere close to the overarching level of inspired performance arts he had astonished us all with during the 35 years before that tragic night. Several doctors and physical therapists, who specialized in treating brass virtuosos with embouchure problems, were actually at Keystone Korner Yoshi’s the night Freddie fell apart. They offered to help get him all the medical help and therapy necessary to bring him back to full playing capacity in six months to a year of concerted effort. But Freddie had other things on his mind.

Freddie was too powerfully and naturally gifted for his own good. As a result, in the last 25 years before he fell apart, he never warmed up properly with long tones etc. before a performance. It caught up with him. When his chops really came apart in December of 1993, he did not have even have the beginning of the necessary self-discipline and ability to sacrifice and focus that would have been necessary to get it back together to finish his jazz journey as the towering jazz giant he so indisputably was. It was every bit as sad and tragic

as losing Clifford Brown so young, but at least we had Freddie Hubbard in very top form until his early 50’s. There is not a trumpet player on the planet right now playing on quite that kind of consistently inspirational level today, where the heavens regularly open up, the roof is lifted off its foundations, and the sun comes streaming through the window in the middle of the night.

JJ: Near the end he said he was just staying home watching television or playing video games. Didn’t he have any other interests?

TB: He played video games like you said. He was a brilliant guy, a bona fide musical genius, as well as one of the most gloriously gifted musicians and

composers that I have ever known or experienced, and a tragic figure in many respects. Once he got out on the road, he got distracted. He stopped practicing the trumpet a couple of years into his tenure with Art Blakey and The Jazz Messengers. Freddie had very few interests outside the bandstand: getting high, and luring gorgeous ladies back to his hotel room. He was an intensely intellectual guy up to a certain point, very socially and politically aware. His art reflected that up through all his recordings for Blue Note and Atlantic Records. His final great recording for Atlantic was a very cutting-edge and powerful anti-Vietnam War statement in the spirit of Pablo Picasso’s Guernica with very moving contemporary poetry in several languages and a fantastic band featuring some really exceptional work by pianist Kenny Barron. Unfortunately, Freddie’s final brilliant work for Atlantic was pretty much a secret masterpiece which sold almost no copies anywhere in the world, but Hubbard bounced back with internationally successful and very influential jazz hits for both CTI and Columbia Records.

In 1981, I co-produced a Miles Davis concert at the Concord Pavilion, shortly after Miles returned from his self-imposed five years off the scene. After his concert in Concord, I brought Miles back to the Keystone Korner in North Beach where Freddie Hubbard and his Sextet with pianist Billy Childs were really tearing it up. Miles and Freddie hung out in my office for a couple of hours, not a lot of talking back and forth, but quite a bit of warmth nonetheless. At one point, Miles said to Freddie, “You’re the baddest motherfucker in the world, but you are one silly motherfucker.” In 1981, Freddie Hubbard was uncontestedly the most powerful and awe-inspiring jazz trumpeter in the world. Miles

continued on page 18

TODD BARKAN *continued from page 17*

was really just collegially stating that fact while making an importantly critical point at the same time. Freddie was way too much in awe of, and frightened by, Miles to seriously appreciate and graciously accept the supreme compliment that Davis meant by this statement. Freddie was much too busy trying to process the “silly” part of what Miles said.

Quite often, when he wasn’t actually playing some of the most soaring jazz trumpet in the history of the music, Freddie Hubbard looked quite goofy on stage, like he did not know quite what to do with his hands or even with his time. Conversely, everything that Miles Davis did on stage, even the simple acts of getting on or off the bandstand, had supreme drama, a seductive and mesmerizing quality to it. Miles was a great actor who almost always looked like he knew exactly what he was doing even though he might have no idea of what was really going on. It was all part of what Sammy Davis, Jr., called “this business of show.” Freddie Hubbard often looked like he was pacing around the playground waiting for his time up at kickball. Miles was trying to tell Freddie, with that raspy voice of his, that Freddie needed to take stock of, and be more aware of, how he was presenting his music on stage.

Miles was commenting about how great an artist he felt Freddie Hubbard was, but he was qualifying it by telling him, in quite a slashing way, that he ought to take a lot greater care in how he carried himself, his music, and his career to take maximum advantage of the jazz trumpet mantle that had been thrust upon him at that time; that he ought to “take yourself and the way you present your music a lot more seriously, you silly mufkin.”

At the same time, and even more importantly, what Freddie Hubbard contributed to our music was nothing less than epic. Freddie gave us thousands of the most soaring and inspired trumpet solos ever played by mankind. He is a mighty jazz giant who left a lasting imprint on American culture, his instrument, and music itself. Along with Louis Armstrong, Fats Navarro, Roy Eldridge, Dizzy Gillespie, Miles Davis, Clifford Brown, Wynton Marsalis, and others, Freddie Hubbard was one of the bona fide Gabriels in the history of jazz and his country. Freddie Hubbard and Woody Shaw were two of the last truly innovative stylists in the evolution of modern jazz trumpet playing.

The last thing in the world I want to do is further any untruthful or horribly over exaggerated and counterproductive stereotypes about the supposed

decadence or self-indulgence of any jazz musicians. All these human elements — the good, the bad, the beautiful, and the ugly, the generous, and the selfish — they are all indispensable parts and elements of the whole story that vitally interweave and conspire to create this music which makes all our lives much better and more filled with light and love.

JJ: Another indispensable force you have talked about in the jazz world was a major booking agent and manager by the name of Jack Whittemore. Would you tell us something about him?”

TB: Jack was an unsung hero of American jazz: a classic old school guy in the mold of Jimmy Cagney as a jazz booking agent and manager. He had a one-man office with one secretary operating out of his apartment at 80 Park Avenue, around the corner from the present day Kitano Jazz Club in Manhattan. From the 1950s until 1983, he was an absolutely essential force in the U.S. jazz business, as an agent and manager for artists such as Miles Davis, Art Blakey, Stan Getz, Ahmad Jamal, Phil Woods, Betty Carter, Elvin Jones, Rahsaan Roland Kirk, and many others. He never signed a contract with any one of them because his operative philosophy was that if you were happy as an artist you’d stay, and if you weren’t happy you should be free to go and get another agent or manager. My sadness, disappointment and sense of loss about Jack Whittemore’s death in 1983 was one of the overriding reasons that I decided to move to New York that same year as the Keystone Korner closed in San Francisco.

Our music never had a better friend than Jack Whittemore, a hard-drinking, straight-shooting, white-haired Irishman. If you were having a slow week as a jazz club owner with one of his “acts,” he would say, “Well just tell Blakey that you already sent me my advance 10% deposit — even though Jack never asked for one — and that way you won’t have to come up with that \$300 to pay the band this week. We all need to help each other.” There was a group of artists who owed Jack hundreds of thousands of dollars that he advanced and never got back. He really did not miss the money and had a magnificent life. He was a totally unique and indispensable jazz citizen who knew the sublime truth of Duke Ellington’s sly comment, “I have a little secret: I make a ten percent commission in joy!”

JJ: Has anything of real significance in your career taken place in New Jersey?


TB: Definitely. I was just there at the legendary Rudy Van Gelder Studio in Englewood Cliffs where I spent between 40 or 50 of the most important afternoons of my jazz life. I was there for Rudy’s 89th birthday party recently. I did a lot of my best production work there, including the only American recording by the great French saxophonist, Barney Wilen, with Kenny Barron, Ira Coleman, and Lewis Nash. That remarkable recording is called *Manhattan Romance*, and it was a bestseller in both France and Japan.

JJ: Do you have any souvenirs of your career that you’d like to tell us about?

TB: Still discovering a lot of things all the time, which startle my mind and warm the recesses. My favorite Keystone photo by far is a very faded picture of Dexter Gordon, Max Roach, Todd Barkan, Bobby Hutcherson, and Eddie Henderson playing together at the Keystone Korner Holiday Jazz Festival in early January, 1976. The archival tape from that night contains music as uplifting as any music I have ever experienced in my life. One day I hope all the musicians can get paid for this tape, so the recording can be commercially released.

I feel fortunate to have survived with countless souvenirs I treasure. One of the most cherished is a postcard which is no longer in my personal possession, but I fondly gazed upon it so much that it is etched into one of the more better lit corners of my brain. It was a very wistful postcard sent from Amsterdam by Dexter Gordon, who had just played two hang-heavy weeks at the Keystone Korner with one of his classic bands featuring George Cables, Rufus Reid, and Eddie Gladden. The final Sunday night we brought his packed bags to the club before the last two sets. Then we just segued that long and poetic Monday morning right to the San Francisco International Airport. Five days later a pastel card from Holland popped up in my mailbox at home in Oakland, California. “Toddsy, hanging out with Mary Jane and Mr. Hennessy by this canal in Holland thinking of you. Hope that Jack Frost is still nipping at your p-a-i-n. Love, Dex.” Doesn’t get much better than that, or more filled with feeling and heartwarming glow.

JJ: Well thank you for doing this interview and take care.

TB: You too. Stay warm, and swing safely. 

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

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Jazz Returns to OSPAC with a Star-Studded Cast

By Sanford Josephson

In 2002, Aaron Diehl was the pianist in the Columbus, Ohio, Youth Jazz Orchestra, which competed in Jazz at Lincoln Center's annual Essentially Ellington competition. The band didn't win, but Diehl was selected as one of the outstanding soloists, and, as a result, he was invited to tour during the summer of 2003 with the Wynton Marsalis Septet. When I interviewed Diehl in 2008 about Fats Waller and Art Tatum for my book, *Jazz Notes: Interviews Across the Generations* (Praeger/ABC-Clío), he recalled that summer with Marsalis's group. "It was very difficult keeping up with those guys," he said. "I was really left in the water, so to speak, to swim for myself. But all of them were very gracious and tried to help me out. They were very patient; I think I will really cherish that experience."

Since then, Diehl has become a regular performer with the Jazz at Lincoln Center Orchestra, was named the 2011 Cole Porter Fellow in Jazz by the American Pianists Association and was voted Up and Coming Musician of the Year in 2013 by the Jazz Journalists Association. He will be one of many renowned jazz artists who will perform this summer as part of a revitalized music schedule at the Oscar Schindler Performing Arts Center (OSPAC) in West Orange. The 2014 OSPAC season, which begins July 4 and runs through Labor Day, will also include classical concerts. It's being produced by Jim Luce, a veteran music producer who is also artistic director of the Caramoor Jazz Festival in Katonah, NY.

Diehl and fellow Mack Avenue Records vibist Warren Wolf, will be playing as part of the OSPAC Jazz Festival on Labor Day, September 1.

"I'm not sure what Warren and I will be performing," Diehl told *Jersey Jazz*, but "I'd imagine it will probably be a combination of some standards and original music from both of our albums. I do know that we are using this concert to explore further possibilities in our collaboration as a duo team." Diehl's debut Mack Avenue album, *The Bespoke Man's Narrative*, released last year, features

Wolf on vibraphone along with bassist David Wong and drummer Rodney Green. A mix of Diehl originals and standards such as "Moonlight in Vermont" and the Gershwins' "Bess You Is My Woman Now," the album pays homage to the Modern Jazz Quartet. "Warren is a virtuoso," said Diehl. "There couldn't be anyone more appropriate to play the part of Milt Jackson." Wolf's latest Mack Avenue CD, *Wolfgang*, was also released in 2013 and features two duos with Diehl, the title song, composed by Wolf, and "Le Carnaval de Venise," a waltz composed by Jean Baptiste Arban.

Another highlight of the September 1 festival will be a performance by the husband-and-wife piano duo of Bill Charlap and Renee Rosnes, who live in West Orange. According to Rosnes, "We haven't chosen the repertoire yet, but our concert will reflect a wide spectrum of jazz, much like our recording, *Double Portrait* (Blue Note Records 2010), which includes songs by such varied composers as Wayne Shorter, George Gershwin, Gerry Mulligan, Antonio Carlos Jobim, as well as myself." Others performing that day will be saxophonist Gary Bartz, pianist Osmany Paredes and bassist/cellist Jennifer Vincent. The preceding day, August 31, OSPAC will present a tribute to the late pianist Mulgrew Miller, who died from a stroke

at the age of 57 in May 2013. Miller was director of jazz studies at William Paterson University, and one of his former students, pianist Billy Test, told *Jersey Jazz* (July-August 2013) that he and his fellow students "were all blessed to have such a loving, inspiring role model who set such a high bar of excellence in all fields of life." Pianists performing at the Miller tribute will include Joanne Brackeen, Armen Donelian and Marc Cary.

On August 3, OSPAC will be presenting a "Guitar Festival," featuring, among others, West Orange-based



Pianist Aaron Diehl. Photo by John Abbott.

guitarists Bob DeVos and Dave Stryker. DeVos will be leading his organ trio, which features Dan Kostelnik on Hammond B3 organ and Steve Johns on drums. Throughout his career, DeVos has appeared with a number of organ giants such as Charles Earland, Jimmy McGriff and Richard "Groove" Holmes. His current trio, he said, was created to "explore a new potential of the Hammond B3 organ genre without losing the tradition, the spirit and — at heart — the blues feel of the great organ groups I came up with." Reviewing DeVos' album, *Shadow Box*, released last fall by American Showplace Music, All About Jazz's David Orthmann said, "Bob DeVos and his longtime bandmates have forged an identity that transcends all influences with a momentum and energy level that never flags."

Stryker will be featuring the music of his *Eight Track* CD, released this past February by Strikezone Records. *Down Beat's* Ken Micallef wrote that *Eight Track* reflects Stryker's "love of old-school melodies... It's the perfect retro program in an era where so much attention is paid to pop culture's past..." Among the '60s and '70s tunes featured are The Spinners' "I'll Be Around," Bread's "Make It With You" and The Association's "Never My Love."

Other OSPAC jazz concerts this summer include: trumpeter Wallace Roney, July 4; pianist Frank Kimbrough, July 11; guitarist Lionel Loueke leading a trio, July 19; Geri Allen playing solo piano, August 2; and The Cookers, an all-star septet featuring tenor saxophonist Billy Harper, trumpeters Eddie Henderson and David Weiss, alto saxophonist Craig Handy, pianist George Cables, bassist Cecil McBee and drummer Billy Hart, August 17. Tickets range from \$15 to \$30 and season passes are also available. For more information, log onto www.njai.org or call (973) 669-7385.

