

# JerseyJazz

Journal of the New Jersey Jazz Society *Dedicated to the performance, promotion and preservation of jazz.*

Volume 43 • Issue 2  
February 2015



Minister Antoinette Ellis-Williams (3rd from left) joins The Firey String Sistas!, (l-r) Nioka Workman, Melissa Slocum, Mala Waldron, Karina Colis and Marlene Rice, following their performance at Bethany Baptist Church in Newark on Dec. 6. Photo by Tony Graves.

## Strings On Fire

The Firey String Sistas! Make a Joyful Noise  
at Bethany Baptist Church's Jazz Vespers

See story on page 26.

**46th Annual Pee Wee Russell Memorial Stomp!**

March 1 — Details on pages 17 and 24

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**Prez Sez**

By Mike Katz President, NJJS

As was reported in the January issue, the Annual meeting of the New Jersey Jazz Society took place on December 13, 2014. At that time, it was mentioned that Frank Sole stepped down from the Board. In addition, Stan Myers elected not to seek re-election. We thank Stan for his many years of devoted service as a member of the Board and his many contributions in support of NJJS's activities over the years.

Since we have lost three board members in the last several months, we are very interested in recruiting one or more members to serve on the Board. Board members can be appointed on an interim basis until the next annual meeting, at which they can be elected for a 3-year term. Ours is a "working Board," meaning that we strongly prefer to have Board members who are willing and able to perform services for the Society as needed. Board members are required to regularly attend monthly Board meetings, which are held at the Best Western Hotel in Morristown. Anyone interested may contact me at [pres@njjs.org](mailto:pres@njjs.org).

■ Two of our major annual events are coming up. The 46th annual iteration of the Pee Wee Russell Memorial Stomp will take place on Sunday, March 1, featuring four bands and starting at noon, once again at the beautiful Birchwood Manor in Whippany. Get your tickets now before the event is sold out! Tickets can be ordered by phone, mail or on our website, [www.njjs.org](http://www.njjs.org).

[njjs.org](http://njjs.org). Ordering information can be found on page 17. I hope to see many of you there!

Secondly, on Sunday afternoon, June 14, at 3 PM we will once again present our annual concert at the Mayo Center for the Performing Arts in Morristown. Last year's Mayo concert featuring Bria Skonberg was a great success, one which we are hoping to replicate this year. The concert will feature the 15-piece Billy Strayhorn Orchestra under the direction of Michael Hashim, performing a program which will be focused on Billy's longtime collaboration with Duke Ellington and the centennial of composer/pianist's birth in 1915. The best known of his works for Ellington is of course the signature "Take the A Train," but he wrote and orchestrated many other pieces for Duke, including "Chelsea Bridge" and "Lotus Blossom." Mike, who provided us with a taste of this music last year at one of our jazz socials with a small group, and will be at the Pee Wee with an eight-member group, and will be doing the Mayo program with 15 musicians. We eagerly look forward to this event. Tickets range from \$20 to \$25 and are available at the Mayo PAC box office, 100 South Street, Morristown; by phone at 973-539-8008; or online from the Mayo at [www.mayoarts.org](http://www.mayoarts.org).

■ Our long-time advisor, Don Jay Smith, just brought to my attention an interesting project of the Jazz Studies Program at New Jersey City

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

**NJJS Bulletin Board**

**Member Discount** Claim your member privilege! Get free admission to NJJS socials, discounts to music events, discounts from partners!

**NJJS Members Discounts** Hibiscus offers NJJS members a discount of 10% off their check. The Berrie Center at Ramapo College offers NJJS members 5% off event tickets. \$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!!



Dizzy Gillespie on a U.S. State Dept. sponsored tour in Yugoslavia in 1956. The Cold War era's "Jazz Ambassadors" program is the inspiration for a new jazz studies student exchange program at New Jersey City University. Photo courtesy of IJS, Marshall Stearns Collection, Rutgers University.

University. They have initiated a student exchange program, called "The New Jazz Ambassadors: A Jazz Studies Exchange Program," with the True School of Music in Mumbai, India, a highly regarded institution offering India's first comprehensive educational program devoted to contemporary music. The exchange program was inspired by the State Department's Jazz Ambassadors program which, beginning in the 1950s, sent American jazz musicians abroad, notably including Louis Armstrong, Dave Brubeck, Duke Ellington, Dizzy Gillespie

and Benny Goodman.

Four jazz studies students from NJCU traveled to India in January, and students from the True School will come here in the fall. As stated in its promotional brochure, "By developing its own cultural exchange program, NJCU is seeking to build strong relationships with music programs in other parts of the world, thereby attracting talented music students from abroad [to] study at NJCU." The NJCU Foundation is seeking public funding for the project. For more information please see page 22. 

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 See page 43 for details!

for updates and details.

**Sunday February 15**

NJJS JAZZ SOCIAL  
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*with John DiMartino, piano.*  
 FREE admission NJJS members,  
 \$10 all others, \$10 food/beverage minimum  
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**Mike Hashim, Jon-Erik Kellso.**  
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**Sunday March 15**

NJJS JAZZ SOCIAL  
 Artist TBA  
 FREE admission NJJS members,  
 \$10 all others, \$10 food/beverage minimum  
 Shanghai Jazz | Madison  
 3 – 5:30 PM

**NJJS Calendar**

## Jazz Trivia

By O. Howie Ponder

(answers on page 41)



### Name That Tune

Many Great American Songbook standards are staples in the jazz repertoire, including these that contain the word "Love" in their titles. Name the tunes from these lyrics snippets. Extra credit for the nearly all well-known composers. Happy Valentine's Day!

1. "Off with my overcoat,  
Off with my gloves.  
I need no overcoat,  
I'm burning with love."
2. "You might find the night time the right time for kissing.  
Night time is my time for just reminiscing."
3. "Let there be birds to sing in the trees.  
Someone to bless me whenever I sneeze."
4. "Some Argentines without means do it.  
People say in Boston even beans do it."
5. "And after all is said and done,  
To think that I'm the lucky one."
6. "Caring too much is juvenile fancy.  
Learning to trust is just for children in school."
7. "Yesterday we had some rain,  
but all in all, I can't complain.  
Was it dusty on the train?"
8. "And when he comes my way,  
I'll do my best to make him stay."
9. "Gee, I'd like to see you looking swell, baby.  
Diamond bracelets Woolworth doesn't sell, baby."
10. "I can hardly wait to hold you,  
feel my arms around you.  
How long I have waited."

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



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## MARLENE VERPLANCK

### *Surprise Me Somewhere!*

*We're starting off the European tour at Studio de Bakkerij in Rotterdam on Sunday, March 1 at 3 PM.*

#### 2015 UK Schedule

**Mar. 4** Jazz at the Village, Felpham Village Hall, West Sussex

**Mar. 5** Jazz at the Boathouse, Broxbourne

**Mar. 6** The Verdict, Brighton, East Sussex

**Mar. 7** Dugdale Centre, Enfield

**Mar. 8**, Brunch at the famous Ronnie Scott's in London is always a huge blast!

**Mar. 9** The Kings Head, Bexley Village, Kent

**Mar. 10** Norwich Jazz Club, The Cottage, Norwich

**Mar. 12** Hidden Rooms, Cambridge

**Mar. 13** Ilminster Arts Centre Meeting House, Somerset



**Mar. 15** The Stables, Jazz Matters, Wavendon, Milton Keynes

**Mar. 16** Portsmouth Jazz Society

**Mar. 17** Marlene returns to Wales

at The Treorchy Rugby Club

**Mar. 18** Swansea Jazzland, St. James Club, Swansea

**Mar. 19** Bonington Theatre, Arnold Leisure Centre, Nottingham

**Mar. 20** The Collection Museum, Lincoln

**Mar. 21** The Firestation, The Old Court, Windsor

**Mar. 22** Marlene with John Ruddick's Midland Youth Orchestra at The Solihull Royal British Legion, Solihull

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## MIDDAY JAZZ

### Midtown

### February

**4 Sweet Megg & The Wayfarers, Jazz of the 1920s & '30s**  
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Ryan Weisheit, Reeds  
Brandon Vetrano, Gypsy Guitar  
Abe Pollack, Bass  
Garrett Manley, Guitar

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**Art Baron, Trombone**

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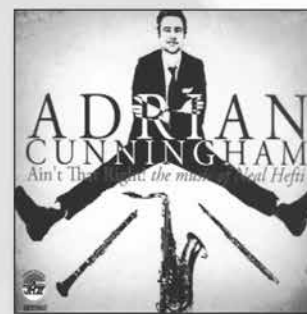
**ARCD 19404**  
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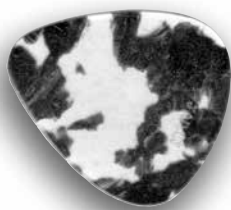
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## The Editor's Pick

By **Tony Mottola**  
Jersey Jazz Editor

### Vince Giordano — The Documentary

Hudson West Productions' feature-length documentary film *Vince Giordano: There's a Future in the Past* has been in production since 2012. The crew has shot hundreds of hours of

footage, filming many of Vince and the Nighthawks' performances, as well as the complex planning and preparation their seemingly carefree gigs require. The finished product promises to be a music-rich, intimate portrait of a ferociously dedicated and gifted musician, archivist and historian, and the 11-piece band that Vince and his partner, Carol Hughes, have kept going successfully against very formidable odds.

The film chronicles the less than glamorous struggle to find gigs, keep track of band members, preserve vintage arrangements, catalog a vast musical collection, find artisans to repair period instruments, create new arrangements, negotiate fees and distribute paychecks, and pick up side sessions to make extra money, all in order to do what Vince Giordano lives for: playing the most exciting, joyful music ever written for his many devoted fans.

Currently the Vince and the film's director Dave Davidson and producer Amber Edwards are continuing to raise funds for the post-production and music rights expenses needed to complete the film. An IndieGoGo.com crowd funding campaign last year fell short of the \$168,000 required, but did get nearly halfway to that goal, raising \$82,554. Now Vince and the filmmakers are appealing to the army of Nighthawks fans out there to pitch in and help put the campaign over the top. A simple internet search for "There's a Future in the Past" will deliver an IndieGoGo.com link where you can view a four-minute preview of the documentary that's sure to leave you eager to see the finished film.

You can help make it happen with a tax-deductible contribution made payable to Hudson West Productions, 6 Glengary Road, Croton-On-Hudson, NY 10520.

*Shouldn't Vince Giordano be a household name?*



Vince in his Brooklyn garage with a small fraction of his vast music collection.