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Free Jazz & Blues at Morristown Green on August 16

Morristown Mayor Timothy Dougherty has announced the lineup for the 4th Annual Morristown Jazz & Blues Festival to be held on the Green on Saturday, August 16, from noon until 10:00 PM.

The festival begins with Trio Da Paz, one of the top Brazilian jazz groups in the world. Under the leadership of Montclair bassist Nilson Matta, the group includes guitarist Romero Lubambo and percussionist Duduka da Fonseca.

At two, guitarist Bucky Pizzarelli headlines Guitar Summit featuring Frank Vignola, Vinny Raniolo and Ed Laub. The quartet was a huge hit at last year's Festival. Next up the extraordinary drummer Winard Harper takes the stage with Jeli Posse. The group's first CD hit number one on the jazz charts when it was released and they are riding a wave of international popularity.

At six o'clock, the music turns blue with South Jersey harmonica player Mikey Junior and his band, who draw on the great blues

legacy of Sonny Boy Williamson, Big Walter Horton and Paul Butterfield.

The full day of music concludes with the sensational British blues guitarist Matt Schofield, picked by *Guitar and Blues Magazine* as one of the "top 10 British Blues Guitarists of All Time."

"The Festival celebrates New Jersey's 350th birthday with this popular free event that has become a mid-August tradition for us," said Mayor Dougherty who initiated the festival in 2011. "With great jazz in the afternoon and hot



The dynamic Jersey City drummer Winard Harper brings his fiery group Jeli Posse to Morristown's Green on August 16.

blues in the evening, there is something for everyone's tastes and it's a day to look forward to. We are so grateful to our generous sponsors for making this incredible festival possible."

The Morristown Jazz & Blues Festival will take place on the Green in Morristown rain or shine from noon until 10:00PM. Admission is free and many local restaurants will be offering specials for festival attendees.

Bring your lawn chairs and blankets. For more information, visit www.TownofMorristown.org.



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JULY

- 2 **Stephanie Nakasian**, Singer
Hod O'Brien, Pianist
Veronica Swift O'Brien, Singer
- 9 **David White Orchestra**
- 16 **David Shenton**, Piano & Violin
Special Guest **Erin Shields**, Singer
- 23 **Mauricio DeSouza & Bossa Brasil**
CD Release Concert
- 30 **Liz Childs**, Singer/Pianist
Ed MacEachen, Guitar

AUGUST

- 6 **John Eckert's New York Nine**
- 13 **Bill Charlap & Renee Rosnes**, Duo Pianos
- 20 **Carol Sudhalter**, Saxophones
Special Guest **Sarah McLawler**, Organ & Vocals
- 27 **Geoff Gallante**, Trumpet

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NJPAC Announces 2014–15 Jazz Highlights

By Sandy Ingham

The third annual James Moody Jazz Festival in November highlights a 2014-15 season chock-full of often-innovative programming at the New Jersey Performing Arts Center in Newark.

The weeklong festival (Nov. 9-16) will feature concerts by trumpeter Chris Botti, vibraphonist Stefon Harris, Latin percussion master Ray Mantilla, singer Michael Franks with saxophonist Raul Midon, and a soul jazz collaboration led by bassist Christian McBride and his big band. That concert boasts Fantasia, an “American Idol” favorite who landed a singing role in the acclaimed Broadway show *After Midnight*, and Philip Bailey of Earth, Wind and Fire.

Once again, the finals of the Sarah Vaughan International Jazz Vocal Competition is the festival finale.

Guitar whiz Pat Metheny will join with singer/pianist Bruce Hornsby in August in another intriguing pairing. Some others: McBride, banjo rejuvenator Bela Fleck and a string quartet in a performance dubbed “All Strings Attached,” and pianist Keith Jarrett’s longstanding trio — Gary Peacock on bass and Jack DeJohnette on drums. Also, pianist Bill Charlap will lead a tribute to Charlie Parker.

Monthly (November through April) Sunday brunches at NICO Kitchen + Bar, the restaurant at NJPAC, will again be hosted by Dorthaan Kirk, the WBGO impresario. Guests are Harris with the Brick City Jazz Orchestra; pianists Cyrus Chestnut and Junior Mance and singers Catherine Russell and Carrie Jackson.

DJ Jonathan Schwartz, whose nationally aired WNYC weekend shows keep the Great American Songbook and its composers and performers in the public ear, will preside at three concert-interviews with singers Tierney Sutton, Rebecca Luker and Jessica Molaskey.

NJPAC is presenting a free summer evening series on Thursdays. Eddie Palmieri’s Salsa Orchestra is booked for July 31, and Black Violin teams with Brick City Jazz Orchestra August 14.

The arts center has a diverse lineup of classical, popular, comedy, dance, discussion and theater programs, but jazz occupies a special place at NJPAC.

“We’ve been curators of the State’s finest classical music season for 17 years; now we aim to extend that curatorial leadership to America’s classical music — jazz,” said John Schreiber, NJPAC CEO. “As far as we’re concerned, it’s going to be a festival all year long. We want everyone to know that Newark is the place to go for the world’s finest jazz artists.”



2014-15 NJPAC Jazz Performance Schedule

JULY

7/31 Eddie Palmieri Salsa Orchestra

AUGUST

8/8 Pat Metheny and Bruce Hornsby

8/14 Black Violin and Brick City Jazz Orchestra

OCTOBER

10/17 Tierney Sutton

NOVEMBER

11/9 Stefon Harris with Brick City Jazz Orchestra

11/10 Ray Mantilla

11/12 Steve and Iqua Colson

11/13 Fantasia and Philip Bailey with Christian McBride Big Band

11/14 All-State Jazz Ensemble and Jazz Choir

11/14 Chris Botti

11/15 “Day of Swing”

11/15 Michael Franks with Raul Midon

11/16 Sarah Vaughan International Jazz Vocal Competition

11/16 Vanessa Rubin Trio

11/22 Christian McBride with Bela Fleck

11/30 Keith Jarrett, Gary Peacock and Jack DeJohnette

JANUARY

1/15 Cyrus Chestnut Trio

FEBRUARY

2/22 Catherine Russell

2/26 Lula Washington Dance Theatre, recorded music of Miles Davis, Terence Blanchard, McCoy Tyner, and others

MARCH

3/22 Carrie Jackson

APRIL

4/11 Bill Charlap, Salute to Charlie Parker

4/19 Junior Mance Trio

MAY

5/30 Jessica Molaskey

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Philadelphia To Host OutBeat — America’s First Gay Jazz Festival

Is there such a thing as gay jazz? The short answer is no. But there has always been a gay presence in the jazz world, whether acknowledged or not.

“Just as jazz is a conversation about race and class, and it’s the great American art that tells so many stories through music, one of the stories it tells is the LGBT story,” said Chris Bartlett, director of the William Way LGBT Community Center in Philadelphia.

“Billy Strayhorn is a terrific example of that,” said Bartlett of the legendary composer who wrote one of his signature songs, “Lush Life,” in the mid-1930s. “Most people would hear that song as a universal song about love, a universal song about the frustrations of life — and it is that. But it’s also the story of being a young, black, gay man.”

Bartlett said he could find no evidence anywhere of a jazz festival focused particularly on gay musicians. So, with funding from the Pew Center for Arts and



Patricia Barber is among the artists expected to perform at the OutBeat Festival this September.

Heritage, he coordinated at least five venues to host dozens of musicians from around the country to take part in OutBeat, being billed as America’s first gay jazz festival.

The musicians — all of whom identify as lesbian, gay, bisexual or transgender, include vocalist Andy Bey, pianist Fred Hersch and bandleader Patricia Barber. They’ll take part in 35 events, including concerts, talks, and forums.

Although jazz has been known to attract outliers and outlaws (“Round Midnight” is when “most good people are at home in bed,” noted Homer Jackson of the Philadelphia Jazz Project), the genre was not always welcoming to gays and lesbians. Strayhorn was perhaps able to do what he did because people such as Duke Ellington protected him. “Billy Strayhorn is my right arm, my left arm, all the eyes in the back of my head,” Ellington once said.

“Although jazz has been a very progressive force for decades — for 50 years now — the gay aspect of music-making, especially in the jazz context, has only recently been brought to the surface,” said Mark Christman, founder of the experimental music presenter Ars Nova Workshop and the booker of the festival.

The festival is set for Sept. 18 through 21. A fully detailed program of concerts is not yet available. **J**

Monthly NJJS Jazz Socials Return in September



Pianist Bill Mays and bassist Martin Wind perform at the May NJJS Jazz Social at Shanghai Jazz. Photo by Mitchell Seidel.

Audiences have been steadily growing at the NJJS’s monthly Jazz Socials for members and friends at Shanghai Jazz in Madison, with another strong turnout for pianist Bill Mays in May. At press time trumpeter Mark Morganelli and guitarist Vic Juris were scheduled to close out the spring Social schedule on June 8.

The series is on hiatus for the summer. Check September’s *Jersey Jazz* issue for information on the fall Social schedule of artists. Information is also posted at www.njjs.org as available. **J**

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At This Festival Hot Jazz is Cool

Story and photos by Lynn Redmile

What do you get when you combine 16 jazz bands, seven solo pianists, two tap dancers, guest vocalists, an historic mansion and cocktails on a Sunday in New York? You get the 2nd Annual New York Hot Jazz Festival. After the sold-out success of last year's event, co-Producers Michael (Misha) Katsobashvili, Bria Skonberg and Patrick Soluri knew the next event would need a bigger and better venue, and the beautiful Players Club in Gramercy Park was chosen. With three levels, guests were free to wander through Edwin Booth's old stomping ground, and take in the sights and sounds of the coolest hot jazz for 12 hours straight. Half-day or full-day tickets were available. Embracing a mix of young and veteran performers (the age difference between the youngest and oldest is just over 60 years), and observing the exuberance and joy of all attendees, the festival proved yet again that trad jazz, and music from the Jazz Age, is here to stay, and the fan base is getting younger, thriving and expanding.

The program was simple in theory — three simultaneous performance groups each hour, each in their own room. I was determined to experience the amazing talent of all the performers, but this meant I was not able to enjoy more than two or three songs per set before I had to move to the next area. Still, I had a ball — and I can't wait for the next NY Hot Jazz Festival. If you missed this one, I heartily recommend you put the next one on your calendar... as soon as the date is known!

The larger bands held court in the

wood-paneled Ballroom, with VIPs seated up close and personal to the stage, and swing dancers caught up in the energy of the music at the rear of the room. First up, Emily Asher's Garden Party, a familiar band to New Jersey Jazz Society members, with Emily leading on trombone and vocals, and accompanied by Mike Davis (trumpet), Tom Abbott (reeds), Dalton Ridenhour (piano), Nick Russo (guitar), Rob Adkins (bass) and Jay Lepley (drums). Simultaneously upstairs in the more intimate space of the Library, Cynthia Sayer & Sparks Fly performed, with Cynthia on banjo, joined by Charlie Caranicas

(trumpet), Vincent Gardner (trombone), Mike Weatherly (bass) and Larry Eagle (drums). Back downstairs in the high-ceilinged Piano Room, with a split-level seating area, a balcony and a bar, pianist Peter Yarin (usually with Vince Giordano's Nighthawks) soloed beautifully.

After a 45-minute set, the next bands took to the stage. The only band on the program that also appeared at the first NY Hot Jazz Festival, the Hot

Sardines, held court in the Ballroom, with vocalist "Miz Elizabeth" Bougerol and stride pianist Evan "Bibs" Palazzo accompanied by Joe McDonough (trombone), Nick Myers (reeds), Jason Prover (trumpet), Evan Crane (bass), Alex Raderman (drums) and "Fast Eddy" Francisco on taps. I've never seen them without the crowd going crazy, and this was no exception. Upstairs in the Library (almost seems like this is a game of Clue!), the Xylopholks brought more beautifully crafted ragtime, despite their wacky get-up — it's not often one sees two upright bass players in a small group, especially not with one up front in a pink gorilla suit (Steve Whipple), and one stage rear in a panda costume (Zoe Guigueno). Add a xylophone player dressed as a skunk (Jonathan Singer), a costumed dog playing keyboard (Carmen Staaf) and a pink gorilla suit clad banjo player (Ilusha Tsinadze), and you have visual craziness, audible fabulousness! Downstairs in the Piano Room, Mark Shane played for us, with swing dancers showing their love for his style.

Next set, Vince Giordano and the Nighthawks took to the stage in the Ballroom — a favorite of listeners and dancers alike, the audience crowded to watch them. Joined by the lovely Catherine



TRIUMPHANT TRIO: New York Hot Jazz Festival co-producers Bria Skonberg, Michael Katsobashvili and Patrick Soluri strike a satisfied pose at The Player's Club on May 18.



Peter Yarin was one of several soloists who performed in the high-ceilinged Piano Room.

Russell on vocals, among others she treated us to “Singing Pretty Songs,” co-composed by her father, Louis Armstrong musical director, Luis Russell. Upstairs in the Library, the newly-formed Scrub Board Serenaders brought a N’awlins street style sound, with Brad Lail (washboard), Adam Brisbin (resonator guitar) Evan Arntzen (reeds) and Sean Cronin (bass). In the Piano Room, the multi-instrumentalist Jerron “Blind Boy” Paxton chose the piano and his voice to entertain us.

After another set change, Dan Levinson and his Gotham SophistiCats held court in the Ballroom, with Bria Skonberg (trumpet), Matt Musselman (trombone), Joel Forbes (bass) and Kevin Dorn (drums), featuring the lovely songstress Molly Ryan on guitar and with special guests Jerron “Blind Boy” Paxton on vocals, and tap dancer extraordinaire Andrew Nemr, who’d been mentored by the late Gregory Hines. In the Library, guitar virtuosos (and comedians!) Frank Vignola and Vinny Raniolo paid tribute to Django Reinhardt and Les Paul, as well as Led Zeppelin and Beethoven, plus many in between — they always put on a fabulous show! Dalton Ridenhour played fantastic stride downstairs in the Piano Room, thrilling swing dancers and onlookers alike.



While all these bands were making exquisite music, Louis Armstrong aficionado Ricky Riccardi was screening non-stop footage of Louis Armstrong in the Grill Room on the lower level — dozens of clips of Louis in movies, on television, including very rare footage of Louis in Europe in the ’60s.

After a brief break in the festivities to allow the bars to restock, and the musicians to catch their wind again, part two of the festival commenced, with reed master Ken Peplowski’s New Swing in the Ballroom, with Joel Forbes (bass) and Aaron Kimmel (drums). Joining them, cabaret legend Marilyn Maye truly entertained her audience in her inimitable saucy way, her energy belying the fact that she’s been performing for over 70 years. The Baby Soda Jazz Band held court in the Library — swing dancers tried to cut a rug, but a lack of space soon put paid to that. Peter Ford (box string bass), Tom Abbott (reeds),

Popular singer Catherine Russell and bandleader Vince Giordano reprised their recent and celebrated JALC collaboration with a performance together at The Player’s Club on May 18.



Evan Palazzo, Miz Elizabeth, Nick Myers and Joe McDonough of the Hot Sardines.



Guitarists Vinny Raniolo and Frank Vignola make some noise in the Library.

Simon Wettenthal (trumpet), Joe McDonough (trombone) and Jared Engel (guitar) swung hard, and were joined by lyrical Tamar Korn on vocals. Downstairs in the Piano Room, this time on an upright piano, vaudevillian styled Jesse Gelber played and sang, thoroughly entertaining those relaxing in overstuffed couches.

In the next set, David Ostwald’s Louis Armstrong Eternity Band took to the Ballroom stage, with a stunning line-up of musicians: Vince Giordano (guitar/banjo), David Ostwald (tuba), Anat Cohen (clarinet), Björn Ingelstam (trumpet), and Wycliffe Gordon (trombone). Upstairs in the Library, trumpeter Mike Davis’s New

continued on page 30

HOT JAZZ

continued from page 29

Wonders played his arrangements of Red Nichols' tunes, accompanied by Josh Holcomb (trombone), Tom Abbott (reeds), Jay Rattman (bass sax), Jared Engel (banjo) and Jay Lepley (drums). And pianist Ehud Asherie held court downstairs in the Piano Room, challenging dancers to enact his ragtime rhythms.

Another set change, and Professor Cunningham's Old School took to the Ballroom stage, headed by Adrian Cunningham (reeds, vocals) with Oscar Perez (piano), Charlie Caranicas (trumpet), Harvey Tibbs (trombone), John Merrill (guitar), Daniel Foose (bass) and Rob Garcia (drums). The soulful songstress Brianna Thomas joined on vocals, thrilling the audience with "In a Mellow Tone" and other beautiful renditions. Upstairs in the Library, Hot Club of New York brought us gypsy jazz, with Adrien Chevalier (violin), Dallas Vietty (accordion), Tim Clement (guitar), Eduardo Belo (bass) and special guest David Langlois (washboard).

Downstairs in the Piano Room, what started as a piano and vocal duo of Jesse Gelber and Tamar Korn quickly transformed into a jam session, with Dennis Lichtman (clarinet), Jason Prover (trumpet), Peter Ecklund (trumpet), Cynthia Sayer (banjo) and others ...exuberance personified.

And for the final set, festival co-producer Bria Skonberg took to the Ballroom stage with her Brass Kicker — a comingling of musicians from other bands, including Emily Asher (trombone), Josh Holcomb (trombone), Evan Arntzen (reeds), Anat Cohen (clarinet), Jason Prover (trumpet), Wycliffe Gordon (sousaphone), Sean Cronin (tambourine), Rob Garcia (drums) and Darrian Douglas (drums), and soon joined by Cynthia Sayer (banjo) and Eddy Francisco (taps). A wild and raucous set! In total contrast, upstairs in the Library, the Ladybugs recalled gentler sounds of The Boswell Sisters, led by Martina DaSilva (lead vocals, snare), Kate Davis (vocals, ukelele), Joanna Sternberg (vocals, bass), Gabe Schnider (guitar) and Björn Ingelstam (trumpet). And what started as a solo piano performance by Jon Weber in the Piano Room downstairs evolved later into jam session with Dalton Ridenhour joining him on piano, Jerron "Blind Boy" Paxton on banjo, and others from Bria Skonberg's Brass Kicker joining in! Overwhelming fun! Despite the late hour (past midnight), the excitement and enthusiasm continued the party at Mona's in the East Village — true testament that this style of jazz is much loved and loudly celebrated!



The incomparable Marilyn Maye with reedman Ken Peplowski.

Photos by
Lynn Redmile



Jazz music's
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Emeritus George
Wein, who first
heard co-producer
trumpeter Bria
Skonberg earlier this
year at a reception at
NJ PAC, was on hand
for the 2014 NY Hot
Jazz Festival.



Brass Kicker: Emily Asher, Josh Holcomb, Evan Arntzen, Anat Cohen, Rob Garcia, Jason Prover, Bria Skonberg, Wycliffe Gordon, Sean Cronin and Cynthia Sayer.

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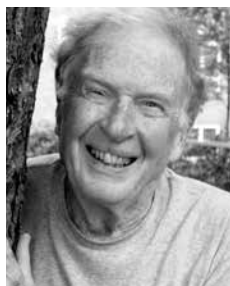


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Noteworthy

Fradley Garner International Editor *Jersey Jazz*

SWEDISH GUITARIST INTRODUCES LIVE JAZZ TO THE ELLINGTON...MARC MYERS ON BRITAIN'S EARLY BOOGIE-WOOGIE FANNER, JOHN MAYALL...WATCH 'BLUE NOTE AT 75, THE CONCERT' VIDEO AT NPR...WHO'S PLAYING AT A CLUB NEAR YOU? LOOK ONLINE!

FOR MANY MOONS,

the Swedish guitarist Tomas Janzon, who lives and works in New York, passed by The Ellington, a restaurant and bar at 936 Amsterdam Avenue, near Duke Ellington Boulevard (West 106th St.), and wondered why there was no live music inside. "I finally had a chat with the lady owner," Tomas tells me, "and we started on a warm and sunny Sunday afternoon in late May." With him on acoustic bass was Essiet Okon Essiet, the son of Nigerian immigrants in Oregon, who was the bassist in Art Blakey's last group. "Lots of friends showed up to support us, reports Tomas, "a nice mixed audience including European tourists and locals with little kids dancing and listening close-up to us shaping the rhythms. The applause was heart warming." The duo was able to stretch out and have fun. "We even played some Ellington/Strayhorn standards like 'Isfahan,' 'A Flower is a Lovesome Thing' and 'Caravan,' following with my neighbor Sonny Rollins's 'Valse Hot'."

MARC MYERS IS ONE of the sharpest, most prolific jazz-and-other-arts writers of our time. At press time, an item in Marc's daily JazzWax blog (this in addition to a flow of articles for *The Wall Street Journal*), snagged my eye: "John Mayall...is one of the early architects of the British blues movement of the early 1960s. Britain didn't have radio the way we did here. Instead, the BBC offered just a few adult-themed stations and that was it, forcing British kids in the '50s to listen to phonograph records



Introducing jazz at The Ellington are Tomas Janzon and Essiet Okon Essiet.

rather than disc jockeys. Many pre-teens gravitated to the records of American jazz and blues artists, because they were the most exciting and were an honest, energetic counterbalance to treacly British pop on the radio. John listened to Albert Ammons and fell in love with boogie-woogie. He was swept away by the pianist's sly, rambunctious attack, rhythmic drive and seamless style. As John said, there was tempo, swing and impossible execution all in one artist, which motivated him to become a blues artist. That's jazz for you." Consider subscribing to Marc Myers' free blog with links to his WSJ articles: www.JazzWax.com

IN 1939, TWO GERMAN immigrants, Alfred Lion and Frank Wolff, founded a record label to document the music they loved — exemplified by the boogie-woogie pianist, Albert Ammons. This year, Blue Note Records celebrates its 75th birthday. Dan Quelletto, who wrote *Playing By Ear*, a book about Blue Note, stresses that "Back then, it was all about dancing." And, he says, most folks were not dancing to boogie-

woogie piano. Alfred Lion was more like a museum curator than a record producer, in Quelletto's opinion. "He wanted to document this music. His whole philosophy is that jazz is an art form." A video, *Blue Note at 75, The Concert*, co-hosted by Kennedy Center, is now available for free watching at NPR Music. Featured are many of the label's artists from past and present, including Wayne Shorter, McCoy Tyner, Norah Jones, Jason Moran and many others. Google: Blue Note at 75 concert.

WANT TO KNOW who's playing at a jazz club near you? I know of three major online guides to clubs and events and more. Jazz Clubs Worldwide tops the list, with more than 3,200 clubs in more than 40 of the United States (over 100 counties) and more than a hundred other countries. JCW also catalogs musicians, bands, agents, promoters, jazz writers and fans. The site is the life calling of a totally dedicated Scottish trombonist, Peter Maguire. He makes a pittance at it and appeals for funding. The daily Jazz on the Tube, based on Long Island, recently boasted that it offers "the biggest, most up-to-date online list of jazz clubs, jazz festivals and jazz record stores in the world." Michael Ricci, Philadelphia publisher of All About Jazz.com, dryly calls these assertions "rather dubious/spurious." In an email, Ricci asks: "Has this guy never heard of Jazz Near You? :-)" I counted 27 venues at his website. <http://nyc.jazznearyou.com> has 1,596 venue listings. We have 724 [just] in Philadelphia metro." 

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

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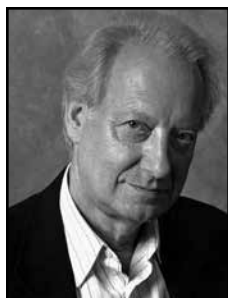
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Dan's Den | Kudos to Lundvall and Domber

By Dan Morgenstern

The Jazz Foundation of America, an estimable organization dedicated to providing assistance to musicians in need, hosted its 23rd

Annual Jazz Loft Party on April 26. The honoree was Bruce Lundvall, past president of (in chronological order) Columbia Records, Elektra Musician (a label he founded) and Blue Note, where he still serves as chairman emeritus. It's been my good fortune to have known Bruce for many decades, even before he took over Columbia, where he had been director of marketing, to the surprise and delight of his friends.

Surprise because truly nice guys don't usually land such positions, delight because we knew what a dedicated jazz fan and truly honorable man he was. And sure enough, he did wonders for the music, such as signing Dexter Gordon, and transforming precious Charlie Parker material from subrosa to legitimate presence, properly paid for and presented. (Full disclosure: I was one of the note writers Bruce selected. Even before that, when he was still in marketing, he had managed to persuade the label to obtain some wonderful late Clifford Brown live performances and issue them in tandem with the trumpeter's rare first recordings with Chris Powell's Blue Flames on Okeh, for which I also was the annotator.)

Clive Davis was Bruce's successor — 'nuff said. Elektra was not a financial but definitely an artistic success; among its gems was *Poetry*, among the most beautiful records made by Stan Getz, which is saying something, a duet session with the great (and doomed) pianist Albert Dailey. In his notes, Stan wrote: "I would like to thank Bruce Lundvall for caring enough for this album to release it. He has been a guiding light for all recorded jazz music these many years and I sincerely hope he lives to be 127 years of age." At Blue Note, Bruce maintained the label's great jazz tradition, but also rescued it from financial disaster, signing a gifted young singer-songwriter-

pianist named Norah Jones. Her first album sold no fewer than 18 million copies worldwide. She was among the artists paying tribute to Bruce at the party — others including some real youngsters plus Dianne Reeves (accompanied by Ted Rosenthal) and Wynton Marsalis.

I had not met Miss Jones before, only on records; she did a lovely job on "Spring Will Be a Little Late This Year," while Diane offered "I Wish You Love." Bruce, seated in the front row of the largest room at the venue, Hudson Studios, way over West on 26th Street, was visibly moved. He is the subject of a new biography, *Bruce Lundvall: Playing by Ear*, by Dan Ouellette. The room was acoustically fine for duos, but when Vince Giordano's mighty Nighthawks took over, sound bounced all around the mostly metal environs of the so-called Parmigiani Lounge. But they were in great form, ending a short set with the sure-fire "Sugarfoot Stomp."

■ The same acoustics held sway at the somewhat more intimate Funky Claude's Lounge, to which we moved to catch the Heath Brothers, in fine fettle but also subject to reverb. Least affected by sound waves was the splendid duo of Randy Weston and Billy Harper, piano and tenor sax, no drums. Randy's "Hi-Fly" was a highlight; this duo can be found on records and is highly recommended — Randy has a touch that reminds of Ellington. The joint was still jumping when we left, but not before one of the evening's emcees, the one and only Phil Schaap, who as we all know takes jazz very seriously, but also is a champion jitterbugger, took my date for a dazzling spin.

■ Speaking of Ellington, the Danish Storyville label in late May launched a multiple release it dubbed Ellingtonmania. It consists of a seven-CD, one-DVD boxed set of Billy Strayhorn music, containing performances of the composer-pianist's works by (of course) the Ellington orchestra, a 1961 Parisian session with strings and vocal color and Billy's own piano that will be well-known to his fans (he did not record much under his own name) plus a half-

dozen piano duets with Duke; compositions played by a variety of artists including Ben Webster, Art Tatum, Clark Terry and Mary Lou Williams; a CD of mostly little-known compositions performed by the excellent Dutch Jazz Orchestra; one of the pieces played by Danish and Swedish musicians, with a sprinkling of expats (Horace Parlan, Bob Rockwell); one featuring Ken Peplowski, a Strayhorn lover, with British players, and one by Harry Allen and good company including the late, great Dennis Irwin. The DVD sports six Ellington band songs, one by Clark Terry with Duke Jordan and one featuring that fine pianist, and a "Take the A Train" by the Delta Rhythm Boys. The box set is called *Out of the Shadows*, a title characteristic of the currently dominant theory that Strayhorn was a sort of invisible man, overshadowed by Duke, with the not too subtle implication that this was a deliberate injustice. The real story is much more subtle, as I'm hopeful Brian Priestly's notes will clarify. In the same release is Volume 18 of the wonderful *Ellington Treasury Shows*, with which I've recently been reacquainting myself — they stem from the 1945-46 period, with some added broadcast material from 1943-44 — a treasure-trove of material never recorded commercially as well as work in progress. What is notable is how often Ellington himself and the announcers informed by him mention Billy Strayhorn, which is also the case with all the Carnegie Hall concerts.