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

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

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## Big Band in the Sky

By Sanford Josephson

■ **Buddy DeFranco, 91, clarinetist, February 17, 1923, Camden, NJ – December 24, 2014, Panama City, FL.** If it weren't for Buddy DeFranco, the clarinet might have vanished from jazz, as the swing era gave way to bebop in the 1940s.

Clarinetist-saxophonist Dan Levinson explained why to *Jersey Jazz*. "After Benny Goodman," he said, "the popularity of the instrument waned. Had it not been for DeFranco, it would likely have disappeared entirely. So, we're eternally indebted to him for saving the instrument from extinction and for finding a fresh voice for it. He was one of the only clarinetists who took the instrument in new directions in the years following the swing era."



Buddy DeFranco, NYC c. Sept. 1947. Photo by William P. Gottlieb.

DeFranco, according to clarinetist-saxophonist Ken Peplowski, "almost singlehandedly moved the harmonic and rhythmic language on the clarinet forward from where Benny Goodman left off into the much more adventurous territory of bebop and beyond, while never forgetting his roots in swing music."

When he was named a National Endowment for the Arts Jazz Master in 2006, DeFranco, in an interview with the NEA, described the challenges of playing bebop on the clarinet. "When I heard Charlie Parker," he said, "I knew that was going to be the new wave, the new way to play jazz. From that point on, I was sold with the idea of bebop. But that presented another problem with the clarinet because it was much more difficult to play. It was treacherous in many ways as far as fingering and articulation."

In a 1990 *New Yorker* magazine profile, Whitney Balliett said that DeFranco "attacked bebop head-on and mastered it. He developed such fluency and invention and speed that he was considered the supreme jazz clarinetist. His work has never faltered, and he has kept the instrument alive in jazz simply by playing it so well."

DeFranco's first instrument, at age five, was the mandolin, but by age 8 he had switched to the clarinet and saxophone. He graduated from the Mastbaum School of Music (now the Jules Mastbaum Technical/Vocational School) in Philadelphia when he was 16 and was hired to play in a band led by trumpeter Johnny "Scat" Davis. From there, he went on to play in bands led by Gene Krupa, Charlie Barnet and Tommy Dorsey. From the late '40s on, he became better known as part of smaller groups led by pianists Oscar Peterson, George Shearing and Art Tatum and drummer Art Blakey.

In 1966, DeFranco returned to his swing roots, spending eight years

leading The Glenn Miller "legacy" Orchestra. In the '80s and '90s, he often played and recorded with the vibraphonist Terry Gibbs. Throughout his career, DeFranco appeared on more than 150 recordings. His 1958 album, *Cross Country Suite* (available only on vinyl on the Dot label), won a Grammy Award for composer-arranger Nelson Riddle. The New Jersey Jazz Society and the Rutgers University Institute of Jazz Studies elected him into their respective American Jazz Halls of Fame.

DeFranco was an inspiration to younger clarinetists. Peplowski described him as, "unfailingly kind and supportive to every other clarinetist who came after him, yours truly amongst that group. We will miss him terribly." Cuban-


born clarinetist Paquito D'Rivera told the Associated Press that DeFranco "was not only a great artist, but a very elegant gentleman with a great sense of camaraderie."

He is survived by his wife, Joyce, and a son, Charles.

■ **Ronnie Bedford, 83, drummer, June 2, 1931, Bridgeport, CT – December 20, 2014, Powell, WY.** In 1980, Bedford and his wife, Janet, vacationed in Wyoming and, according to the *Billings Gazette*, (Dec. 20, 2014), they "marveled at the different pace of life from their home near New York City." Six years later, he was hired as a percussion instructor at Northwest College in Powell, leading to a 25-year career in Wyoming. Bedford founded the Yellowstone Jazz Festival in Cody and received the Governor's Award for the Arts for boosting jazz throughout the area.

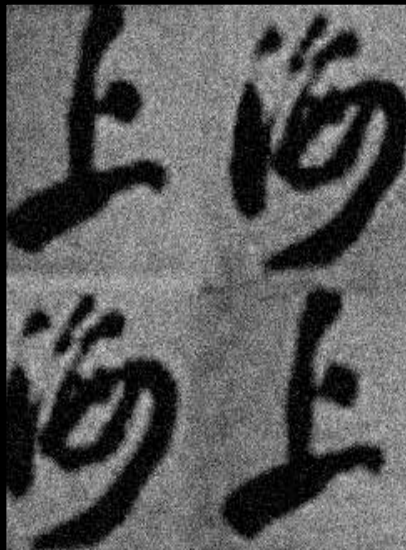
Before Bedford left for Wyoming, however, he was, according to bassist Bill Crow, "one of the best drummers in New York City." Posting a tribute on his Facebook page, Crow remembered that, "We played a lot together, and I remember the infectious laughter as well as the powerful swing he could generate at the drums."

In 1949, Bedford joined Louis Prima's band. After serving in the U.S. Army and honing his skills with an Army band, he played with Benny Goodman and then with Benny Carter. Bedford was also a longtime member of a trio headed by pianist Morris Nanton and recorded with several well-known jazz musicians such as cornetist Bobby Hackett, clarinetist Pee Wee Russell and pianist Hank Jones.

Survivors include: his wife, Janet; daughter, Georgia Schwartz, and son, Jason, from his first marriage; two granddaughters, Thea and Stella Schwartz; two stepdaughters, Kathy Ahlers and Ruth Ahlers; and many nieces and nephews. 

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





# SHANGHAI JAZZ

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- fri 1/23: JOHN KORBA**
- wed 1/28: NICKI PARROTT AND  
ROSSANO SPORTIELLO**
- fri 1/30: ROB PAPAROZZI**
- sat 1/31: SARON CRENSHAW**
- fri 2/13: HELIO ALVES**
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## Talking Jazz

### A Jersey Jazz Interview with Stanley Jordan

By Schaen Fox

*Every musician I've known or heard about wishes to develop their own unique sound on their instrument. Stanley Jordan has gone well beyond that. He has developed a unique way to produce his sound on his instrument, a two-handed tapping technique that affords him seemingly unlimited musical possibilities. Last September we talked by phone about his life, that amazing technique, some of his other interests and a concert with Benny Carter and Dizzy Gillespie here in New Jersey when he was just a sophomore at Princeton University.*

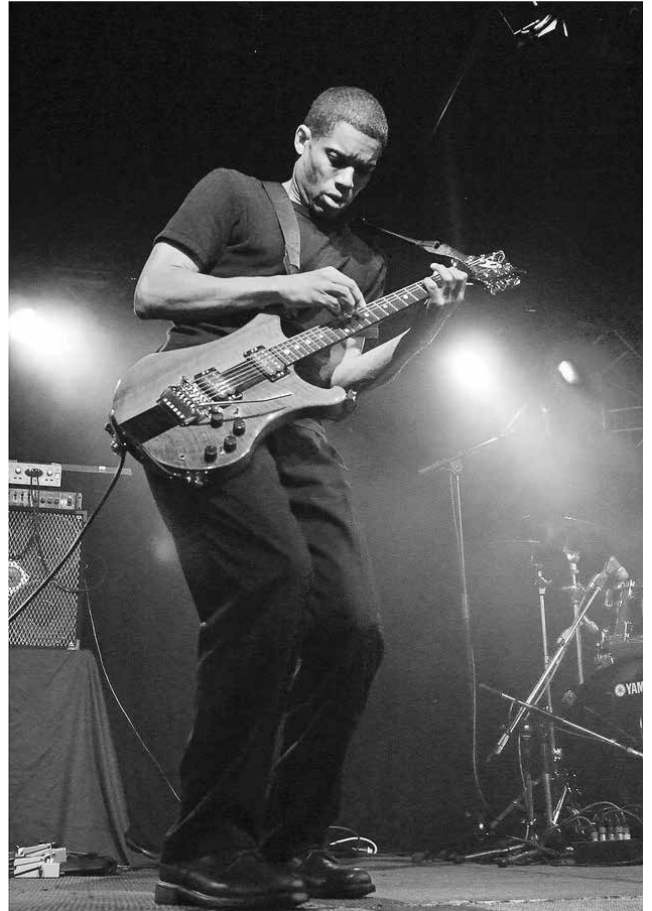


Photo by Sophie Le Roux

**JJ:** Where did you grow up? I know it was in the Bay Area of California.

**SJ:** It was down the peninsula, mostly Palo Alto and some other cities in Silicon Valley. We moved out there in the mid-'60s. My dad was very much a part of the Silicon Valley thing. He started out as a computer programmer, and then moved into management, and then management training and then he was a private consultant.

San Francisco was the city to us. That was where we'd go to hear the top acts. One of the venerable clubs I used to go to was the Keystone Korner. In 1975, I brought my dad to see McCoy Tyner there because I was too young to drive, so he had to bring me. He wasn't much of a jazz fan, but McCoy Tyner just really blew him away — and me, too. That was kind of crucial for me, because it is one thing to hear someone's records, but to see them live is a whole other experience.

**JJ:** Amen to that. How did your parents feel about your interest in music as a career?

**SJ:** My father was a businessman and very

practical. He liked the fact that I was into music, but he had reservations about me making a career in music. I think when we went to see McCoy Tyner he kind of got it on another level why I had so much passion to learn this music. By the time I got to Princeton, he accepted that was the direction I was going in.

My mother was more connected to my move. She got me started in music. She arranged piano lessons for me because we had a piano and I used to sit there and play with it for hours. She was an English teacher and more into literature and philosophy. It was not a stretch for her to understand me being in the arts.

They always told me to do what makes you happy. That probably will be what you are best at and you will be most successful at. I really appreciate that. I have to say they had moments when they had some concerns that I wouldn't have much security, but they always encouraged me and I feel very fortunate. I think this is common among African American families who are moving up in the world. The parents really push the kids to get those secure jobs. I understand the motivation behind it, but it

breaks my heart a bit. There are a lot of people whose passions are in the arts but they don't get encouragement to pursue that.

**JJ:** Would you tell us about developing your guitar technique?

**SJ:** Piano was my first instrument. When I was eleven, my parents split up and they had to sell the piano because there was no money. I was able to persuade them to get me a guitar. I loved it because a lot of the music I was interested in, like blues and R&B, was very guitar-oriented. Then I got into jazz guitar and I knew I wanted to be a guitarist.

In school I started having access to pianos again. I realized that even though I liked the guitar as an instrument, I still liked a lot of the musical things you could only do on the piano. I started to experiment to see how I could achieve that on a guitar. I started with the idea of making an electronic instrument, a fingerboard keyboard, like a matrix of pushbuttons that was logically like a guitar but physically like a keyboard (because it is pushbuttons.) I knew enough about electronics to

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## STANLEY JORDAN

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make the sound-generating circuitry, but I didn't know enough about woodworking and all that construction.