Storyville's Ducal mania is rounded out with an exceptional double CD of a summer 1963 performance in Sweden, *Duke Ellington In Gröna Lund*. (That venue is an amusement park outside Stockholm.) It's a fascinating document with Ellington in a jolly mood and playing lots of piano. I would like to sentence Terry Teachout to listen for a week to this album — his recent biography, *Duke*, tells us that Mr. Ellington really was no great shakes at the keyboard. There is also, among many great moments, a rare performance of the entire "Suite Thursday" that includes a stupendous Ray Nance violin outing. All told, a bonanza for Ellington fans, who by very definition are Strayhorn fans as well.

continued on page 36

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DAN'S DEN

continued from page 34

■ The Sidney Bechet Society paid tribute to the late Mat Domber, founder and guiding spirit of Arbors Records and its festival and benefit offshoots, a Symphony Space event covered elsewhere in these pages by my colleague (and welcome ride home on this occasion) Joe Lang. It was a wonderful evening with highlights including Anat Cohen and Wycliffe Gordon giving good old “St. Louis Blues” a brand-new sheen (these two, who have recorded together and often join forces in David Ostwald’s Armstrong Eternal Band, go so very well together), and Bucky Pizzarelli doing his oft-heard thing on Django’s “Nuages,” but doing it splendidly, on a set also featuring what I call Dick Hyman’s fantasy on “Ain’t Misbehavin’,” and Warren Vaché’s truly “Shining Hour.”

All the musicians, including the night’s able emcee Randy Sandke, who hit some high ones, spoke warmly of Mat, to whom making records and hosting festivals was truly a labor of love. I said a few words, too, wanting to mention Mat’s unique relationship with Ruby Braff. No one else could have made it possible for Ruby to leave a final legacy of such scope and splendor as his output for Arbors but Mat, who had infinite patience and understanding.

Present were Mat’s widow Rachel, his partner in music from the very start, who will carry on, blessedly; Mat’s brother and son and other relatives, and a houseful of friends and fans. It was good to see Jim Zack, the great engineer who lent his skills to so many Arbors sessions, at his cozy Nola Studio which, alas, is no more. And in true Domber tradition, Rachel hosted a post-concert reception, open to all. Everything Mat and Rachel have done with (and for) jazz is imbued with the spirit of love.

■ Herb Jeffries, probably 100 when he died, had a most appealing voice of considerable range. His name will always be associated with his big Ellington hit, “Flamingo,” but I love a “Basin Street Blues” from 1946 that Symphony Sid played a lot, and reminded him of that when I met him at a White House event in 2003, unmentioned in any obituary. The occasion was a *Salute to Harlem*, a pocket version of a black music show at the Apollo Theater, presented under the auspices of the then pretty new National Jazz Museum in Harlem, on a weekday afternoon.

My friend Loren Schoenberg of the museum led a mini-big band that included Virginia Mayhew on tenor sax, the late Virgil Jones on lead trumpet, and the estimable Jack Stuckey on reeds, with which Herb guested on an Ellington tune. (Loren and I think it was “Jump for Joy,” which he recorded with Duke.) There were also dancers and a gospel

group, and I had fun watching President George W. Bush, Secretary of State Rice and other dignitaries respond to the music. (At White House jazz events over the years, I had the opportunity to observe Presidents Nixon, Reagan, Carter, Clinton and of course Bush the Younger react to the sounds — it’ll be in my memoirs.)

At the social afterwards, there was the obligatory photo op with the Pres and his wife, and instead of just standing there on the dais, knowing that he had flown in directly from a Camp David meet with some Arab politicians, I ventured, “This must have been a nice respite from the affairs of state,” to which he responded, with a smile, “You bet!” But the main thing was chatting with Herb, then a mere 90 or so, who remained seated throughout the afternoon, also when singing. He had great recall, remembering that the “Basin Street” date was arranged by Buddy Baker and included

Lucky Thompson, and we talked about the L.A. jazz scene, and of course, Ellington. Some years before, I’d seen Herb for the first time at the Village Vanguard, also unmentioned in the obits, with Edmund Anderson, the “Flamingo” lyricist, in the audience. I also wanted to tell him that I’d seen one of his five wives, the great Tempest Storm, an unusually creative stripper, in action, but didn’t — we ran out of time. Something I did learn from obits was that Louis Armstrong heard him and told him to go to Chicago, giving him a note of recommendation to Erskine Tate; he made his recording debut in that city, with Earl Hines.

Here’s hoping for a good summer with no hurricanes or other surprises.

And so long
until September!



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JULY 7, with Rio Clemente, Randolph Library, Randolph 7:00PM

JULY 13, with the Broadway Pops Big Band,
Spring Lake Park, S. Plainfield 6:30-8:00PM

JULY 16, with the Broadway Pops Big Band,
Thompson Park, Jamesburg 2:00-3:30PM

JULY 20, with the Broadway Pops Big Band,
Warren Park, Woodbridge 6:00-7:30PM

JULY 27, The Sandy Sasso Big Band,
Warren Park, Woodbridge 6:00-7:30PM

AUG. 3, The Sandy Sasso Big Band,
Spring Lake Park, S. Plainfield,
6:30-8:00PM

AUG. 5, With Rio Clemente and crew
at the Kasschau Band Shell, Ridgewood,
8:30-10:00PM

AUG. 13, The Sandy Sasso Big Band,
Thompson Park, Jamesburg, 2:00-3:30PM

Visit www.sandysasso.com for more info





Other Views

By Joe Lang

Past NJJS President

This is my last column before a two-month break, so I will try to cover as many new CDs as I have room and time to do.

■ The music of Thelonious Monk is a challenge for any musician. Monk's highly individualistic style made his versions of his tunes stand like a shadow over any other attempts to play them, especially for pianists. Some have tried to completely reimagine the songs, and that usually removes their essence and uniqueness. Others bravely, but mostly unsuccessfully, try to go the route of imitation. On **The Adventurous Monk (Savant – 2132)**, **ERIC REED** takes a far more successful middle approach, giving occasional nods to Monk's distinctive pianism, but mostly letting his own natural tendencies come through while respecting Monk's melodies. In this adventure, Reed is joined by Seamus Blake on tenor sax, Ben Williams on bass and Gregory Hutchinson on drums. They interpret ten compositions, "Thelonious," "Work," "Reflections," "Evidence," "Round Midnight," "Nutty," "Gallop's Gallop," "Dear Ruby (Ruby, My Dear)" and "Ba-Lues Bolivar Ba-Lues-Are." Charenee Wade provides the vocal on "Dear Ruby," singing the words penned by Sally Swisher, and first recorded on Carmen McRae's classic album, *Carmen Sings Monk*. Monk's music is one of the great pleasures to be found in jazz, and Reed does a terrific job of presenting it. (www.jazzdepot.com)

■ Billy Strayhorn wrote songs that were well suited to musically intimate interpretations. Pianist **JOE LOCASCIO** and saxophonist **WOODY WITT** have joined to present duo versions of ten Strayhorn compositions on **Absinthe (Blue Bamboo Music – 025)** that are not only intimate, but inventive and consistently interesting. The empathy between LoCascio and Witt is always palpable whether Witt is playing tenor, alto or soprano sax. The Strayhorn catalog was extensive, and these cats opted to mix the familiar, "My Little Brown Book," "A Flower Is a Lovesome Thing," "Rain Check," "Chelsea Bridge," "Lotus Blossom," "Isfahan" and "Daydream" with two rarely heard pieces, "Charpoy" and "Absinthe." LoCascio has a lovely touch when caressing the keyboard, perfect for Strayhorn's delicate melodies. Witt can be both gentle and robust, but is always in the right place. It is nice to find a new exploration of this wonderful music, and these gentlemen have treated it well. (www.amazon.com)

■ Pianist **FRANCY BOLAND** is best known on these shores as the co-leader with drummer Kenny Clarke of the Clark-Boland Big Band, one of the truly superb big bands in jazz. **Playing with the Trio (Schema Records – 148)** presents the tracks recorded in 1967 by Boland, Clarke and bassist Jimmy Woode, who was the bassist on the big band at that time. The program includes four originals by Boland, two by Woode, Neal Hefti's "Lonely Girl," "I'm All Smiles" and "Like Someone in Love." These three highly creative musicians are a pleasure to hear outside of the setting of the big band for which they provided the rhythmic underfooting. Boland was an outstanding arranger, and he brings that sensibility to his pianism. Clarke is one of the seminal figures in the history of jazz drumming, and his musicality shines through here. Woode had a long career that included a five-year stint on the Duke Ellington Orchestra. He sparkles on this session. This is a set of music guaranteed to keep you smiling, and finding new pleasures each time that you visit it. (www.amazon.com)

■ **Dreamscape: Solo, Duo, Trio (GJK Sounds – 0011)** finds guitarist **FREDDIE BRYANT** in a variety of settings playing an eclectic program while employing four different types of instruments, 12-string, arch top, electric and nylon string guitars. The support on the non-solo tracks come from reedman Chris Potter and bassist Scott Colley. The stylistic range of the music is impressive. Bryant has been mostly a straight-ahead player on past recordings. Here he includes several solo tracks that do fit into that bag. Some selections are original compositions by Bryant that reflect various aspects of his personal experiences. There are three trio tracks, two duo tracks with Colley, one duo track with Potter on bass clarinet, and eight solo tracks. The album is dedicated to Bryant's mother, a soprano who performed under her maiden name, Beatrice Rippy. The final selection is a performance of the spiritual "I'm Going to Tell God All of My Troubles" by Rippy, accompanied by her husband, classical pianist Carroll Hollister. It is a nice conclusion to a heartfelt and imaginative collection from Freddie Bryant. (www.freddiebryant.com)

■ The alto flute is rarely a featured instrument in a jazz setting. It is mostly used for coloring effect in larger ensembles. **HOLLY HOFMANN** has long been recognized as one of the leading flautists in jazz, usually performing on the far more common C flute. When she started including an occasional selection on the alto flute in her performances, she began to get questions about when she would record an album featuring that instrument. She finally gathered pianist/husband Mike Wofford,

bassist John Clayton, drummer Jeff Hamilton and guitarist Anthony Wilson for a session that has resulted in **Low Life (Capri – 74133)**. The limited range of the alto flute compels an artist to be careful in approaching a composition with a restricted arsenal of notes. Hofmann has no problem playing the nine selections on the program with her usual interpretive eloquence. There are nine selections, including one original each by Hofmann and Wilson, and two by Clayton, plus two standards, "The Very Thought of You" and "Make Me Rainbows;" and jazz tunes by Ben Schachter ("Grow (for Dick Oatts)," Mulgrew Miller ("Soul-Leo") and Pat Metheny ("Farmer's Trust"). This is a mellow, yet attention-grabbing collection of subtle jazz. (www.caprirecords.com)

■ **JEREMY FOX** wears many hats. He is an arranger, jazz educator and clinician with an emphasis on working with vocalists. For **With Love (Jazzbill Records)** Fox has recruited an impressive array of vocalists to perform his charts for eleven selections arranged for large ensembles. This recording is based on his doctoral project in Jazz Composition at the Frost School of Music at the University of Miami. The singers are Kate Reid, Kate McGarry, Kevin Mahogany, Derek Fawcett, Sunny Wilkinson, Wendy Pedersen, Rose Max, Anders Edenroth, Peter Eldridge and Laura Kinhan. The program is mostly standards like "That Old Feeling," "Get out of Town," "I'm Glad There Is You" and "So Many Stars." Fox's charts are impressive — exciting, but never intrusive, just the kind of support that vocalists appreciate. If you dig fine vocalizing set in empathetic arrangements, you will find *With Love* to be a satisfying listen. (www.jeremyfox.net)

■ Arbors Records has recorded relatively few vocalists, but with the release of **Dream Your Troubles Away (Arbors – 19404)**, **KAT GANG** joins a select few who include Rebecca Kilgore, Daryl Sherman, Nicki Parrott, Jessica Molaskey and Carol Sloane. For her initial Arbors outing, she has an all-star supporting cast including Warren Vaché on trumpet, Harry Allen on tenor sax, John Allred on trombone, Mike Renzi on piano, Bucky Pizzarelli on guitar, Jay Leonhart on bass and Jos Ascione on drums. The song list is equally impressive. Among the tunes are "Wrap Your Troubles in Dreams," "I Don't Know Enough About You," "Say It Isn't So," "Nobody Else but Me," "In My Solitude," "Baby, Baby All the Time," "Down with Love," "Hard Hearted Hannah," "Some of These Days," "I Didn't Know About You," "I Wish I Were in Love Again," "Bye Bye Blackbird" and "More Than You Know." Kat Gang proves to be easily at home with the musicians and the material. She has a soft and pleasant voice, phrases nicely, and has a fine jazz

continued on page 38

OTHER VIEWS *continued from page 37*

feeling in her vocalizing. I expect that this will be the first of many albums that Kat Gang will record for Arbors. (www.arborsrecords.com)

■ **VANESSA PEREA** is a familiar figure on the New Jersey jazz scene. She is a New Jersey native, and a graduate of the jazz program at New Jersey City University where she had Roseanna Vitro as a vocal instructor. She appeared a few years ago at the NJJS Jazzfest with the Swingadelic band, and received an enthusiastic response. I suspect that those who give a listen to **Souful Days (Zoho – 201406)** will also react with enthusiasm. She sings with maturity beyond her 26 years. Her band is terrific with Robert Edwards on trombone, Matt Jodrell on trumpet, Dave Lantz on piano, Dylan Shamat on bass and Evan Sherman on drums. Her program is a hip one, avoiding overdone tunes, and including some surprises, like a couple jazz tunes, Calvin Massey's "These Are Soulful Days" and Kenny Dorham's "K.D.'s Motion" to which Perea added intelligent lyrics, recording them as "Soulful Days" and "Let Me Tell You." The instrumental support is strong throughout, with Edwards, Jodrell and Lantz contributing several sparkling solo turns. Vanessa Perea is a young lady who knows how to sing, and she should have a bright future. (www.zohomusic.com)

■ As one of NJJS favorite Herb Gardner's daughters, **SARAH GARDNER** grew up hearing a lot of jazz, especially the trad favored by her dad. She studied at Berklee College of Music, and has been involved in music programs for children for many years. Given her background, it seems only natural that she would finally get around to recording **Jazz Pour Le Bebes (Jazz for Babies!) (Self-Produced)**, a recording aimed at introducing youngsters to the sounds of traditional jazz. For this undertaking she gathered Ted Casher on reeds, Craig Akin on bass, Bill Winiker on drums, Bo Winiker on trumpet, "Pops" Gardner on trombone, piano and cowbell, Joe Hart on guitar and sister Abbie on backup vocals. "Pops" Gardner also provided the arrangements. Sarah Gardner has a voice well suited to the style. She addresses "Baby Face," "Crazy About My Baby," "Pennies from Heaven," "Everybody Loves My Baby," "Yes Sir, That's My Baby," "Momma Don't Allow," "My Baby Loves Me," "Keeping out of Mischief Now," "Hello Dolly," "My Baby Can Dance," "Hello Goodbye," "Penguin Dance" and "The Bear Missed the Train." The last of these songs was a staple of the Smith Street Society Jazz Band, the long-lived group that included Herb Gardner as a member. If you want to introduce some youngsters to the sounds of classic jazz, lay a copy of *Jazz Pour Le Bebes* on them, and

they will have a ball listening, as will you! (musicwithsarah.com)

■ It seems that I receive several female vocal albums every month, but those by male vocalists are not as plentiful. This month there were two interesting debut albums of the latter kind, one by a young lad still in his teens, and the other by a cat several decades older who has just found his calling as a singer.