While I set out to learn those skills, I decided to see how quickly I could approximate this idea on a real guitar. It didn't have the ability to play more than one note per string, which was one of the things that attracted me about this electronic fingerboard idea, but it did have the ability to be played with independent hands. That is what I was trying to do. I spent some time on it and tried four or five different approaches. Then I considered using mostly hammer-ons and pull-offs — which are techniques guitarists already know about, but elevating them to a full approach. I realized there was a lot of potential in that. So I put down the electronic idea and decided, "Let me try this on a real guitar." That was it. I found that it brought me to where I need to be because I could stay with the guitar. I still had the expressiveness of the guitar, but I could at least approach the textural things that a keyboard could do. It is close enough for me. [Chuckles]

**JJ:** How long did it take to develop your technique?

**SJ:** It didn't take real long because I was playing a lot of piano at the time. A lot of the right hand technique and coordination between the hands carried over from piano. That really helped. I would say that maybe it took me a couple of weeks to start feeling comfortable with it.

I have to say it is a difficult technique. Even now, I find it can sometimes be a struggle. Things that you wouldn't normally notice — like, if the temperature changes and the strings rise up just a tiny bit, so little that you cannot see the difference, yet when you try to play, the feel of the instrument is completely different. The musical possibilities of what you can and can't do change; it is a very picky technique. You are very sensitive to slight variations in the instrument. In some ways, it seems more akin to violin playing. With violin, so many little things can make a difference and you

have to be so accurate with the placement of your fingers to get the pitch right. It is kind of a similar thing with the touch technique. It requires a level of accuracy that you don't normally need with conventional guitar playing.

**JJ:** Who were you studying with; and did he approve of your experimental technique?

**SJ:** I studied with Elroy Jones in the Bay Area who had, for years, played jazz guitar in San Francisco with a lot of the greats when they came through. He was really an encyclopedia of knowledge. Today, there is a lot more material out there — more books and methods — then when I was starting out. That is really great, but there is still no substitute for studying with a real person. I feel really fortunate that I had that experience with Elroy.

Elroy was a little skeptical at first but he saw that there was something there that I needed to develop. He didn't try to stop me. There were some other people who didn't like the idea. One guy actually got upset. He said I had a great future in guitar and should not throw it away. [Laughs] That was just in the beginning.

**JJ:** Then you came to Princeton for college, which was not known as a jazz powerhouse. Why did you pick Princeton?

**SJ:** When I was growing up in the Bay Area, I heard an interview with Bobby Hutcherson. He talked about how important New York was for him and how important New York was for jazz. So I

wanted to be in the New York area and Princeton made sense for that. Even in those days, people were saying, "Why go to Princeton if your goal was to be a jazz musician?" I looked at it as a great opportunity to learn things that I could incorporate into the jazz tradition. For example, I studied with Milton Babbitt, the composer and theorist. A lot of the things I learned studying with Milton applied. Plus, Milton was an expert in jazz — not so much the more recent, but in traditional stuff. He was a fountain of knowledge.

So there was a continuum; it wasn't either or. One of the

things I always like about jazz is the openness. You can mix it with this and that and it still comes out sounding good. You can do the Third Stream and mix it with the classical or do what Dizzy did with the Afro-Cuban thing. Then there is the ECM sound and there's Soul Jazz like Ramsey Lewis and the Crusaders. You can combine it with rock; it just goes on and on. The idea of categorizing jazz into a corner never made sense to me.

**JJ:** What did you think of New Jersey when you first arrived to attend Princeton?

**SJ:** When I first traveled out there, I flew into New York and took a shuttle to Princeton. I remember all the trees and liking New Jersey because there was so much vegetation and I was in awe at how beautiful Princeton is. A lot of people know New Jersey for the factories. They don't really understand the whole thing of the Garden State. That was the part that I noticed first.

**JJ:** I first saw you when we attended a campus concert featuring Dizzy and Benny Carter. Would you tell us about how you got to sit in with them that night?

**SJ:** Yes I was a sophomore. Benny Carter, for one semester, was co-teaching a course. He had connected with Morroe Berger in the American Studies department. They put a jazz history course together. Professor Berger did the more general American History side of it. Benny Carter was there as someone who lived through that history. He put the real face on it and told some of the real stories. I really loved that course.

One day when Benny was doing his office hours, I just timidly showed up and introduced myself and played a bit for him. He took out his horn and we played a bit in the office. That was an amazing experience, getting to play with such a great musician. I want to say that Benny Carter was one of my absolute favorite jazz musicians. He spanned so many different eras of the music. He could play that with authority having been in that era and then do more modern stuff with more modern ideas. It seemed he approached each solo and each performance uniquely. He brought something to it in that moment. To me, that is the highest level of inspiration. I've always aspired to that.

Then I said, "I know you have this performance coming up with Dizzy Gillespie. Is there any way I could sit in?" He said, "Sure, that would be great." I ended up playing with them. They let me do a little solo, and then we did "A Night in Tunisia." It was one of those life-changing moments. A lot of my friends were in the audience so I felt a lot of love and support. That was the most important performance of the whole period I was in college.

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## STANLEY JORDAN

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**JJ:** Do you remember anything that Benny said to you?

**SJ:** I remember during the show Benny told the audience I had a real bright future ahead. I had a ways to go but I would definitely get there. They brought me out to begin the second half. It seemed to me that when I came out and played my little solo I really felt like I inspired them. It feels weird to say it, but I really think so. It is like that whole second half was on another level. The idea that I could have an influence on some great musician was really eye opening for me. I started to realize that maybe I'm not just some kid playing guitar, but maybe I will actually have some influence in this field someday.

**JJ:** How did your years in New Jersey stand in your artistic development?

**SJ:** I graduated from Princeton in '81, and technically my career started after college, but really I was doing professional things already. I played at school a lot and I also made forays into New York. But even though I was making forays into New York, what I found was there was so much going on in New Jersey. Jersey was a great place for me to meet a lot of great musicians and to develop my craft without the pressure of New York where everything was sort of final. Whereas in New Jersey I found that the musicians were just as good, but it was a little easier to make things happen.

Some of the people I ran into during that time were Harry Leahey and Richie Cole. The time that I sat in with Richie Cole was really amazing. Here was someone who was one of the top people in the field. Just to get to play with him was a dream come true to begin with, but I got so much positive feedback from him that I felt really welcome. I felt that I was just one of the guys. When you are practicing for many years, you are not necessarily sure where you stand. You don't really know until you start getting together with people. That was such a good affirmation for me, that such a talented musician appreciated what I was doing. The same with Harry Leahey;

he was a wonderful guitarist. The night I sat in was at a club in Plainfield and I just enjoyed sitting there listening; then, finally, I got to play and it was an amazing time.

**JJ:** Did you take any lessons from Harry?

**SJ:** I didn't from him; I did from Ted Dunbar. He was teaching at Livingston College and I did do some course work at Livingston while I was at Princeton because of the jazz program there. I also studied with Kenny Barron at Livingston.

**JJ:** You also met Les Paul, a man known for his guitar innovations. Please tell us about that.

**SJ:** Les Paul was another one of those giants that influenced so many people, including me. He had his regular Monday nights at the Iridium and I would go as often as possible. The first time I met him — I don't remember exactly what he said, but he had a big smile on his face. He already knew who I was. I didn't know he knew about me. I remember him saying he was glad to meet me and was glad that I was there. He asked some specific questions about my technique and how it worked. He was always into innovation and working out new ideas. I think it was interesting to him from the point of finding something new in the instrument.

I did some other things with him, too, I'm in a Cinemax special that came out called *Les Paul: He Changed the Music*. They had a lot of people play in that: David Gilmore, Eddie Van Halen, BB King,

Steve Miller, Brian Setzer, a lot of people. Pretty much everybody owes a debt to Les Paul. It seems to me that you can hear a direct influence from him on Jerry Garcia. I don't remember Jerry himself mentioning that but it seems clear to me when I hear his playing — that clean lyrical melodic sound.

Les was a great guy, so funny and welcoming and such a fantastic musician. Even into his advanced age, he could just play so well. He and Benny Carter were my two best examples of how someone could age gracefully in music. One time we had just

finished playing and he said to me, "Stanley, you are a tough customer."

**JJ:** As your career developed, so did your interest in music therapy. Would you tell us about that?

**SJ:** I've always known that music had healing properties. When I was in high school, I had come down with the flu. I played all day with a friend and by the end of the day I felt noticeably better. It was clear that the music had sped up the recovery process. Then, one day, I was approached right before a concert by a music therapist. She just asked, "Stanley have you ever heard of music therapy?" I said, "No, but it sounds really interesting. Tell me more about it." She said, "I'm a music therapist and I'd like to send you some information." She sent me a huge stack of scientific studies and I was impressed by the quantity and the quality of the science there.

Then I started going to some of the national conferences for music therapy. One year, I went to the international conference and I saw what people were doing all around the world. That was when I decided I wanted to get involved more seriously. It is one of those things that most people, when you tell them about it, have a vague idea that it makes sense. When you learn the specifics, I think most people are amazed to realize just how many ways music can actually help.

**JJ:** Would you give us some examples?

**SJ:** Singing and playing a wind instrument can be good for a respiratory condition. Usually, making music gives more benefits than just listening, but there are some benefits to listening, too. There is a kind of music therapy called Guided Imagery and Music. In that you just listen to music with the guidance of a therapist. It is like a free association. You free-associate while listening to the music, and the music helps you uncover deeper realizations about the issue you are talking about. It is Freudian in that it is based on free association, but the music helps you uncover deeper levels of understanding. That is an example of music-psychotherapy

Also, music can be beneficial in neurological rehabilitation. If you received brain damage from an accident or a stroke, music can actually help recover some of the lost functionalities of the brain because music actually stimulates the whole brain. Music is the only thing we know of that can stimulate every area of the brain simultaneously. Another thing is that song lyrics can have a beneficial psychological effect. Because we relate to the character in a song or we have a connection to the story in the song, that can be validating for us like an amazing song by Esther Phillips when she sings about the anguish of being a junkie in the

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night looking for a fix. Anyone who has ever had that experience could relate to that song: "Okay, this is telling my story." You can go a step further and rewrite the lyrics or continue the song. "Okay, this is where I am at now. Where do I want to be in my life?" Songwriting can be beneficial to create changes that we may want in our lives.

Playing an instrument can be good for the muscles; drums for upper body and strength in the arms. Also, the synchronization of playing the drums has a positive effect on synchronizing the brain. Also, the experience of making music with other people can have social benefits. Some young people have social issues; maybe they have a lot of anger and may be antisocial or have social anxiety. Making music with others can be a great bonding experience and studies show that carries over into other areas. There is a lot of cohesion in playing together and that carries over into more social cohesion.