At the age of 16, **NICK ZIOBRO** won the 2012 Great American Songbook High School Vocal Academy and Competition. This success opened immediate doors for him with a subsequent appearance at Feinstein's in NYC, a national tour with Michael Feinstein and several other prestige gigs. He has now released his first album, and a wider audience can hear why this young man is garnering such attention and glowing responses. On **A Lot of Livin' to Do (Titanium Entertainment)** he provides 13 tracks, mostly standards, that show maturity unexpected in one of his age. It is no doubt a benefit to be surrounded with the likes of Tedd Firth who serves as musical director/arranger/pianist, Jay Leonhart on bass, Ray Marchica on drums, Bucky Pizzarelli on guitar, Brian Pareschi on trumpet and Marc Phaneuf on reeds, but unless Ziobro had the talent to fit in with this

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lineup of jazz stars, the results would not be as satisfying as they are. It is exciting and refreshing to hear a young man who does not have to lean on the title of one of his most effective tracks, "Blame It on My Youth," to justify how he performs on his debut recording. Ziobro reads the lyrics knowingly, and already understands the value of phrasing individualistically. The songs range from the 1926 classic "It All Depends on You" to "Rainbow Connection," written in 1979 for The Muppet Movie. Other selections include the title track, "Here's That Rainy Day," "How Long Has This Been Going On," "Anyone Can Whistle" and "All of Me." Nick Ziobro is a voice that we should hear a lot from as the years go by. (www.nick-ziobro.com)

■ **DANNY FREYER** is a forty-something, Los Angeles-based vocalist who has only recently started singing. Mentored by the late pianist Paul Smith and his wife vocalist and singing coach Annette Warren, Freyer is sure to be compared with Michael Bubl , Steve Tyrell and other current singers who come out of the stylistic tradition fostered by Frank Sinatra. Based on the content of **Must Be Love (Bluebend Records – BB14-01)**, he should stack up quite well alongside these peers. To my ears, I find Freyer a more attractive vocalist. He can swing, has a pleasant baritone, and really puts over his material, including a few originals that show him to be an effective songwriter. Two of his tunes, "Must Be Love or Else I'm Drunk" and "Tanked As a Fish, Buzz Bombed and Blitzed" would have been naturals for Dean Martin. The backing musicians include Matt Politano on piano, Roger Shrew on bass and session producer Evan Stone on drums, with occasional contributions from Jeff Elwood on reeds and Tony Guerrero on trumpet. One track also includes a string section, Freyer's moving reading of the love theme from *The Godfather: Part III*, "Promise Me You'll Remember." There is a new cat on the block to keep alive the swinging crooner style, and his name is Danny Freyer. Try *Must Be Love*, you'll like it! (www.DannyFreyer.com) ■

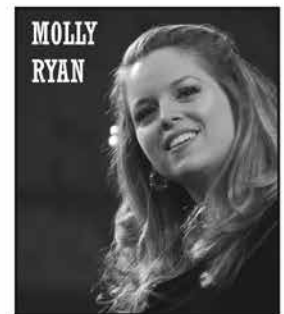
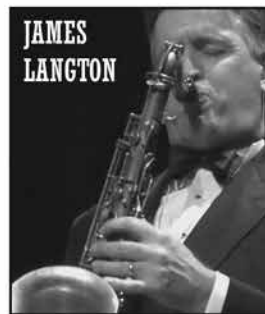
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On The Road | The Oscar Perez/Bob DeVos Quartet at Luna Stage

By Gloria Krolak

Luna Stage in West Orange is known in theater lingo as a “black box.” A square or rectangular space, usually low rent, is painted black. With limited budgets, sets are at a premium, so lighting and props are used instead to create scenes, space and movement. Seats can be arranged in unusual configurations, in arcs, circles, or across from each other as at Luna, where two sets of chairs arranged bleacher style — about 100 seats — face each other across a 15-foot divide with a raised stage on one end and a ramp down the middle leading to the band. Simple design for maximum flexibility at lowest cost.

The facility also features a 40-seat studio theater, a rehearsal studio and an art gallery to fulfill its entertainment and educational functions. On most nights Luna presents intriguing plays by new playwrights and re-imagined classics. And then there is jazz.

The Moonlight Jazz Series just ended its third successful season at Luna. The series is curated by NJJS Board member and *Jersey Jazz* contributor Sanford (Sandy) Josephson (he writes “Big Band in the Sky”) – and is sponsored by CityScience.org. The Oscar Perez/Bob DeVos Quartet performed there recently, against a 4x4 set resembling a prison or a confessional — both have barred windows — with religious pictures taped to a pink wall. Managing Director John Penn Lewis set us straight: This was the scene for their current play, a tenement apartment in Queens, the borough where, incidentally, Perez was born.

Oscar Perez is a young pianist, composer and educator with big talent. At a grand piano he is sterling, clear, in control. One need only sample his 2011 CD *Afropean Affair* with his group Nuevo Comienzo at oscarperezmusic.com, or any of the videos, in particular his 17-minute romp with Christian McBride on “Frankie and Johnny” to know this niño is upward bound.

Guitarist Bob DeVos, who came to New Jersey at age eight from Belgium, grew up with the blues and R&B. Wes Montgomery and Kenny Burrell were major influences —

no wonder his style is described as a blend of blues, R&B and jazz. His CD *Shifting Sands* spent 28 weeks at the top on Jazz Week’s Top 50 Nationwide Jazz Airplay Chart in 2006. DeVos is most comfortable with an organist in his quartets; all five of his albums include one. But DeVos is the luminary on at least two tracks, “Willow Weep For Me,” and the Jobim tune “Mojave,” from that album.

Bassist Andy Eulau performed at the live concert of the inaugural 2012 International Jazz Day at the UN General Assembly, a worldwide celebration that included New Orleans and Paris. He joined Latin percussionist Sheila E. and the legendary Candido (Camero) in a group led by drummer Bobby Sanabria. Jazz hardly gets any more Latin than this.

Drummer Diego Lopez has been around the block a few times, too. His many recording credits include two of Afro-Cuban percussionist Steven Kroon’s albums, and he was featured guest artist on flutist Andrea Brachfeld’s *Into the World: A Musical Offering*, also with Andy Eulau.


This said, however, four superb musicians still do not always add up to a top quartet. What was billed as a night of Latin jazz did offer one bright tropical spot when Perez and Lopez caught a groove on a Chucho Valdes tune: “Mambo Influenciado” was a reminder of what might have been. Perhaps the group hadn’t rehearsed enough, or performed together before. Perhaps shared leadership didn’t work in this combination. But something was holding the band back,



The Oscar Perez/Bob DeVos Quartet at Luna Stage: Oscar Perez, Bob DeVos, Andy Eulau and Diego Lopez. Photo by Michael J. Ryan.

and try as Perez did to cheer them on, the Cuban rhythms Perez grew up with were, for the most part, not there.

Perez played two Rhodes keyboards which sounded more organ-like on their sustained notes. When he and DeVos played together, the guitar buried the Rhodes. A well-tuned piano might have changed that whole dynamic. The set included a funky “Tom Thumb,” the Wayne Shorter tune written for Bobby Timmons, Jobim’s “Mohave,” with a bass solo more intense than a Brazilian vibe calls for, Perez’s arrangement of “I Remember You,” and a DeVos original ballad, “Speech Without Words.” When DeVos took a lane, he formed a one-car motorcade of his own. The closer was Monk’s “Bye-Ya,” followed by an encore demanded by the audience — proving once more you can please some of the people all of the time — a rousing “Caravan.”

Luna Stage is on a main thoroughfare in West Orange and easily found. There is limited parking behind the building, but free on-the-street parking all around. No food or beverages are permitted. Check their website for the 2014-2015 jazz schedule. 

Luna Stage

555 Valley Road, West Orange, NJ
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May 11 - 18, 2015

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Visit Seattle, Puget Sound, Tracy Arm, Juneau, Sitka, Ketchikan and Victoria BC with **High Sierra Jazz Band**, **The Fat Babies Jazz Band** and **Tom Hook Trio** with **Eddie Metz Jr.** and **Bobby Durham**.

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Caught in the Act

By Joe Lang
Past NJJS President

SIDNEY BECHET SOCIETY PRESENTS AN ALL-STAR TRIBUTE TO MAT DOMBER & ARBORS RECORDS

Peter Norton Symphony Space, NYC | April 21

It was almost two years ago that the world of jazz lost one of its most devoted advocates, Mat Domber, founder with his wife Rachel, of Arbors Records. Arbors is one of the primary labels that has been recording mainstream jazz during recent decades. It was a logical step for the folks at The Sidney Bechet Society to present a concert honoring the memory of Mat Domber and the continuing legacy of Arbors Records. As the evening evolved, it was evident that the spirit of Mat Domber was present in the theater.

To facilitate the proceedings, trumpeter Randy Sandke was engaged to serve as host and organizer for the musical program. The participating artists included vocalist Rebecca Kilgore; reed players Harry Allen, Anat Cohen and Bob Wilber; cornetist Warren Vaché; trombonist Wycliffe Gordon; pianists Dick Hyman and Rossano Sportiello; guitarist Bucky Pizzarelli; bassist Joel Forbes; vibraphonist/drummer Chuck Redd; and drummers Ed Metz and Rajiv Jayaweera.

The lineup for the first set was Sandke, Allen, Cohen, Gordon, Sportiello, Forbes and Jayaweera. Fittingly, they kicked off the music with a robust "Strike Up the Band." Cohen and Gordon were featured on "St. Louis Blues." Allen demonstrated why he has become among the most highly regarded of tenor saxophonists on "This Can't Be Love." Kilgore absolutely nailed "I Saw Stars" and "This Can't Be Love," with support from Allen and the rhythm section. Sportiello provided a spectacular demonstration of both his classical and jazz chops as he paired a selection from Schumann's *Scenes from a Childhood* with "Shoeshine Boy." The set concluded with the full complement playing "I Found a New Baby."

After the intermission, Vaché, Wilber, Hyman, Pizzarelli, Redd, Forbes and Metz arrived on the scene, romping through "Stompin' at the Savoy." Wilber played a lovely composition by Sidney Bechet, "Si Tu Vois Ma Mere," on his soprano sax. Vaché shone brightly with his take on "My Shining Hour." Hyman gave an extended look at "Ain't Misbehavin'" that he could have titled "Variations on a Theme by Fats." Kilgore returned to lend her considerable interpretive powers to "You're a Lucky Guy" and "I'm Checkin' Out, Goombye." Redd selected "Lullaby of the Leaves" as his featured number, and flavored it with his innate sense of swing.

The concert came to a rousing conclusion with all players from both sets jamming on "One O'Clock Jump." It was a perfect ending for a memorable night of music that would surely have brought as a wide grin to Mat Domber's face were he still with us — as it did to those in the audience. A big thank you must go to Phil Stern at The Sidney Bechet Society for making this event happen!



In the tradition of Mat Domber and Arbors Records, all hands are on deck for the finale of the Sidney Bechet Society tribute to the late jazz producer. From left: Rossano Sportiello and Dick Hyman (partially hidden), Anat Cohen, Bucky Pizzarelli, Harry Allen, Bob Wilber, Joel Forbes, Randy Sandke, Warren Vaché and Wycliffe Gordon. Photo by Mitchell Seidel.



Dick Hyman tickles the ivories, and guitarist Bucky Pizzarelli's funny bone. Photo by Mitchell Seidel.



The spirit of Mat Domber isn't far away as Harry Harry Allen solos during the Sidney Bechet Society tribute to late producer Mat Domber. Anat Cohen, one of the many artists in attendance who recorded for Arbors Records, gets caught up in the mood. Photo by Mitchell Seidel.

LYRICS & LYRICISTS
ZIEGFELD GIRL: The Many Faces of Fanny Brice

Theresa L. Kaufmann Concert Hall – 92nd Street Y, NYC | May 3-5

In recent years, the Lyrics & Lyricists series has devoted one of their programs each season to a specific legendary performer. This year the subject chosen was the great vaudeville and radio star Fanny Brice. Brice is known to most contemporary audiences as the subject of the hit Broadway and film musical *Funny Girl*.

Ted Sperling served as artistic director, writer and host for the program, providing background on the life and art of Fanny Brice. She was born on the Lower East Side of New York City in 1892. Despite being far short of a classic beauty, she ascended to the heights of show business with her vocal and comedic talent. She starred in nine editions of the *Ziegfeld Follies*. She developed Baby Snooks, an annoying little girl character that she used to entertain at parties among friends. Soon she incorporated the character into *Follies* skits, and in 1938 brought the Snooks to the radio. The program ran on the radio until her untimely death from a cerebral hemorrhage in 1951 at the age of 59.