I can give some specific examples of things I have seen. Pain management can be helped with music. The same receptors that process music also process pain. When we are enjoying music we are actually not as able to experience pain. I remember a seven- or eight-year-old boy who received a spinal tap and the music therapist was engaging him singing gentle songs and improvising lyrics explaining to him what was going to happen to him, but in the form of song. He was so relaxed that he didn't experience any pain when they inserted the needle and actually went to sleep during the procedure.

This is a big problem with children because often, when children cry, it isn't always clear if they are afraid or feeling pain. The anesthesiologist will often err on the side of caution because it is so easy to give an overdose to a child. In a lot of cases, children aren't getting enough meds when they are undergoing procedures and they are actually experiencing pain. So, the benefit of music is that it can help the child to be calm emotionally. Then, if the child cries, you

know it is because of pain and then they can up the dose of meds. The music can function as a kind of anesthesia. Those are some examples. [Chuckles] There are more because it is a big topic.

**JJ:** Are you working on any other projects?

**SJ:** I have been doing a lot of teaching over the last few years. I'm expanding it to my website and will be teaching online. It is going to be possible for people to get an annual membership and actually study with me online. I'll be doing private lessons and also small and medium group classes. It is always best if you can be present with your teacher, but on the other hand, because of the speed now of the internet, video conferencing is getting closer and closer to the experience of actually being with someone.

The great thing about teaching online is you don't have the time and expense of getting to the lessons, and I now have the possibility of teaching pretty much to anyone anywhere around the world. That is exciting to me. Financially, it is not as beneficial as playing a gig, but it is something that is so important to me. When Elroy, my teacher, passed away in 1999, it was a big wakeup call. Even though I had known him for almost 30 years, and we played a lot of music together, I still felt that there was so much that I had yet to learn. It really hit me that we need to pass on what we know while we can. That is when I needed to make the time to teach, and in the last few years it has really accelerated.

This has been the main thing I'm most excited about right now, getting my online teaching off the ground. One of my favorite guitarists, also a New Jersey native, Jimmy Bruno, has been a real inspiration in this because he developed a whole teaching method online, and through his example you can see that you can make that work. Chuck Loeb is doing it and more and more successful artists are finding ways to take the time to teach.

**JJ:** You and Kevin Eubanks have just recorded a CD together and on March 3rd you both will be at the Mayo Performing Arts Center in Morristown. Would you tell us about that?

**SJ:** I've known Kevin for a long time. He is a musician I've always had tremendous respect for. We didn't actually play together, but we played in different scenes, so I was very familiar with his work before he became well-known. He was definitely one of the best players on the scene in New York. In 2011, we were in a festival together in Canada. He was doing an interview and I just happened to be there watching. He said so many things that resonated with me. I just wanted to tell him how much I related to what he was saying. We ended up talking a lot. That is when I really got to know him and said, "Hey we should do something sometime."

Then, last year, when the bookings started to come through, it was one of those amazing things. Some people you play with and instantly you feel like you played with them your whole life. I do a lot of solo shows. Part of the reason for that is I can do whatever I want. I don't have to think about how to coordinate it, I just do it. With Kevin it is the same way. I just play whatever I want and magically he plays something that totally fits with what I am doing. It's a meeting of the minds. It was from that chemistry that made us decide to record. A lot of what is on the album is stuff that we just made up on the spot in the studio.

**JJ:** Will your tour be just two guitarists or will others back you?

**SJ:** It is going to be just the two of us, doing things on our own and things together. The main part will be together. We are also going to do some piano as well. He and I both play piano as an additional instrument.

**JJ:** Do you play any other instruments?

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**SJ:** Not really. When I was young I had a little bit of training on the trumpet, but it has been a long time. I played a little bit of sax, but not to perform, just to understand the instrument to communicate better with sax players. I guess the other instrument I could say I was good at was computer. [Chuckles]

**JJ:** Do you have any memories of 9/11 that you would share with us?

**SJ:** I was in New York when it happened. I had just finished playing pretty much right up the street from the World Trade Center. I used to play a lot at this club, The Wetlands. I ended up doing the last performance there. It went until the wee hours in the morning. We actually left about five or six in the morning. I had a flight out of New York that morning. I was at the airport hotel and was about to get going and someone called and told me to turn on the TV. I did and saw the second plane hit. The first thing I did was I called the front desk and said, "I'd like to extend my room." About an hour later the hotel lobby was flooded with people trying to get rooms.

I ended up staying in New York for the week that nothing was flying. I figured, "Well, there is a reason why I am here. I think this is the right place to be. I started doing benefit concerts. My daughter and I did a benefit concert for the fire department. I did something for Music Therapists for Peace and I did a lot around town. At that time I was way into music therapy. It was clear that America was going through a grieving process and that maybe through music I can help myself and others process the grief. There are so many specific things that I can never forget: the smell in the air that week, going to where it happened and looking at all of the pictures with "People have you seen this person?"

**JJ:** Is there a film, book or play that you feel gives a good idea of what a musician's life is like?

**SJ:** *Amadeus*. I know it is not jazz, but he improvised a lot so I think we can say he was a jazz musician of his time. One of my favorite scenes is towards the end when he is dictating the "Requiem" to Salieri because he is too sick to write it out. He is in a race against time because he has got to explain the music to Salieri while he is still alive. To me, that is just as exciting as Indiana Jones escaping from the Temple of Doom. That gets across the passion and importance of getting the music out while he can. I really want people to see that and understand the importance of the music. He was 37 at the most, and all of that amazing music that he left behind not just because of his talent, but his passion to use that talent and get to the music. Because of that we have all that great music today.

Think of the incredible body of work Sun Ra left behind because of his legendary dedication. I'm not aware of a film about him, although I am sure there is. People who lived in that house in Philly would talk about the all-day rehearsals they would do day after day for hours and hours. I had the privilege of being a guest several times with Sun Ra and the Arkestra and you could feel his dedication. He was all about the music. Just going into that environment where everyone there was all about the music that is like a template in my heart. As long as I have that feeling I know I'm in the right place.

**JJ:** That is a good point to end with. Thank you for doing this. I've enjoyed every moment of it.

**SJ:** Thank you. I've enjoyed speaking with you. Take care. JJ

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

## The 'Eclectic Jazz' of Nat Adderley Jr. Arrives at Luna Stage on February 15

Pianist Nat Adderley, Jr. grew up with jazz. His father was cornetist Nat Adderley and his uncle was alto saxophonist Julian "Cannonball" Adderley.

However, most of Adderley Jr.'s adult career has been spent in the world of pop music and rhythm & blues, mainly as the music director and arranger for R&B singer Luther Vandross, who died in 2005.



Pianist Nat Adderley Jr.

Since Vandross' premature death, due to a stroke, the West Orange-based Adderley Jr. has been returning to the world of straight-ahead jazz. In 2009, he told the *Star-Ledger's* Matthew Oshinsky that, "I'm trying to go ahead and reclaim my roots. I've always loved the 1960s, a phenomenal period. I still love [John] Coltrane and Chick Corea from that time. And I'm a late [Thelonious] Monk convert."

However, he can't completely let go of the pop world, so his performance scheduled for Sunday, February 15, as part of the "Music in the Moonlight" series at the Luna Stage, in West Orange is entitled, "The Eclectic Jazz of Nat Adderley, Jr., — from Miles Davis to Stevie Wonder." He has been known, in the recent past, for example, to play Herbie Hancock's "Dolphin Dance," followed by "Superstar," a hit for Vandross.

Playing with Adderley Jr., at Luna Stage will be three musicians closely identified with the hard bop music of Coltrane, Davis and Monk. Drummer Greg Bufford studied under the legendary Philly Joe Jones and, in May 2013, presented a Philly Joe Jones tribute at Luna that also included the other two Adderley sidemen, trumpeter James Gibbs III and bassist Belden Bullock.

The February 15 concert begins at 7 p.m. Tickets are \$18 in advance; \$20 at the door. To order tickets, log onto [www.lunastage.org](http://www.lunastage.org) or call (973) 395-5551. JJ



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## A TIP OF THE HAT: Diary of A Nighthawks Fan

By Tom Spain

### PART 5: November 3, 2013 — Dan Levinson's Mission

Dan Levinson stands rangy tall, at a bit of an angle, like a tree that's been worked by the wind. He has a boyish face, a full head of dark, rebellious hair, and big brown eyes that tell me he is very tired. He and his band were up at four this morning to play at the starting line of the New York City Marathon. After the race he drove to Newark Airport to pick up his wife, singer Molly Ryan who had just flown in from Germany, and they drove to Princeton to perform at a private party at the Nassau Club. It's now approaching midnight and he's still standing, a little shaky in his rumpled tux, ready to do an interview. Apparently this kind of day is not unusual. Slowly, carefully, he lowers his big frame onto a sofa, rubs his eyes and sighs.

"Talking is getting more and more difficult for me because of throat cancer a few years ago. I can no longer speak loudly. Playing is more difficult too. I've had to adjust. But the operation saved my life and my career."

Levinson's career is all over the traditional jazz landscape, worldwide. His website ([www.danlevinson.com](http://www.danlevinson.com)) testifies:

*...in Brazil with the Bunk Project, a band organized by Woody Allen and banjoist Eddy Davis, in Italy with the Manhattan Rhythm Kings, in Scotland with David Ostwald's Louis Armstrong Centennial Band, in Germany with the Barrelhouse Jazz Band, in Paris at the Bilboquet Jazz Club, in Japan with the New York Ragtime Orchestra, and in Los Angeles at the Playboy Mansion...*

The list goes on and on. Levinson is all over the world and all over New York and New Jersey big-time. His Bickford Theatre benefit concerts in Morristown are pure delight, genial, friendly and fun; always sold out. Levinson is a performing professor of jazz history, preaching the old stories with irony and wit. These concerts have the flavor of old friends gathering to have a good time and those of us in the audience feel we are in on it. Recently the lineup included Jim Fryer, Randy Reinhart, Mark Shane, Mike Davis, Brian Nalepka, Joe Midiri, Paul Midiri and Molly Ryan, who married Levinson in 2008. When Molly Ryan sings a ballad Levinson accompanies her with a gentle obbligato that is loving and masterful. Makes me weep.



Dan Levinson appearing with the New Harmony Rhythm Kings at Princeton JazzFest, Sept. 9, 2012.  
Photo by Lynn Redmile.

Levinson leads not one band but many, each dedicated to celebrating the rhythms and songs of yesteryear:

His Canary Cottage Dance Orchestra, which features C-melody saxophone, violin, trombone, and a barbershop quartet, specializes in ragtime and early 20th Century dance music; his Roof Garden Jass Band is devoted exclusively to a rare breed of music sometimes known as "rag-a-jazz," a hybrid of ragtime and the earliest form of jazz; Dan's Palomar Quartet is modeled after the renowned Benny Goodman Quartet and features the same lineup of clarinet, piano, vibes and drums; and Dan's Swing Wing, his newest ensemble, recalls the classic small groups of the 1930s, featuring Dan's own arrangements as well as those played by Bud Freeman's Summa Cum Laude Orchestra, Tommy Dorsey's Clambake Seven, the John Kirby Sextet...

Levinson is perhaps best known for his Benny Goodman celebrations, re-creating the bandleader's famed 1938 Carnegie Hall concert. These concerts pass muster with old-timers like me for whom that

blue and white LP record of the '38 concert was worn thin. It still sings to me.

On January 16, 1998, the 60th anniversary of the concert, Dan performed to a standing-room-only crowd in New York with the Stan Rubin Orchestra, spawning countless repeat performances in the ensuing years. In addition, Dan frequently tours with Andrej Hermlin's Swing Dance Orchestra from Berlin, performing tributes to both Goodman and Artie Shaw in concert halls throughout Germany and other countries.

Levinson's made nine CDs and can be heard on well over on a hundred others. Like so many obsessive musicians, he is working all the time, doesn't sleep much. It shows. He squeezes his eyes, takes a breath and then slowly begins to reflect on his years with Vince Giordano and the Nighthawks.

"I was just a fan of the Nighthawks for a long time and I used to come in and hear the band. I was not a musician. I came to this music first as an aficionado. I discovered it when I was in my teens from records that I took out of the Santa Monica Public Library. It just spoke to me from the first time I heard it. I can't say what it

*continued on pag 20*

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## NIGHTHAWKS DIARY

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was, but it spoke to me in a way other music didn't. I could feel it in my heart. And in my soul."

Levinson grew up in Los Angeles, his dad an associate producer in Hollywood. The son wanted to be an actor and came to New York to study at NYU.

"I was getting the Lee Strasberg method and Stella Adler, doing Shakespeare. But I needed an outlet for my music. I used to go to Eddie Condon's, and the Red Blazer II and got to know the musicians. That's how I got my foot in the door even before I played an instrument. I listened to it for a long time but it wasn't enough to just sit on the sidelines and witness it. I wanted to be a part of it. That's when I took up the clarinet, taught myself how to play. I didn't really want to be an actor. I wanted to be a musician."

He abandoned the acting dream and spent his days practicing his clarinet and his nights in clubs, hoping for a chance to sit in.

"Most musicians didn't want to give me the time of day. There were a few who did, like Eddy Davis, who said, 'Hey, come on and sit in tonight.'"

I called Eddy Davis, banjo virtuoso who, for years, has led the Woody Allen New Orleans Jazz Band and asked him about this. He said young Levinson didn't know the songs and was so badly out of tune that they would have to stop and tell him, "Hey, get in tune or don't play." Levinson kept coming back and kept being out of tune until one time when he wasn't. And Eddy Davis kept letting him sit in.

Levinson recalls, "I said one time, 'Why do you tolerate me when others cannot?' And he said, 'I judge musicians based on enthusiasm, rather than technique.'"

Levinson pauses and reflects, "That means a lot to me."

Davis remembered, "He got better and better and look what he's done! Amazing! And you know, we didn't think he would be anyone special. Probably wind up working in an office. He's a fabulous musician!"

In the Princeton interview I ask Levinson to tell me about his finding a chair in the Nighthawks.

"Vince hired me to do a trio thing for the Chartwell Bookshop. It was 1989. That's when I bought my first tuxedo. I didn't read well, but I've gotten better from doing it and learned to be able to read on the fly without studying the music."

"I joined the band in 1990. I photocopied one of the books and took it with me when I went to Europe and studied the music. It was really rough for me having to read these arrangements. It was very hard. That's an opinion I share with other members of the band. We've talked about this. It doesn't get easier because his standards get higher, he challenges us more, with harder arrangements, faster tempos. I've learned how to do it. How to get through a chart. There are tricks. If it's ridiculously fast you're not gonna make all the notes, you try to get the rhythms right. Mark Lopeman and Dan Block are both great readers and both have been in this band for a long time. Peter Yarin is a whiz. Suddenly there's a written-out piano solo with notes all over the place and it's his job to sight-read that solo and play it as accurately as possible. And he can do it. That's why he's in the band."

During breaks, I've watched Vince Giordano move through the crowd, visiting with the regulars and welcoming new people. He is a gracious host. Levinson does this, too, and we get a feeling that we're part of this, almost like family.

Levinson thinks about this for a moment He is clearly very tired but becoming more engaged in the story.

"I began as a member of the audience. When I look out at them there's still a part of me that's out there. I'm always thinking about the entertainment factor. I'm aware of the fact that we give people a tremendous amount of pleasure by doing what we do. That's one of the reasons I'm not moved by more modern types of jazz. It comes off as very self indulgent, speaking a language that other people, that other people in the audience don't understand, and only musicians understand. I don't get it. I know that's a very close-minded approach because there is an entertainment value to that music. I just don't see it. Or hear it. Whereas with 1920s and '30s jazz it speaks to you whether or not you speak the language. It spoke to me when I didn't speak the language. It's entertainment. It's happy. We're there for the people. If we're not entertaining the people there's no reason for us to be up there."



**Dan Levinson at the NJJS's 40th Anniversary Concert at Drew University, Jan. 27, 2013. In addition to clarinet, Levinson plays all the saxes, bari through soprano, and also the seldom heard C-melody sax. Photo by Lynn Redmile.**

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## NIGHTHAWKS DIARY

*continued from page 20*

He absently rubs his finger over a long scar on his neck. I mumble a dumb question, “Did the cancer change your life?”

“How could it not? And it still does. I was 33. At that age you think you’re gonna live forever. And then to get a phone call from a doctor who says, ‘The pathologist reversed her decision Squamous cell carcinoma.’


‘What’s that?’

‘Throat cancer.’”

“That changes everything. I had a lot of time to reflect. I had to take some time off playing. A lot of time to think about my life and what was important. I now have challenges that I have to face every day that I didn’t have to face even right after the treatment. There are effects of the radiation treatment that don’t appear for years and there’s an atrophy of my tongue, which makes it difficult for me to speak and to swallow. My throat has contracted. Eating for me is a tremendous challenge. Talking is a challenge. Playing is a challenge. It’s a miracle that I can still do it”

I’ve kept him too long and he looks more tired than ever. Molly Ryan has been napping in the next room and comes down the hall sleepy eyed and smiling, ready to go home. They face a 90-minute drive back to their Washington Square apartment. It’s upstairs over Eddy Condon’s old place. They inherited it from their old friend Eddy Davis. At the door I ask him if, after all this, to tell me just what it is about Vince Giordano and the Nighthawks.

He pauses and looks out into the Princeton night. Then says, slowly, “It’s really a thrill to play in that band and be part of that whole... the word I’m looking for...chiaroscuro... it’s a painting. Every one of those Fletcher Henderson arrangements, Bill Challis arrangements, Duke Ellington arrangements is a work of art. And we’re part of that. It’s an incredible feeling when it’s driving, the rhythm section is driving, and everybody is right on top of it.”

Levinson smiles his weary smile and he and Molly Ryan get into their car and go home. 

*To be continued...*

---

*Tom Spain is a writer and producer of documentary films for television with a forty-year career creating specials for NBC, CBS and PBS.*

## NJCU Seeks Support for International Jazz Studies Exchange Program

In 1956, the U.S. State Department initiated a goodwill program which sent jazz musicians abroad, the program sought to take the best of American culture to the rest of the world and it included some of the greatest names in jazz, including Louis Armstrong, Dave Brubeck, Dizzy Gillespie, Duke Ellington and Benny Goodman.

Now, New Jersey City University (NJCU) is introducing its own Jazz Ambassadors, developing a cultural exchange program aimed at building relationships with music programs in other parts of the world and attracting talented music students from abroad to come and study in New Jersey.

To initiate its ambitious program, NJCU is establishing a relationship with the True School of Music (TSM), India’s first comprehensive professional institute of contemporary music. TSM’s goal is to create India’s next generation of professional musicians and its faculty includes world-class American jazz musicians such as bassist Lincoln Goines and saxophonist Dave Leibman.

NJCU exchange students will interact with the TSM students and faculty, share in classes, perform at the school and other locations in Mumbai and be ambassadors for the NJCU music programs. It is hoped that TSM and other universities in India will embrace this new program and send students to NJCU to study in the future. The plan is to develop relationships with universities and students in India with hopes to expand the program to other countries.


One of the NJCU’s most popular programs, the Music, Dance and Theatre Department, provides students with a wide selection of musical opportunities, including the jazz studies program that attracts talented young players, many of whom go on to careers in teaching, performing and music business professions. The NJJS has

provided scholarship support for students to study jazz at NJCU.

In fact, most students attend NJCU thanks to scholarships and tuition aid. The NJCU Foundation is seeking underwriting for the new international exchange program from interested businesses and individuals. The total cost of the initial Jazz Ambassadors trip will be approximately \$15,000.

Sponsors will be recognized for their support, including on the NJCU website, in all post-trip stories and blogs and in social media. In addition, all sponsors will receive a formal photo of the group taken during the course of the trip.

Underwriting for this Jazz Ambassadors Program will be made through the NJCU Foundation, an IRS 501(c)(3) non-profit organization.

For more information, please contact Don Jay Smith at 908-832-1020 or by email at [don@lksassociates.com](mailto:don@lksassociates.com). 



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# 46th Annual Pee Wee Russell Memorial Stomp

Sunday March 1 | Birchwood Manor Grand Ballroom | Whippany NJ

The longest-running celebration of traditional and hot jazz music anywhere roars back into town on Sunday, March 1, when the New Jersey Jazz Society presents the 46th edition of the Pee Wee Russell Memorial Stomp.

The first such Stomp was organized in 1970 by NJJS president emeritus and co-founder Jack Stine and other progenitors of the NJJS in memory of the great jazz clarinetist Pee Wee Russell on the first anniversary of his death on Feb. 15, 1969. Despite the arrival

of a major snowstorm early in the day that inaugural event at the Martinsville Inn was a grand success and it ultimately led to the founding of the Jazz Society several years later.

While the NJJS has had its ups and downs over the years these annual Stomps have been presented without interruption for more than four decades, and the 2015 event promises to uphold the tradition of presenting the very finest jazz musicians around.