The evening was devoted to songs made famous by Brice, as well as songs from *Funny Girl*, and the follow-up film, *Funny Lady*. Performing the vocal selections were Capathia Jenkins, Leslie Kritzer, Faith Prince and Clarke Thorell, backed by a six-piece band led by music director and pianist David Eggers.

Probably the songs most associated with Brice, “My Man” and “Second Hand Rose,” both performed by Brice in the *Ziegfeld Follies of 1921*, showed the breadth of her vocal talent, the former being a classic torch song, and the other a comedic masterpiece. Sperling chose to hold these as the two closing pieces for the program.

Along the way, there were visits to many songs that Brice performed during her career. There were comic gems like “Sadie Salome,” an early Irving Berlin song, and “I Got a Code in My Doze.” The latter was partly credited to her third husband,

songwriter/producer Billy Rose. Other selections that Rose had a hand in writing were also presented, tunes like “I Found a Million Dollar Baby,” “Cooking Breakfast for the One I Love,” “When a Woman Loves a Man,” “I’ve Got a Feeling I’m Falling” and “If You Want the Rainbow, You Must Have the Rain.”

From *Funny Girl* were such familiar songs as “The Music That Makes Me Dance,” “You Are Woman,” “Don’t Rain on My Parade” and “People,” while the best-known song from *Funny Lady*, “How Lucky Can You Get” also made the program.

The performers were all well suited to the material. Kritzer and Prince best captured the spirit of Brice as a performer. Jenkins is simply a marvelous singer who brought her own slant to the selections that were assigned to her. Thorell brought a strong and effective masculine perspective to some of the Brice repertoire.

This proved to be an entertaining and musically satisfying exploration of the life and art of Fanny Brice, a unique and important presence in the world of show business during the first half of the 20th Century.

HIGHLIGHTS IN JAZZ
Brothers in Jazz —
The Heath Brothers/
Peter and Will Anderson

BMCC TRIBECA Performing Arts Center, NYC | May 8

There have been many brother combinations in jazz over the years. For the final concert of the 2014 Highlights in Jazz season, Jack Kleinsinger chose to highlight two of these sibling groupings, the Andersons, Peter and Will, each 26 years old, and the Heaths, Jimmy, 87, and Albert, 78.

The Andersons opted to pay tribute to another pair of brothers, Tommy and Jimmy Dorsey. A couple of years ago, the Andersons presented a program of Dorsey material at 59E59 that was a structured show. On this occasion, Will on alto sax and clarinet, and Peter on tenor sax and clarinet, teamed with trombonist Wycliffe Gordon, pianist Tardo Hammer, bassist Clovis

Nicholas and drummer Phil Stewart for a set of songs associated with the Dorseys, but in a much less formal manner.

They started off with an up-tempo take on “Marie,” with a scintillating drum intro from Stewart. A mellower “Tangerine” followed. “I’m Getting Sentimental Over You” was a feature for the inventive trombone stylings of Gordon. The full band then addressed “I’ll Be Seeing You” with an easy bounce feel.

At the beginning, Peter Anderson explained that Gordon was one of their instructors when they were attending Julliard, and he required each student to get up in front of the class and sing. While they were reluctant to recreate their singing efforts on this occasion, they did give Gordon the opportunity to show off his winning vocal approach for “On the Sunny Side of the Street.” “I’m Glad There Is You” gave Peter Anderson the spotlight for his tenor sax artistry. The set closed with the full group wailing on “I Got Rhythm,” with Gordon taking a turn on the rarely seen soprano trombone.

Throughout the set, the Andersons proved to be witty hosts, injecting easy humor into their introductions to each selection.

While introducing the second half of the show, Kleinsinger referred to Jimmy Heath as his “favorite living tenor sax player.” Heath also brought along his soprano sax as he joined Albert “Tootie” Heath on drums, Jeb Patton on piano and David Wong on bass, manning the chair once held by the late bass master Percy Heath, for a tight set featuring several Jimmy Heath originals. “Cloak and Dagger,” a wry tune that captured the spirit of its mysterious title got things started. Heath has a nice sense of humor when he names his compositions, as was evident when he announced the next selection, “A Sound for Sore Ears,” and it was indeed a nice gentle bossa nova.

Patton has been a member of the Heath Brothers band for over a dozen years. He had been a student of Jimmy Heath at Queens College, and impressed his mentor enough to be invited to join the band. He was given the spotlight for an impressive take on Horace Silver’s “Juicy Lucy.” It was

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CAUGHT IN THE ACT

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next Jimmy Heath's turn to address a jazz classic, Thelonious Monk's "Round Midnight." He used both his soprano and tenor saxes to explore the many nuances to be found in this haunting melody.

Wong was front and center for Heath's "You or Me," his variation on the changes from "There Will Never Be Another You." The quartet's final number was Heath's "Sleeves," a tune with an exotic flavor that gave full exposure to Jimmy Heath's inventiveness on tenor.

To bring the evening to a conclusion, the Andersons and Gordon joined the Heath Brothers band for an extended romp on "Bag's Groove."

While the two sets of brothers were separated by several decades in terms of age, they proved that good jazz is timeless. The best of the young players absorb the roots of the music. If they learn their lessons well, they can enjoy a lifelong relationship with the art form that is jazz. I suspect that several decades hence there will be young players looking up to the impressive legacy laid down by Peter and Will Anderson, just as they have been learning from masters like Jimmy and "Tootie" Heath

ALEXIS COLE

Stardust: The Music of Hoagy Carmichael

The Metropolitan Room, NYC | May 24

Take a fine singer like Alexis Cole, turn her loose on a program of Hoagy Carmichael songs, add Jon Weber on piano and Will Anderson on alto sax and clarinet, and you have a wining combination.

Weber and Anderson provided the opening musical statement with their take on "Rockin' Chair." When Cole arrived on stage, she sang the rarely heard verse to "The Nearness of You," so you knew immediately that this lady was taking her Carmichael seriously. She also happened to sing it wonderfully. "Georgia on My Mind," was infused with a bluesy feeling. Carmichael's most famous song, "Stardust,"

has a terrific verse. Frank Sinatra actually recorded the verse alone on his *Sinatra & Strings* album. Cole gave a lovely reading of both verse and chorus.

For a change of pace, Cole invited vocalist Marcus Goldhaber onto the stage to sing Carmichael's atmospheric "New Orleans."

Cole knowingly sang "How Little We Know" with an easy lilt. The bridge to "Skylark" is among the most memorable in popular music, and when Cole mouthed those perfect Johnny Mercer lyrics, she made you see the lonely flight of the bird in the title responding to the longing words of the song's protagonist. She also caught the pathos of "I Get Along Without You Very Well."

Cole turned the spotlight over to Weber and Anderson once again for "(Up a) Lazy River." Weber had a stomping, romping good time on this tune.

For "Small Fry," Cole seated herself at the piano for a turn at self-accompaniment abetted by Anderson's clarinet. She then rose again to relate the tale of "Baltimore Oriole," another walk on the bluesy side.

The set closed in an unusual, but effective manner when Cole, realizing that her allotted time was nearing an end, turned the last tune over to Goldhaber to sing Carmichael's moody "Memphis in June."

This was Cole's first presentation of her Carmichael show, and she was full of enthusiasm and information that she wished to impart. Her singing was exemplary, but her commentary needs some tightening. That will allow her to include a few more songs, and we all came to hear her sing.

MARTIN WIND QUARTET

The Kitano, NYC | May 31

When you put four outstanding and imaginative musicians like bassist Martin Wind, multi-instrumentalist Scott Robinson, pianist Bill Mays and drummer Joe LaBarbera on a stage together, the magic that they can create seems limitless. That is exactly what happened at the Kitano, as

Wind and his cohorts celebrated the release of his sensational new tribute to the music of Bill Evans, *Turn out the Stars*.

During the first set of their second night at the Kitano, those gathered received a strong helping of the creativity that each of these players possesses. Wind sketched out the arrangements for the tunes, but there was plenty of freedom within them for each player to make whatever musical statements they deemed appropriate.

As the bassist in the group, Wind effectively led from behind. He laid down a firm foundation for his band, and was spectacular when soloing. His arco playing was sublime, especially when he used that technique to state the melodies up front on "My Foolish Heart" and "Memory of Scotty," Don Friedman's lovely tribute to the legendary bassist Scott LaFaro who was an integral part of the Bill Evans Trio for a significant but too brief time.

Robinson is a one-man band. During the set, he played tenor and soprano sax, clarinet and trumpet. His range on tenor is amazing reaching from the lower register to high notes that few other players would consider attempting. His plays a curved soprano, and is one of the few soprano players who play soprano with a tone that I appreciate. Robinson is possibly the most eclectic musician in jazz, playing a range of instruments in a range of styles that boggles the mind.

Mays has evolved into one of the most unique stylists on jazz piano. He has chops and imagination to spare. Whether comping or soloing, he makes the listener sit up and say "Wow!" He certainly has absorbed all of the innovations that Bill Evans brought to the instrument, and has molded them and other influences into a coherent, yet always forward-looking whole.

LaBarbera achieves what many other drummers strive for but fall short of achieving — the ability to infest his playing with exciting musicality while keeping the kind of time that the other players need and

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CAUGHT IN THE ACT

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appreciate. This was evident consistently throughout the set.

The set was dedicated to music composed by Evans, “Turn out the Stars” and “Blue in Green;” favored by him, “My Foolish Heart,” “Days of Wine and Roses” and “My Romance;” and dedicated to him, LaBarbera’s “Kind of Bill” or one of his associates, “Memory of Scotty.” Each piece was like a mini-concert with some amazing interplay between players, especially Robinson and Mays.

The audience responded with enthusiasm, and as the band was about to leave the stage, the requests for an encore were overwhelming. Wind called on them to play “Little Prayer,” a tune of his that he has frequently played, particularly in a trio format with Mays and drummer Matt Wilson. He dedicated this performance to Wilson and his family who are dealing with serious illness in their family. It was a touching ending for an inspired set of exceptional jazz.

LYRICS & LYRICISTS PANNING FOR GOLD: Great Songs from Flop Shows

Theresa L. Kaufmann Concert Hall -
92nd Street Y, NYC | May 31-June 2

When approached by Lyrics and Lyricists series artistic director Deborah Grace Winer about serving as writer, host and artistic director for one of the programs during the 2014 season, David Zippel suggested doing a show about the many fine songs that were buried in flop musicals. Some of these songs have survived their source to become popular standards, but many others, especially from contemporary shows, have had to endure undeserved obscurity.

To illustrate his theme, Zippel divided the program into two parts. The first half concentrated on shows primarily created during Broadway’s Golden Age, the 1920s through the mid-1960s. The latter part of the evening was devoted to

songs from the period following the Golden Age, right up to the present day. There were a few exceptions to this rule, but that is where artistic license enters.

To perform the program, Zippel recruited an impressive lineup that included Brent Barrett, Lorna Luft, Christiane Noll, Jessica Lee Patty, Lillias White and Tony Yazbeck. The tight five-piece instrumental ensemble was under the guidance of music director/pianist Brad Haak.

Many of the songs from the first half of the show were familiar to a wide audience.

“All the Thing You Are” has often been called the most perfect of all popular songs. This song was composed by Jerome Kern, with lyrics by Oscar Hammerstein II, for Kern’s last Broadway musical, 1938’s *Very Warm for May*, the unsuccessful show that caused Kern to move to California to turn his attention to creating songs for Hollywood musicals. Brent Barrett and Christiane Noll performed it as a duet

“Here’s That Rainy Day” was a forgotten song from the Jimmy Van Heusen/Johnny Burke 1953 flop *Carnival in Flanders*. When Frank Sinatra was recording his *No One Cares* album in 1969, he asked Van Heusen on short notice if he had a song that would be right for the album, Van Heusen dug “Here’s That Rainy Day” out of his trunk, and a new standard was born. Lillias White gave it a strong reading.

On a Clear Day You Can See Forever is not generally thought of as a flop, but despite a terrific score by Burton Lane and Alan Jay Lerner, the weak book condemned it to less than a year on Broadway, financially in the red. The quality of the score was highlighted by a medley performed by Lorna Luft of “On a Clear Day You Can See Forever,” “Hurry! It’s Lovely Up Here,” “What Did I Have That I Don’t Have” and “Come Back to Me.”

Christiane Noll was given the challenge of singing “Glitter and Be Gay,” the rangy piece from *Candide* by Leonard Bernstein and Richard Wilbur, and she did so impressively.

Among the other selections covered during the first act were “Spring Can Really Hang You Up the Most” from *The Nervous Set*, “You’ve Got Possibilities” from *It’s a Bird...It’s a Plane...It’s Superman*, and “A Quiet Thing” from *Flora, The Red Menace*.

The second half was comprised mostly of selections that only the most rabid enthusiasts of Broadway musicals would recognize. Yes, “Good Thing Going” and “Not a Day Goes By” from Stephen Sondheim’s *Merrily We Roll Along*, and “Time Heals Everything” from Jerry Herman’s legendary score for *Mack and Mabel* have continued to have a life outside of these short-lived shows, mostly in cabaret circles, but the others from this portion of the show have remained mostly obscure. In all honesty, they are not likely to break through to broader popularity, despite some impressive performances of them on this occasion.

Lillias White brought the house down with her performance of “The Oldest Profession” from *The Life*, a Cy Coleman/Ira Gasman effort from 1997. White won a Tony Award for her performance in the show.

Jessica Lee Patty and Tony Yazbeck took a nice turn performing “Paula (An Improvised Love Song)” from *The Goodbye Girl*, a musical with a score by Marvin Hamlisch and David Zippel based on the Neil Simon film of the same name.

David Zippel did a fine job of pulling all of these disparate parts into a coherent whole, and was a charming and witty host.

The evening proved to be entertaining, informative, and a good showcase for the talents of the artists who brought the songs to life.



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Fireworks! Exciting! Brilliant! Safe!

Rio Clemente and His Fellow Patriots present "Red White, and Blues" on Wednesday July 2 at the Bickford Theater's Jazz Showcase. Sure, Rio plays great Latin jazz, but that doesn't begin to describe this wonderful pianist. He can play it all and any way you want and in ways you would not think possible. If you have only heard of him but not experienced him, you owe it to yourself to attend this performance. This proud Italian is also a proud American and is delighted to be able to put on this special performance in honoring America, American jazz, and our American heroes. He brings with him two fellow patriots in bassist **Rick Crane** and drummer **Wayne Dunton**. Rick started out playing guitar when he was eleven, but switched to acoustic bass and began playing jazz professionally at seventeen. He has studied with Michael Moore and Rufus Reid and performed all over the world. Wayne plays with the Somers Dream Orchestra and has spent much time in the pits on Broadway. On this special night, we would like to honor America and those who sacrifice themselves daily to keep her free. Members of the Marine Corps League will be in the lobby accepting donations to deliver to our troops overseas. New and non-perishable items will be gratefully accepted. Articles often appreciated and in need



Rio Clemente

include disposable razors, roll-on deodorant, non-white socks, DVDs, CDs, earphones, energy bars, beef Jerky, healthy snacks, lip balm, toothpaste, toothbrushes, travel-size games, new comic books, mini battery operated fans, single serving cereals, candy, cookies, ready-to-eat tuna or chicken kits,

powdered beverages, moist towelettes, foot powder, t-shirts, caps and holiday cards. Come on down (or up) for a heartwarming exciting and fulfilling evening of live American jazz.

Often imitated, but never duplicated...actually, who could imitate **Nicki Parrott**? NO-BOD-Y! And we have the real thing back on Wednesday, July 16. Her program "Favorite Songs from Our Favorite Movies" is bound to stir up memories. Try to hide that tear in your eye! Who would you expect to be by her side other than the charming and talented **Rossano Sportiello** on the grand

Kawai. We can be sure that Miss Nicki will delight and amuse with a song or more and Rossano is bound to take off on one of his solos that makes you want to stand up and cheer! People keep asking to have Nicki back and to have Rossano back and to have **Harry Allen** back as well. Tonight we will have all three. What a treat! No threat of snow. No excuses. This is too good to miss! — 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

In the eight-year history of MidWeek Jazz at Ocean County College, there has never been a full-blown tribute concert dedicated to Louis Armstrong. And though seemingly every traditional jazz and swing musician in the tri-state area has come to Toms River at least once in that span of time, **David Ostwald** has yet to do so, even though he's been a fixture on the scene for over 30 years.

This will all change on Thursday, July 24 when Ostwald brings his **Louis Armstrong Eternity Band** to MidWeek Jazz for an entire evening of songs associated with the great Satchmo. Note that this will be a special Thursday edition of MidWeek Jazz (perhaps the series should be retitled Closer-To-The-End-Of-The-Week

Jazz?), which will still begin at 8 PM. The main reason we're doing this — and the main reason Ostwald hasn't previously appeared at MidWeek Jazz — is because for the past 14 years, Ostwald's group has maintained a steady Wednesday evening gig at Birdland in New York City, also dedicated to the music of Armstrong.

When most fans hear of Birdland, it's Charlie Parker that springs to mind, not Louis Armstrong. Since opening in 1949 (though it has since changed locations to its current spot on 44th St.), the nightclub has always featured the finest modern jazz, but very little pre-Bird sounds. That changed in the year 2000 when celebrations for the Louis Armstrong Centennial were being planned. Legendary producer George Avakian was a close friend of Armstrong's and a close friend of Ostwald's and it was his idea for Ostwald, the leader of what was then known as the Gully Low Jazz Band, to try a weekly Armstrong tribute in New York during the centennial year. Avakian pitched it to Birdland, the club agreed to give it a try and thus, the Louis Armstrong Centennial Band was born. When the year was up, Birdland agreed it was a success and the band is still packing them in there all of these years later (though they finally lost the "centennial" name in 2013...13 years after the centennial!).

One of the glories of Ostwald's band is it changes from week to week depending on who is in New



Nicki Parrott



Midweek Jazz presents its first-ever tribute to Louis Armstrong with a special Thursday night performance by David Ostwald's Louis Armstrong Eternity Band. Louis Armstrong, 1947. Photo by William Gottlieb.

York and who is available. Some nights it might be filled with legends like Bob Wilber and Dick Hyman; other nights include current superstars such as Anat Cohen and Wycliffe Gordon; and Ostwald also makes heavy use of today's young, vibrant musicians on the "hot jazz" scene, including Bria Skonberg and Peter and Will Anderson. On July 24, Ostwald will be bringing a typically potent mix of veterans and youngsters, including **Danny Tobias on trumpet**, Adrian Cunningham on reeds, **Jim Fryer on trombone**, **Vince Giordano on banjo** and **Alex Raderman on drums**. Ostwald's repertoire also changes constantly as the tubaist eschews the more familiar Armstrong favorites such as "Hello, Dolly!" and "What a Wonderful World" in favor of numbers such as "King of the Zulus," "Ain't Misbehavin'," "Dark Eyes" and "Swing That Music."

At the time of this writing, the second annual New York Hot Jazz Festival took place just a few days ago. The daylong event boasted 16 different bands across 12 hours and it was wonderful from start to finish. Though every band was excellent and there wasn't a trace of a "battle" in the air, at the end of the night, most attendees seemed to think Ostwald's Armstrong band stole the show. So on (Thursday!) July 24, do not miss this unique opportunity to see the band that made the scream at the Hot Jazz Festival, the band that has kept crowds at Birdland entertained for 14 years and the band the best embodies the spirit and music of the inimitable Louis "Satchmo" Armstrong, David Ostwald's Louis Armstrong Eternity Band!

— 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.



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CONCERTS/PERFORMANCE

Newark Jazz Legacy Concert Series

This series is designed to bring to campus leading jazz soloists in duo and trio settings. Each concert includes 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.

7/6: *Forgotten Tenor Giant*. Dick Wilson lived to be just 30, but left a fine legacy of solos with Andy Kirk and Mary Lou Williams. Hosted by Dan Morgenstern.

7/13: *1964*. Host Vincent Pelote plays jazz from 50 years ago.

7/20: *Just Abercrombie...No Fitch*. Bill Kirchner examines the music of guitarist John Abercrombie.

7/27: *Doug Duke (not his real name)*. An exceptional organist (did a stint with Hamp), who had distinguished guests during a long club run, among them Coleman Hawkins, Roy Eldridge, Clark Terry, Vic Dickenson, Bobby Hackett, Ray Nance — and Hamp. Dan Morgenstern hosts.

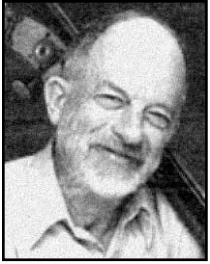
8/3: *Happy Birthday Louis!* Host Dan Morgenstern celebrates the great man's actual birthday by playing some of his favorite Armstrong recordings.

8/10: *Happy Birthday Benny!* Host Ed Berger celebrates Benny Carter's birthday by playing some of his favorite recordings from Carter's long and distinguished career.

8/17: *Bill Kirchner Nonet, Part 1* Hosted by Bill Kirchner.

8/24: *Groovin' With Garrison*. Host Joe Peterson salutes the music of bassist Jimmy Garrison, long time John Coltrane bassist who also played with many of the great names in jazz such as Benny Carter, Philly Joe Jones, Jackie McLean, and many others.

8/31: *Clark After Dark*. In his recent autobiography, the great trumpeter, Clark Terry, calls this album, from 1977, his favorite — never reissued. Listen with Dan Morgenstern.



From the Crow's Nest

By Bill Crow

■ The late Joe Wilder was the “gentleman of jazz,” dearly loved by everyone who knew him. Ed Berger’s new book on Joe, titled *Softly, With Feeling*, is a fine tribute to that fine musician.

I had met Joe Wilder when he was with the Basie band, and we became good friends on the Russian tour with Benny Goodman. And we were together for over eight years in the pit of *42nd Street*.

I wrote a little about Joe in my own book, *From Birdland to Broadway*. Here is an excerpt:

On his the way to the Majestic Theater one night, the handle on Joe’s trumpet case broke. In the band room, I helped him rig a temporary substitute with a piece of rope and a strip of gaffer’s tape. It was serviceable, but definitely shabby looking. I said,

“Joe, I’m afraid Barracuda is going to get this trumpet case.”

Jerome Richardson had told me about Barracuda, the mythical guardian of the Lionel Hampton band’s public image. No one ever saw Barracuda, but everyone knew that he would “get” any article of clothing or luggage that was loud, cheap or worn out enough to embarrass the band. The offending article would either disappear, or would be torn to shreds.

Joe was surprised that I knew about Barracuda. He laughed and explained to the other musicians, telling about some raggedy old house slippers that Dinah Washington was wearing in a Pullman car when she was traveling with Hampton. Barracuda threw one of them out the window. A gaudy hat of Hampton’s suffered the same fate.

While Joe was talking, I slipped a note into his trumpet case that said, “Barracuda is watching this case.” Later I slipped another between the sheets of music on his stand: “Barracuda is watching this music.” Joe laughed and waved to me across the pit when he found the notes. There were a few minutes of dialogue late in the second act during which some of the reed doublers would leave the pit to put away the instruments that they didn’t need for the finale. At that performance I slipped out at the same time and removed Joe’s trumpet case from his locker, leaving a note pinned to the sleeve of his overcoat with a drawing of a many-toothed fish and the inscription: “Barracuda was here!” I hid Joe’s case in my locker and went back to finish the show.

As I packed up my bass, I peeped out the pit door just in time to see Joe smiling as he read my note. Then he reached for his trumpet case. When he realized it was gone, he broke up completely.

“In all these years,” he said, “that’s the first time Barracuda ever got me!”

■ Eve Zanni teaches vocal and instrumental music at PS41. Jazz and the blues are a major focus of her programs. Once she told her class of first graders that she was going to teach them a musical language called “Scat” that uses all made-up words. One kid asked, “Does it come from Scatland?” A second grader, who remembered Ella Fitzgerald’s “A Tisket, A Tasket” from the previous year, was delighted to hear that Eve was talking about Ella again this year. “Oh boy! Are we gonna sing that casket song?”

Eve’s fourth graders all sing and play the blues and write verses of their own. One day, after moving from the Delta blues

through Chicago, country, and jump blues, they were creating a new verse. One kid sang “I was standing on the corner, waiting for that Carmel fleet...” Then the kids all began singing the Carmel Car Service commercial. After a lot of laughter, they turned it into a quirky blues.

■ Big bands aren’t big money anymore, but musicians still love them, and many of them exist as rehearsal bands, playing an occasional gig, but mostly just getting together for the pleasure of playing. Several of them use the Local 802 rehearsal spaces, and others meet regularly in high schools, VFW halls, community centers, wherever they can find a space that will accommodate a large group of musicians. The arrangements they use might be originals by members within the band, copies of favorite charts from long departed bands, or stocks and “specials” from music publishers.

The level of musicianship in these rehearsal bands is often very high, because the music is attractive and the musicians like to keep playing to stay in shape. Of course, there is often a lot of turnover from week to week, if paying work comes along.

■ Member Gene Bensen has a rehearsal band up in Mount Kisco, and tells me he is running short of musicians. He would welcome a call from anyone in the area. He’s in the 802 directory.

■ Michael Pettersen was on a big band gig in Chicago. The leader, referring to the scandal surrounding New Jersey’s Governor Christie in reference to the closing of some entrance lanes to the George Washington Bridge, announced, “We will now play The Jersey Bounce. It seems appropriate given the current political climate on the east coast.” The bassist quickly interjected, “Who’s got the bridge?”

Bill Crow is a freelance musician and writer. His articles and reviews have appeared in Down Beat, The Jazz Review, and Gene Lee’s Jazzletter. His books include Jazz Anecdotes, From Birdland to Broadway and Jazz Anecdotes: Second Time Around. The preceding stories are excerpted, with permission, from Bill’s column, The Band Room in Allegro, the monthly newsletter of A.F. of M. Local 802.

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Please consider making an extra donation in one of these amounts, or an amount of your choosing. Donations are tax-deductible to the full extent of the law. For more information, contact Caryl Anne McBride at membership@njjs.org or call 973-366-8818. To make a donation right away, send a check to NJJS, c/o Harry Friggle, at 11 Rynda Road, Maplewood, NJ 07040.

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About NJJS

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

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

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

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

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

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

Member Benefits

What do you get for your dues?

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

Join NJJS

MEMBERSHIP LEVELS Member benefits are subject to update.

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

OR visit www.njjs.org

OR simply send a check payable to "NJJS" to: New Jersey Jazz Society, c/o Harry Friggle, at 11 Rynda Road, Maplewood, NJ 07040.

JAZZ TRIVIA ANSWERS

questions on page 4

1. Earle Warren
2. Frank Carlson
3. Harold "Shorty" Baker
4. Matt Dennis
5. Barrett Deems
6. Erskine Hawkins
7. Sonny Dunham



Fran Kaufman photo

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

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

See what's happening—with a new photo every day—
on the [WBGO Photoblog](http://www.wbgo.org/photoblog).

Check out where Fran's hanging,
and see what she sees, at
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 Linda Lobdell, 352 Highland Ave., Newark NJ 07104. BE SURE to specify style and size, and give us clear mailing instructions. Please also provide your telephone number and email address in case we have questions about your order. Do YOU have questions? contact Linda Lobdell at 201-306-2769 or LLobdeLL@optonline.net.

What's New?