Staged once again in the beautiful Grand Ballroom of the Birchwood Manor in Whippany, the Stomp features four outstanding bands for five hours of hot music beginning at noon. The event also offers a large hardwood dance floor, a fully-stocked cash bar (they drank the bar dry in 1970) and a lavish hot and cold food buffet. It's an afternoon that's guaranteed to chase away those late winter blues. Ticket information is on page 17 of this issue.



## THIS YEAR'S BANDLEADERS

**Gordon Au** possesses a unique creative voice that blends influences that span a full century of jazz, from Louis Armstrong and Bix Beiderbecke to the modern jazz of the new millennium.

As an undergraduate at Boston's Berklee College of Music, Gordon studied jazz composition and performance and recorded with Danilo Perez. He co-arranged and recorded with Tiger Okoshi, and performed with Max Weinberg, Jimmy Heath, Makoto Ozone, Bob Mintzer, George Garzone, and Ralph Peterson. He graduated in 2007 with top departmental awards in both jazz composition and performance.

Following his undergraduate work, Gordon was selected as one of just seven fellows at the inaugural New Orleans class of the Thelonious Monk Institute for Jazz Performance, where, under the artistic direction of Terence Blanchard, he and his colleagues honed their skills at performing, composing, and teaching.

Presently, Gordon frequently appears at music festivals around the country as both a guest artist and as leader of the Au Brothers Jazz Band. In New York, Gordon leads the Grand St. Stompers, a traditional jazz band that's been hailed as "the past, present, future rolling on!" They perform around the nation, and locally at such venues as the famed Cafe Carlyle and Jazz at Lincoln Center's Dizzy's Club Coca-Cola.



### **Adrian Cunningham,**

originally from Australia, Adrian boasts a fluent command of the saxophones, clarinet and flute — he is one of the finest multi-instrumentalists in jazz. Since relocating to New York City in 2008 he has performed at some of the city's finest clubs and with such luminaries as Lew Soloff, Wycliffe Gordon, George Coleman Jr and Bucky Pizzarelli, Chris Potter, and Renee Marie.

In 2014, Adrian became the leader of the saxophone section of the Grammy-winning Vince Giordano and the Nighthawks. He also has a busy jazz festival schedule, including the North Carolina Jazz Festival, Central Illinois Jazz Festival, and also played concerts at the famous Gennett Studios in Richmond, Indiana.

Originally starting his musical career on piano at the age of 16, Adrian is better known for his ability to swap seamlessly between alto saxophone, tenor saxophone, clarinet and flute. He's toured extensively with his own quartet in the U.S., Australia and Japan. Adrian has appeared twice at

the prestigious Montreux Jazz Festival in Switzerland and toured Europe as well as Asia. In fact, he's performed on every continent (aside from Antarctica!). The Adrian Cunningham Quartet has released four studio albums, and a live album and DVD.





**Jon-Erik Kellso** started playing trumpet professionally in and around Detroit, where he was born in 1964. He began early, playing in a big band at age 11, in the International Youth Symphony at age 13, and in a concert

alongside cornetist Wild Bill Davison at age 17. In 1988 Jon joined James Dapogny's Chicago Jazz Band with whom he's made appearances throughout North America, concertized on PBS Television, and recorded extensively. Since moving to New York in 1989 to join Vince Giordano's Nighthawks, Jon has enjoyed performing and recording with the likes of Ralph Sutton, Dan Barrett, Howard Alden, Marty Grosz, Milt Hinton, Bob Haggart, Dick Hyman and many others.

Kellso has been leading The EarRegulars featuring guitarist Matt Munisteri and various guest artists at the Ear Inn on downtown Manhattan's Spring Street on Sunday nights since 2007. The *New York Times* wrote of the popular Ear Inn sets: "Mr. Kellso and Mr. Munisteri specialize in small-group swing and Dixieland, music regarded as old-fashioned even 60 years ago. But the clarity of their enthusiasm and the caliber of their execution add up to a present-tense transaction."



**Michael Hashim** began playing saxophone while in elementary school, playing with Phil Flanigan and Chris Flory as a high schooler. He worked with both into the middle 1970s, and in 1976 he toured with Muddy Waters and played with the Widespread Depression Jazz Orchestra, which he would later lead.

He also formed his own quartet in 1979, which has included Dennis Irwin, Kenny Washington, and Mike LeDonne as sidemen. In 1980 he toured with Clarence

"Gatemouth" Brown. He played in New York in the early 1980s with Roy Eldridge, Jo Jones, Brooks Kerr, Sonny Greer and Jimmie Rowles. From 1987 he worked often with Judy Carmichael. He toured China in 1992, and was one of the first jazz musicians ever to do so. He worked with Flory through the 1990s, and toured North America and Europe regularly. In 1990 he recorded an album of Billy Strayhorn songs with his quartet, and in 1998 expanded this ensemble into 11 members as the Billy Strayhorn Orchestra. He also performs with the George Gee Orchestra, including at the Pee Wee Russell Memorial Stomp in 2008.

— Photos by Lynn Redmile

## On the Bandstand

*This year's Pee Wee Russell Memorial Stomp presents 25 of the finest players of traditional jazz now performing in the New York metropolitan area, including respected veterans and many of the best of the new breed of young hot jazz players.*

### 2015 Pee Wee Russell Memorial Stomp Band Personnel

#### THE GRAND ST. STOMPERS

Tamar Korn – *vocals*

Gordon Au – *trumpet*

Dennis Lichtman – *clarinet*

Matt Musselman – *trombone*

Nick Russo – *banjo/guitar*

George Rush – *bass*

Rob Garcia – *drums*

#### JON-ERIK KELLO AND THE EARREGULARS PLUS

Jon-Erik Kellso – *trumpet*

John Allred – *trombone*

Ehud Asherie – *piano*

Joe Cohn – *guitar*

Pat O'Leary – *bass*

*Drummer TBA*

#### PROFESSOR CUNNINGHAM AND HIS OLD SCHOOL

Adrian Cunningham – *clarinet/sax/vocals*

Joe Boga – *trumpet*

Robert Edwards – *trombone*

Oscar Perez – *piano*

Daniel Foose – *bass*

Paul Wells – *drums*

#### MICHAEL HASHIM'S BIG TIME

Michael Hashim – *alto and soprano sax*

Charlie Caranicas – *trumpet*

David Gibson – *trombone*

Michael Howell – *guitar*

Steve Einerson – *piano*

Kelly Friesen – *bass*

Willard Dyson – *drums*

Bill Easley – *tenor sax/clarinet*

## Joyous! A Holiday Jazz Celebration at Bethany Baptist Church

By Tony Mottola NJJS Editor

The Firey String Company (FSCO) is a New York-based arts collective of accomplished women string musicians founded by cellist Nioka Workman in 2011, to “push the art of string playing into the next level.” The company strives to create nurturing environments for creative and improvising female string players to perform, share, learn new skills, produce new work and network. FSCO artists have extensive backgrounds in jazz, world music, folk and American classical music. They are improvisers and composers who perform a diverse multi-genre repertoire of classic and contemporary music, as well developing their original compositions.

Firey String Sistas! is the FSCO’s jazz chamber ensemble that is configured anywhere from a duo to a 10-piece ensemble for events throughout the year, and the group is quickly gaining a reputation for presenting interesting and inspiring performances. They’ve performed in New Jersey at the College Club of Ridgewood, the Puffin Cultural Arts Forum and SOPAC — and on Dec. 6 they came to Bethany Baptist Church in Newark to perform at the church’s last Vespers for 2014.

The evening was billed as a holiday performance entitled “Joyous!” — and was just that. The nearly two hour long performance included several compelling original works by the ensemble members alongside an American songbook standard, jazz classics by Horace Silver and Blue Mitchell and, in honor of the season, Vince Guaraldi’s sweetly lilting “Christmas Time Is Here.”

Performing as a quintet this evening, the group included three string players — leader Nioka Workman, cello; Marlene Rice,

violin; Melissa Slocum, bass — supported by Mala Waldron, piano and Mexican-born Karina Colis, percussion. In her introductions, Bethany’s Jazz Vespers Committee member Dorthaan Kirk noted that the familiar sounding surnames of two of the players did indeed indicate an impressive jazz pedigree. Ms. Workman is the daughter of the famed bassist Reggie Workman and Mala Waldron’s father was the accomplished pianist/composer


released the piece back to the original melody before it drifted softly into a peaceful silence.

The quintet then turned to the more conventional “I Remember You” to accompany the evening’s Offering — yes, although the Vespers performances are nominally free of charge, a “free will offering,” placed discreetly in an envelope and walked to the altar rail, is encouraged. As Bethany’s pastor, Rev. Dr. M. William

Howard Jr. explained, “If you want them to play more you’ve got to give,” adding, “Some of you think I’m kidding, but the Trustees will count the money.”

Apparently the Trustees were satisfied with the take, because the Sistas returned to complete their performance with Horace Silver’s “Peace,” Guaraldi’s “Christmas Time Is Here” and, in conclusion, Blue Mitchell’s happy-go-lucky “Funji Mama,” highlighted by Ms. Slocum’s joy filled, at times humorous, bass solo.

As usual the performance was followed by a “meet and greet” with the artists and refreshments in the church’s basement. The tasty sandwiches and outstanding piña colada-tasting punch more than make up for the Reverend’s gentle arm-twisting at the Offering.

The upcoming Bethany Vespers schedule includes the Joe Lovano Quartet on Feb. 3 and “Classical Meets Jazz” featuring the NJ Symphony Orchestra on March 7. As for the Firey String Sistas!, they return to Newark for yet another Vespers at the Flatted Fifth Jazz Vespers series at Memorial West United Presbyterian Church on May 30, where one can also expect a fine free feed after a free show and warmly welcoming company. Visits to both churches for their thoughtfully curated jazz programs are highly recommended. 



(l-r) Melissa Slocum, Mala Waldron, Nioka Workman and Marlene Rice performing at Bethany Baptist Church on Dec. 6. Photo by Tony Graves.

Malcolm “Mal” Waldron. All of the performers displayed impressive technique, not to mention more than a modicum of swing, and, in the case of bassist Slocum, an occasional impish sense of humor.

The first three selections were originals: Workman’s “Fantasy,” an airy cello melody over shuffling brushes with tinkling upper register piano fills; “Ellie,” a Latin-flavored piece by Waldron that was reminiscent of Sergio Mendez 1960’s recordings, and highlighted by the composer scatting the melody in unison with her piano lines; and “Adversidad,” a complex, swinging and multi-dynamic piece — the evening’s most compelling work with edgy strings bordering on dissonance building with sustained tension until a silent pause

# 12 REASONS TO STUDY *jazz*@MASON GROSS



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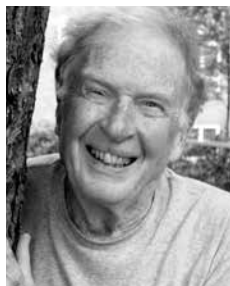
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## Noteworthy

Fradley Garner International Editor *Jersey Jazz*

### MONEY IN THE MAIL: THE TOP 10 BEST-PAYING TUNES OF ALL TIME

**A FEW SONGSMITHS** have made a fortune from their tunes. Songs that struck a major media chord in movies, on radio and TV, go right on paying off. “Timeless hits have become annuities for songwriters and their families,” writes Marc Myers on his JazzWax blog, “since the royalty checks kept rolling in long after the songs slipped off the *Billboard* charts.”

You may be surprised to see the top 10 American moneymaking tunes of all time.

*Starting from tenth place and going up in value:*

#### 10. “The Christmas Song” (1944)

Better known as “Chestnuts roasting over an open fire,” this chestnut was penned by 19-year-old Mel Torme in 45 minutes on a sweltering summer day. The jazz singer was Jewish (as was Irving Berlin, who’d never experienced the holiday when he wrote “White Christmas”).

*Estimated royalties as of 2013: \$19 million*

#### 9. “Oh Pretty Woman” (1964)

Roy Orbison and Bill Dees’s tune was a megahit 25 years before the Richard Gere movie adopted the title. Just before he died in 2012, Dees said he was still banking \$100,000-\$200,000 a year nearly a half-century later. *Estimate: \$19.75 million*

#### 8. “Every Breath You Take” (1983)

Sting’s 1983 classic got a rocket relaunch when Puff Daddy released his version in 1997. *Estimate: \$20.5 million*

#### 7. “Santa Claus is Coming to Town” (1934)

By Haven Gillespie and Fred J. Coots, it’s the second-penned of three Christmas songs on this list. More than 100,000 copies of the sheet music were ordered a day after its debut. Several jazz artists have recorded the perennial. *Estimated: \$25 million*

#### 6. “Stand By Me” (1961)

By Ben E. King, Jerry Leiber and Mike Stoller — King’s own version, a biggie in its own day, strode the charts again in 1986, with the release of the film of the same title. *Estimate: \$27 million.*



Mel Torme was just 19 years old when he composed the music for “The Christmas Song.”

#### 5. “Unchained Melody” (1955)

The song was originally penned by Alex North and Hy Zaret for the 1955 prison movie, *Unchained*. Since then, at least 650 artists have recorded the song. In 1990 it was picked up for the Oscar-winning movie, *Ghost*.

*Estimate: \$27.5 million*

#### 4. “Yesterday” (1965)

Written and sung by Paul McCartney, it was credited by agreement, like all Beatles tunes by the songwriters, to John Lennon and McCartney, in that order. Some 2,200 musicians have given their renditions. “As John’s sole heir,” writes Marc Myers, “Yoko Ono has earned millions in royalties from the song, and despite Paul’s repeated pleas, has refused to surrender credit. In 2000, McCartney asked Yoko for permission to... change the credit to ‘McCartney-Lennon’, she refused.”

*Estimate: \$30 million*

#### 3. “You’ve Lost That Lovin’ Feeling”

(1964) The vocal showcase was created by

husband and wife songwriters Barry Mann and Cynthia Weil, with an unwanted boost from producer Phil Spector. It was rebooted in the soundtrack to the 1986 Tom Cruise film *Top Gun*. Some 2200 musicians worldwide recorded the most played tune in radio history. *Estimate: \$32 million*

#### 2. “White Christmas” (1940)

The plaintive essence of the holiday, written by a Russian Jewish immigrant who never celebrated it Bing Crosby’s version of the Irving Berlin favorite has sold over 100 million copies, making it one of the top sellers in music history. *Estimate: \$36 million.*

#### 1. “Happy Birthday (To You)” (1893)

Surprise! This universal ditty is by far the most lucrative song of all. The sisters Mildred and Patty Hill, of Louisville, KY, needed a tune for their kindergarten to sing on birthdays. They simply changed four words of their “Good Morning to All” song. Today the ditty nets about \$2 million a year (\$5,000 a day) in royalties. Movies or TV shows have to pay \$25,000 to use it. The copyright expires in 2016 in the European Union and 2030 in the United States. Then it’s royalty-free to all. *Estimated to date: about \$50 million.*



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## Three Intriguing Questions About Leon “Bix” Beiderbecke

By Bruce M. Gast

Jazz fans have absorbed stories about Bix Beiderbecke in a manner that fact and legend tend to blend together. Not being a dedicated jazz historian, I’ve tried to sort things out as best I can, using printed sources and talking to people in the know, including a visit to Bix’s hometown, Davenport, Iowa. Here is what I’ve pieced together about three questions that are often asked.

### 1) Why was he called Bix?

Various reference sources give slightly different accounts of how Bix got his name. His father was named Bismarck, and was called Bix as a nickname. The first son born in the family was named Charles, but the family called him Little Bix, with Bismarck becoming Big Bix.

Then things become a bit murky. When the second son was born, he was named Leon, and some writers list his middle name as Bismarck, but Richard Sudhalter’s comprehensive Beiderbecke biography includes a reproduction of a Scott County, Iowa birth certificate with the full name Leon Bix Beiderbecke, with the middle name after the father, as recounted by older sister Mary Louise.

And — for at least a time — his parents called him “Little Bickie,” according to a report in the *Davenport Daily Democrat* newspaper entitled “Seven Year Old Boy Musical Wonder.”

According to local lore, the older brother, Charles, apparently disliked being called Bix, and at some point refused to answer to that name. Young Leon thought that Bix was a cool name to have, so with his brother rejecting it, he claimed it as his own. However there is no record of the siblings, both of whom spoke about the name issue in interviews, mentioning this.

At any rate it is clear that by the time he began performing at school functions and local Davenport events the name Bix had stuck.

### 2) What sort of musical education did he have?

Little Leon was given piano lessons at an early age, and showed great promise on that instrument. The teacher, Professor Charles Grade, would come to the house once a week, have Leon play the assigned selection from the prior lesson, do some exercises, then give him sheet music representing the assignment for the following week. The tutor played the assigned piece once for Leon, and he was left to



Bix Beiderbecke in 1924.

learn it from the sheet music. As it turned out, the youth had a keen ear, and could play the assignment a week later from memory, just from hearing the tutor play it once (including any mistakes the Professor might have made!). He tended not to practice, and did not develop reading skills beyond the rudimentary level, thus his ability to sight-read in a band was well below that of his contemporaries. Indeed, his own piano compositions were preserved by having friends listen to him play and transcribing what they heard onto paper.

At some point the family caught on to his memorization trick, and for a time they had him give public performances, billed as “The Boy Wonder.” Audience members were called upon to play any tune they wished. Leon would listen to what was being played, then mount the piano bench and play it back perfectly, even if it was lengthy and involved. Clearly, this did nothing to improve his reading skills.

### 3) Why then do we know Bix as a cornet player?

As a teenager Bix became infatuated with the classic jazz that was sweeping the country at the time. He wanted to play that music, but observed that the pianist did not have a dominant role. He saw the cornetist, notably Louis Armstrong, as the leader, since he tended to play the melody, and made the cornet his musical goal. His parents were not thrilled with the idea, especially since he neglected his studies to go and listen to jazz at every opportunity.

Bix got himself a cornet (trumpets were not popularly used at that point) and taught himself to play through experimentation. The folklore says he practiced in his bedroom closet, using a pillow to quiet the sound. I recall that his house had an attic playroom for the children, so perhaps he did some of his learning there. But his sister Mary Louise recounted in an interview that young Bix would wait until everyone else was out of the house and sit next to the Victrola his brother Charles had brought home when he returned from service in the Army and play along to 78 rpm records by the Original Dixieland Jazz Band.

Peter Ecklund once gave us a demonstration of how Bix learned the cornet and why his sound was different from others who were “properly” trained. First, Bix adopted a dry embouchure, wiping his

*continued on page 32*



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## QUESTIONS ABOUT BIX

continued from page 30

lips rather than licking them before making contact with the mouthpiece. Second, he assumed that all three valves were used equally, which is not the case. He learned to make individual notes by using the valves in an unorthodox manner, even holding a valve half open to achieve a sound he wanted.

Hoagy Carmichael described his tone as being more like the striking of chimes than the usual horn sound.

To my knowledge, nobody else uses Bix's approach to the instrument. 

■ New Jersey is to be treated to two very different Bix tributes this year. On his actual birthday, March 10, Dan Levinson leads a group that will include Randy Reinhart and Mike Davis on cornet at the Bickford Theatre in Morristown. For selected tunes, Levinson will join the cornets on soprano sax, allowing the Bix solos to be played in three-part harmony.

Danny Tobias will be the sole cornetist at Ocean County College in Toms River the next day, with Levinson also on that show, most probably on clarinet and the period-

correct C-melody saxophone. Details are in the 'Round Jersey column on page 40 in this issue. Fans who take in both performances will note that the three cornets played look a bit different. Tobias plays a classically wound cornet, similar to that on which Bix learned his craft. Davis is likely to bring his Conn Victor cornet that is wound more like a trumpet (but with a conical bore essential to a true cornet), a type Bix used in his later years. Reinhart's cornet is similar to Tobias's, but has the "shepherd's crook," an extra bend that gives an appearance that fans and musicians seem to covet.

## Highlights In Jazz 42nd Anniversary Gala Set for Feb. 19

Jack Kleinsinger's Highlights In Jazz, New York's longest running jazz concert series, kicks off its 43rd season on Feb. 19 at 8 PM at Manhattan Community College's Tribeca Performing Arts Center with a 42nd Anniversary Gala featuring the swinging jazz and blues artist Catherine Russell, making their first Highlights In Jazz appearance. Also performing are Highlights returning artists, clarinetist/saxophonist Dan Levinson and singer/trumpeter Bria Skonberg, with pianist Gordon Webster and bassist/vocalist Nicki Parrott — plus, as always, a surprise special guest.



Singer Catherine Russell makes her Highlights in Jazz debut at the Tribeca Performing Arts Center on Feb. 19.


One of the most highly acclaimed vocalists to emerge in recent years, Catherine Russell is a descendant of music royalty. The daughter of Luis Russell, musical director for Louis Armstrong in the mid-1940s, and Carline Ray, the pioneering female jazz bassist and vocalist celebrated for tenures with the International Sweethearts of Rhythm and Mary Lou Williams, among many others.