Members new and renewed

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

Renewed Members

Dr. & Mrs. Steven Alexander, Wayne, NJ

Mr. William Ash, Allendale, NJ

Dr. Jack Aylward, Watchung, NJ

Mr. & Mrs. Richard M. Berlin, North Plainfield, NJ

Mr. Robert J. Bialy, Cedar Grove, NJ

Mr. & Mrs. Laurence D. Bobbin, Morristown, NJ

Mr. & Mrs. Joseph W. Bozzelli, Livingston, NJ *

Carol Bruskin, Roseland, NJ

Mr. & Mrs. Robert Chavern, Cranford, NJ

Mr. Ernest & Marian Chrisbacher, Wayne, NJ

Ms. Sharon Cioffi, Meriden, CT
Edward Collins, Ridgewood, NJ

Mr. Darrell Courtley, Randolph, NJ
Jay D'Amico, Brooklyn, NY

Mr. Vincent Datolli, Hackensack, NJ

Mr. Richard Davala, Lakewood, NJ

Ms. Mary Donelik, New Providence, NJ

Ms. Theona L. Feibush, Woodbridge, NJ

Mr. Charles Ferrante, Passaic, NJ

Matthew P. Gawenus, Maplewood, NJ

Mr. Henry W. Hagen, High Bridge, NJ

Mr. Grover Kemble, Morris Plains, NJ *

Mr. & Mrs. Russell T. Kerby, Jr., Basking Ridge, NJ

Robert F. Kirchgessner, Jr., Rockaway, NJ

Mr. Paul Kopf, Morristown, NJ *

Mr. Dan Kram, West Orange, NJ

Mr. & Mrs. Arthur G. Mattei, Lawrenceville, NJ

Howard Megdal, Airmont, NY *

Mr. Patrick Mercuri, Moorestown, NJ

Irene P. Miller, Budd Lake, NJ

Mr. & Mrs. Farley Moran, Madison, NJ

Mr. & Mrs. George H. Morgan, Woodland Park, NJ

Mr. Ed Ohr, Wallingford, CT

Dr. Morton Rachelson, South Orange, NJ

Mr. Carl Radespiel, Annapolis, MD

Mr. Leonard J. Russikoff, Edison, NJ

Mr. & Mrs. Robert A. Schnell, Jamison, PA *

Ms. Bria Skonberg, Brooklyn, NY
Michele & Alan Skupp, Livingston, NJ

Mr. Robert W. Swoger, Toms River, NJ

Carole & Charles J. Trojahn, Somerset, NJ

Del & Ben Turgelsky, Verona, NJ

Pat and Walter Veit, Livingston, NJ *

New Members

Patrick Butler, Corona del Mar, CA

Robert deBenedette, Tenafly, NJ

Viola Fredas, Flushing, NY

Wade H.O. Kirby, Morristown, NJ

Mary Mahony, Scotch Plains, NJ

Bob McGee, West Orange, AL

Myron Meadow, Larchmont, NY

Ron Naspo, Montclair, NJ

Tina Samios, Mendham, NJ

Henry and Ronald Shapiro, Morris Plains, NJ

Edwin A. Steane, Brentwood, TN

30th Annual
JAZZ
IN JULY
FESTIVAL
JULY 22-31



Bill Charlap,
artistic director



Jeremy Pelt



Renee Rosnes

An agency of UJA-Federation
The Jazz in July Festival
is partially endowed by a
generous gift from Simona
and Jerome A. Chazen.

**The Man with the Horn:
Music of Miles Davis**
THU, JUL 24, 8 PM
On the 55th anniversary of *Kind of Blue*, trumpeter Jeremy Pelt and top jazz artists (like pianist Renee Rosnes) highlight Davis' innovative compositions "Donna Lee," "All Blues" and "Solar"—and legendary repertoire.

Three Generations of Piano Jazz
TUE, JUL 29, 8 PM
Dick Hyman wrote the book on piano jazz. He's joined in this evening of virtuoso playing by Bill Charlap and twice Grammy®-nominated Christian Sands, performing songs by Duke Ellington to Fats Waller and Bud Powell. (With Sean Smith and Willie Jones, III.)

**I Won't Dance:
The Fred Astaire Songbook**
THU, JUL 31, 8 PM
Fred Astaire proved to be a jazz master, using his innate sense of rhythm and swing to collaborate with songwriting legends from Gershwin ("Nice Work If You Can Get It") to Berlin ("Puttin' on the Ritz") to introduce some of their biggest hits. Featuring the vocals of Sachal Vasandani.

Get your tickets now for all six nights—with Cécile McLorin Salvant, Kenny Washington, Ken Peplowski and many more!

92Y
Jazz
IN JULY
2014

Visit 92Y.org/JazzinJuly
or call
212.415.5500.

Lexington Ave
at 92nd St, NYC

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
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/August/August 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
973-224-6164
Live piano bar every night

CALANDRA'S MEDITERRANEAN GRILLE

118 US Highway 46
973-575-6500
Piano - Friday & Saturday

CALANDRA'S CUCINA

216-234 Route 46
973-575-7720

Garwood

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

Glen Rock

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

Hackensack

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

STONY HILL INN

231 Polifly Road
201-342-4085
Friday & Saturday evenings

Haddonfield

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

Hawthorne

ALEX BISTRO
142 Goffle Road
973-310-3019

Highland Park

ITALIAN BISTRO
441 Raritan Ave.
732-640-1959

PJ'S COFFEE

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

Hoboken

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

Hopatcong

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

Hope

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

Jersey City

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

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

MOORE'S LOUNGE (BILL & RUTH'S)

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

Lambertville

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

Lincroft

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

Linden

ROBIN'S NEST RHYTHM & BLUES
3103 Tremley Point Road
Linden, NJ 07036
908-275-3043

STARBUCKS

693 West Edger Road
908-862-8545
Mondays

Lyndhurst

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

Madison

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

Mahwah

BERRIE CENTER/ RAMAPO COLLEGE
505 Ramapo Valley Road
201-684-7844

Manalapan

MONMOUTH COUNTY LIBRARY
125 Symmes Drive
732-431-7220
Free monthly jazz concerts
September - June

Manville

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

Maplewood

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

HIGHLAND PLACE/CRANES

5 Highland Place
(973) 763-3083

PARKWOOD DINER

1958 Springfield Ave.
973-313-3990
Mondays

Matawan

CAFE 34 BISTRO
787 Route 34
732-583-9700

Maywood

SESSION BISTRO
245 Maywood Ave.
201-880-7810

Mendham

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

Metuchen

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

NOVITA

New & Pearl Streets
732-549-5306
No cover

Montclair

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

FIRST CONGREGATIONAL CHURCH

40 South Fullerton Ave.
973-744-6560

PALAZZO RESTAURANT

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

TRUMPETS

6 Depot Square
973-744-2600
Tuesday/Thursday/Sunday 7:30 pm, Friday/Saturday 8:30 pm

Morristown

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

THE COMMUNITY THEATRE

100 South St.
973-539-8008

HIBISCUS RESTAURANT

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

ROD'S STEAK & SEAFOOD GRILLE

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

THE SIDEBAR AT THE FARMISHED FROG

18 Washington St.
973-540-9601

Mount Holly

THE FIREHOUSE CAFE
20 Washington Street
609-261-4502

Newark

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

27 MIX

27 Halsey Street
973-648-9643

BETHANY BAPTIST CHURCH

275 Market Street
973-623-8161

IDEAL LOUNGE

219 Frelinghuysen Ave.
973-824-9308

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

Tell them you saw it in Jersey Jazz!

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

- NJPAC**
1 Center St.
888-466-5722
- THE PRIORY**
233 West Market St.
973-242-8012
Friday 7:00 PM
No cover
- New Brunswick**
- DELTA'S**
19 Dennis St.
732-249-1551
Saturdays 7-11 PM
- THE HYATT REGENCY
NEW BRUNSWICK**
2 Albany Street
732-873-1234
NO COVER
New Brunswick Jazz
Project presents live Jazz
Wednesdays, 7:30-10:30 PM
- MAKEDA ETHIOPIAN
RESTAURANT**
338 George St.
732-545-5115
NO COVER
New Brunswick Jazz Project
presents live Jazz Thursdays,
7:30 - 10:30 PM
- STATE THEATRE**
15 Livingston Ave.
732-246-7469
- TUMULTY'S**
361 George St.
732-545-6205
New Brunswick Jazz Project
presents live Jazz & Jam
Session Tuesdays 8-11 PM
- Newfield**
- LAKE HOUSE RESTAURANT**
611 Taylor Pl., 08344
856-694-5700
- New Providence**
- PONTE VECCHIO
RISTORANTE**
At Best Western
Murray Hill Inn
535 Central Ave.
908-464-4424
Monthly Jazz Nights 3rd
Saturday of each month
6:30-9:30 PM
- North Bergen**
- WATERSIDE RESTAURANT**
7800 B River Road
201-861-7767
- North Branch**
- STONEY BROOK GRILLE**
1285 State Highway 28
908-725-0011
- Oak Ridge**
- THE GRILLE ROOM**
(Bowling Green Golf Course)
53 Schoolhouse Rd.
973-679-8688
- Orange**
- HAT CITY KITCHEN**
459 Valley St.
862-252-9147
- PRIVATE PLACE LOUNGE**
29 South Center St.
973-675-6620
- Paterson**
- CORTINA RISTORANTE**
118 Berkshire Ave.
Wednesdays 6:30-10:30,
Joe Licari/Mark Shane
- Princeton**
- MCCARTER THEATRE**
91 University Place
609-258-2787
- MEDITERRA**
29 Hulfish St.
609-252-9680
NO COVER
- SALT CREEK GRILLE**
1 Rockingham Row,
Forrestal Village
609-419-4200
- WITHERSPOON GRILL**
57 Witherspoon Street
609-924-6011
Tuesday night jazz
6:30-9:30 PM
- Rahway**
- THE RAIL HOUSE**
1449 Irving St.
732-388-1699
- UNION COUNTY
PERFORMING ARTS
CENTER**
1601 Irving Street
732-499-0441
(Call for schedule)
- Red Bank**
- COUNT BASIE THEATRE**
99 Monmouth St.
732-842-9000
- JAZZ ARTS PROJECT**
Various venues
throughout the year...refer to
www.jazzartsproject.org for
schedules and details
- MOLLY PITCHER INN**
88 Riverside Ave.
800-221-1372
- SIAM GARDEN**
2 Bridge Ave., 07701
732-224-1233
- Somers Point**
- SANDI POINTE COASTAL
BISTRO**
908 Shore Road
609-927-2300
- Somerville**
- PINOY RESTAURANT
& GOODS**
18 Division St. 08876
908-450-9878
- South Amboy**
- BLUE MOON**
114 South Broadway
732-525-0014
Jazz jams Sundays, 3-7 p.m.
- South Orange**
- PAPILON 25**
25 Valley St.
973-761-5299
- SOUTH ORANGE
PERFORMING ARTS
CENTER**
One SOPAC Way
973-235-1114
- South River**
- LATAVOLA CUCINA
RISTORANTE**
700 Old Bridge Turnpike
South River, NJ 08882
732-238-2111
The New World Order
Open Jam Session
Every Thursday 7:30-11 PM
No cover, half-price drink
specials
- Spring Lake
Heights**
- THE MILL**
101 Old Mill Road
732-449-1800
- Stanhope**
- STANHOPE HOUSE**
45 Main St.
973-347-7777
Blues
- Succasunna**
- ROXBURY ARTS ALLIANCE**
Horseshoe Lake Park Complex
72 Eycland Ave.
201-745-7718
- Teaneck**
- THE JAZZBERRY PATCH
AT THE CLASSIC
QUICHE CAFE**
330 Queen Anne Rd.
Teaneck, NJ 07666
201-692-0150
No cover Friday nights.
- PUFFIN CULTURAL FORUM**
20 East Oakdene Ave.
201-836-8923
- ST. PAUL'S LUTHERAN
CHURCH**
61 Church St.
201-837-3189
Sundays
- ULTRABAR KITCHEN
& COCKTAILS**
400 Cedar Lane
201-357-8618
- Tinton Falls**
- PALUMBO'S TAVERN**
4057 Asbury Ave.
732-922-6690
- Tom's River**
- OCEAN COUNTY COLLEGE
FINE ARTS CENTER**
College Drive
732-255-0400
Some Wednesdays
- Trenton**
- AMICI MILANO**
600 Chestnut Ave
www.jazztrenton.com
609-396-6300
- CANDLELIGHT LOUNGE**
24 Passaic St
609-695-9612
Saturdays 3-7 PM
- Union**
- SALEM ROADHOUSE CAFE**
(Townley Presbyterian Church)
829 Salem Road
908-686-1028
- VAN GOGH'S EAR CAFÉ**
1017 Stuyvesant Ave.
908-810-1844
Sundays 8 PM
\$3 cover
- Watchung**
- WATCHUNG ARTS CENTER**
18 Stirling Road
908-753-0190
www.watchungarts.org
check for details
- Wayne**
- WILLIAM PATERSON
UNIVERSITY**
300 Pompton Road
973-720-2371
Sundays 4:00 PM
- Westfield**
- 16 PROSPECT WINE BAR
& BISTRO**
16 Prospect St. 07090
908-232-7320
Jazz on Tue-Wed-Thu | 8 PM
- SORRENTO RESTAURANTE**
631 Central Ave.
908-301-1285
- West Orange**
- HIGHLAWN PAVILION**
Eagle Rock Reservation
973-731-3463
Fridays
- LUNA STAGE**
555 Valley Road
973-395-5551
- MCCLOONE'S BOATHOUSE**
9 Cherry Lane (Northfield Ave)
862-252-7108
- OSKAR SCHINDLER PAC**
4 Boland Drive 07052
973-669-7385
- SUZU QUE'S**
34 South Valley Road
973-736-7899
- Westwood**
- BIBIZ LOUNGE**
582 Rahway Ave., 07075
201-722-8600
- Woodbridge**
- BARRON ARTS CENTER**
582 Rahway Ave. 07095
732-634-0413
- Wood Ridge**
- MARTINI GRILL**
187 Hackensack St.
201-939-2000
Friday-Saturday

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

Also visit Andy McDonough's njjazzlist.com

The Name Dropper

Recommendations may be sent to editor@njjs.org.

Bob DeVos Organ Quartet at Trumpets Jazz Club, Montclair, July 5, two sets at 8:00 and 11:30 PM. With Ralph Bowen, tenor saxophone; Dan Kostelnik, Hammond B-3 organ and Steve Johns, drums, \$15 cover.

Jane Stuart at Point Pleasant Jazz & Blues Festival, Riverfront Park (River Road & Maxson Ave), July 19. Set time 4 PM.

Sandy Sasso with Rio Clemente, Kasschau Band Shell, Ridgewood, Aug. 5, 8:30-10:00 PM.

Freddy Cole at Shanghai Jazz, Madison, Aug. 22 and 23. By reservation only.

Sounds of the City: Eddie Palmieri Salsa Orchestra, the winner of nine Grammy Awards and 2013 NEA Jazz Master in a **FREE Outdoor Concert** at Theater Square, NJPAC, Newark, July 31 at 5 PM.



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

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