Following a distinguished career singing back-up with the likes of David Bowie, Paul Simon, Steely Dan, Rosanne Cash, Joan Osborne, Gloria Estafan and Madonna, Russell finally stepped into the spotlight in 2006 with her debut disc as a leader, *Cat*, earning accolades from veteran jazz journalist Nat Hentoff, who called her "the real thing" and *Wall Street Journal* music critic Will Friedwald who described her as possessing "a fresh and original voice."

Russell's *Strictly Romancin'* recording was awarded 2012 Vocal Album of The Year prize by the French l'Academie du Jazz, while last year's *Bring It Back* was named runner-up (tying with veteran

diva Dianne Reeves) in the 2014 NPR Music Jazz Critics Poll of 140 international music writers. On making her first Highlights in Jazz appearance (leading her stellar band featuring trumpeter Jon-Erik Kellso, trombonist John Allred, pianist Mark Shane, guitarist Matt Munisteri, bassist Tal Ronen and drummer Mark McLean), the vocalist beams, "We are honored to celebrate Jack Kleinsinger's 42nd Highlights in Jazz Anniversary. I'm fortunate to be on the program with some of New York's top musicians. Come swing with us!"

Sharing the bill with Russell will be an all-star quartet of HIJ veterans Dan Levinson and Bria Skonberg with Gordon Webster and Nicki Parrott playing a repertoire of jazz classics. Levinson notes, "I've performed at Highlights in Jazz numerous times with other bands, including Vince Giordano's Nighthawks and David Ostwald's Gully Low Jazz Band, but this will mark the first that I'll be a featured artist and I'm eagerly looking forward to it." Skonberg is similarly optimistic, noting, "Jack Kleinsinger's series is an institution in New York concerts, effectively honoring living legends, exposing fresh talent and promoting a synthesis between the generations; It's an honor to be included."

The Highlights in Jazz 43rd season continues with additional shows on March 19, May 7 and June 11. Tickets for all shows are \$45 (\$40 students) and a \$160 series subscription saving \$20 is also available. Tickets may be purchased online, at the TRIBECA Ticketing Services window or by calling (212) 220-1460. For show lineups and ticket details visit [www.tribecapac.org](http://www.tribecapac.org). 



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**BOOK REVIEW**

**Jazz in the Key of Light:  
Eighty of our Finest Jazz Musicians Speak for Themselves**

By Ken Franckling | Foreword by George Wein | \$59.95, Key of Light Press | 3404 Penelope Terrace, North Port, FL

**Review by Mitchell Seidel**

It wasn't so long ago that journalism schools frowned upon sending their graduates out armed with multiple disciplines. "Word" people were advised to stick to the pencil and keyboard while "picture" folks were warned to stick to their cameras and darkrooms. Fortunately, jazz journalist Ken Franckling wasn't listening to professors; he was listening to music.

For more than three decades now, Franckling has been in the forefront of the new generation of jazz documentarians, first writing about and then photographing jazz musicians in clubs, at festivals and at home. His efforts, seen in such publications as *JazzTimes*, *DownBeat* and the United Press International has garnered him well-deserved awards: a Deems Taylor Award from ASCAP, a lifetime achievement award in photography from the Jazz Journalists Association.

It can safely be said that Franckling ignored the naysayers who maintained the aural, oral and visual were incompatible on the printed page.

Franckling's latest work melds his efforts in writing and photography, using the former to frame the latter. For years the former Rhode Island resident was a fixture at George Wein's Newport Jazz Festival, documenting the action from the photographers' pit and backstage. As anyone with such access can tell you, when the resulting material is eventually published, a good deal of it is also left in the files, deemed unnecessary for



Cab Calloway. Photo by Ken Frankling.

immediate distribution. Now retired from his day gig and living in Florida, Franckling is at leisure to peruse his works and give jazz fans another glimpse into his world of music.

Whether you view them in performance or see their images in print, the jazz fan is always left wondering about the musicians' thought processes. You're always on your own to interpret what's going on behind a

nod, a smile, or intense squint. Is there a reason behind a certain musical quote used in a solo? Why does a certain musician merit your attention on stage? Is there more to life than just playing an instrument? Franckling expands on his personal jazz journalism canon with some eighty selections that pair his imagery with quotes from the musicians themselves and occasional observations from the author. The photographs, shot in a variety of situations, range from showing artists deep in concentration on the bandstand to quiet repose in portraiture. The words can range from how a nickname came about to a personal philosophy of performance.

There are interesting photographic moments to be found throughout the book, not all of them directly related to playing the music. Dizzy Gillespie is seen warming up his chops on the pool deck of a jazz cruise, his audience a trio of comely bikini-clad women. While Gillespie's quote concerns Louis Armstrong's

effect on all musicians, the presence of three curious "civilians" in the shot echoes Satchmo's ability to draw a crowd, even among non-jazz fans.

Guitarist Les Paul, a ham if there ever was one, is seen head bowed between tunes on stage at Iridium in New York. It's an unusually quiet pose for him. Longtime *Saturday Night Live* trombonist Steve Turre is seen at home, in front of a wall of

*continued on page 36*

# The Jazz Lobster Big Band



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## KEY OF LIGHT

*continued from page 34*

photographs of his musical heroes.

If you ever wondered how Gary Burton's muse directed him towards the vibes, it's explained in a quote next to his photograph. As a youngster in Indiana, he explains, he saw a local music teacher give a performance on marimba and the rest is history. "I experimented with other instruments in school, but I kept coming back to the mallets. It was me. The odds of me stumbling onto that thing in the middle of Indiana in 1949 is really amazing."

Dueling images of vocalist Sarah Vaughan appear on facing pages, a smaller image at left depicting her at a backstage rehearsal in Massachusetts in 1986, a larger one on the right showing her exactly nine years later during her final performance at the Newport Jazz Festival.

"I listen to the musicians, the horn players, more than anything. That's where I get my stuff. I steal a lot. I'm a big thief. I just do it different so I don't get caught."

Interestingly enough, you can get a varied sampling of musical philosophies from people in the same field. Tierney Sutton observes that her lighter vocal quality means she has to take a different approach than someone like Betty Carter. Both are in the book. Despite her claims to the contrary, Sutton looks quite intense in Franckling's shot: "I need to be selfless. It is not about me, it is about doing homage and justice to the song." Carter is shown flailing about the bandstand, while her quote explains her completely different approach to singing: "There is no way I can approach a song and not change it. It is part of me now. I think that's why it is excepted. It is not forced. People can understand that it really is happening up there."

Franckling states in his introduction that the book is not meant to be all-inclusive. Anyone who was crossed paths with him in the past several decades knows this. This limited edition, 1,000-copy volume represents just the tip of the iceberg of his many years of work.

If we're lucky, there's another one in his future.



Dave Holland.  
Photo by Ken Frankling.



Sarah Vaughan looks over "My Man's Gone Now." Photo by Ken Frankling.





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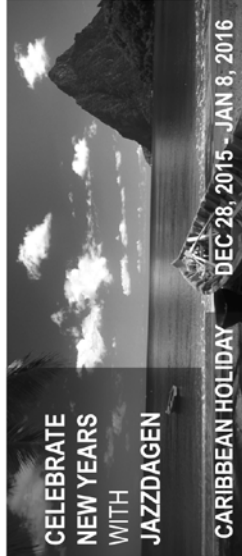
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**GABRIELLE STRAVELLI**

The Metropolitan Room, NYC Dec. 4

Having been hearing wonderful feedback on vocalist Gabrielle Stravelli, she proved to be as advertised for her gig at the Metropolitan Room on December 5. This is a lady who flat out knows how to sing. She has a supple and rangy voice, great jazz sensitivity, and an adventurous spirit that invests each selection with an approach that is uniquely hers.

Most of Stravelli's program on this occasion was devoted to standards, but her take on them is anything but standard. There have always been a wide variety of opinions about who is or is not a jazz singer. I have always considered a true jazz singer as one whom you listen to as if he or she was an instrumentalist. This does not mean that the singer ignores the meaning of lyrics, but does play with time and phrasing to create a unique performance each time out. In listening to Stravelli, she gives the impression that each time she sings a song she is in the moment, and likely is singing it a bit different than she has before whether in some subtle way or overtly taking a different path.

Stravelli's song selection was interesting, opening with "While We're Young," and visiting "Dream Dancing," "Daybreak," "Goody, Goody" and "Devil May Care" before returning to "While We're Young." She did several medleys that matched the obvious, "I Had the Craziest Dream"/"I Can Dream Can't I," the contrasting, "Between the Devil and the Deep Blue Sea"/"You Turned the Tables on Me," and the subtle, "Happy Talk"/"Young Folks."

About two-thirds into her program, Stravelli left the world of standards for some more contemporary material. A medley of "Do Right Man"/"Everything's Gonna Be Alright"/"Touch your Woman" led into John Fogarty's "Did You Ever See the Rain," and then she sang her own "Runnin' Back for More."

No matter the material, Stravelli made you believe her commitment to each selection, making the words come alive. Her physical involvement in putting a song across adds an emphasis that enhances her singing. She also benefitted from the strong support by a trio of Joshua Richman on piano, Pat O'Leary on bass and Eric Halvorson on drums.

After receiving a rousing and enthusiastic response to the ostensible closing return to "While We're Young," she chose to sing a medley of "If I Were a Bell" and the seasonally appropriate "Jingle Bells," sung as you have never heard it before. It was a perfect exclamation point for a sensational set of music.

**THE GLENN MILLER ORCHESTRA  
In The Christmas Mood**

South Orange Performing Arts Center | Dec. 12

The opening strains of "Moonlight Serenade" set the mood for an evening of music that was at once nostalgic, yet fresh at the same time. The current edition of the Glenn Miller Orchestra plays a lot of the familiar Miller book, but does so with a jubilant enthusiasm that makes the selections seem as exciting as when they were first played over 70 years ago.

Under the leadership of vocalist Nick Hilscher, the band played the ensemble passages with precision, and there was room for the soloists to quickly and creatively say what they had to say.

For those who came to hear the old favorites, they were rewarded with "String of Pearls," "Pennsylvania 6-5000," "Tuxedo Junction," "Chattanooga Choo-Choo," "American Patrol," "I Got a Gal in Kalamazoo," "Little Brown Jug" and "In the Mood."

Hilscher always tries to include a few of the jazzier and less familiar numbers in the book. On this occasion they played "King Porter Stomp," "Tail-End Charlie" and "Blue Afterglow."

The evening was not only a celebration of the Miller music, but also included many seasonal favorites. Hilscher sang "Have Yourself a Merry Little Christmas," "I've Got My Love to Keep Me Warm" and "Christmas

Dreaming." Natalie Angst, the lovely female vocalist, contributed "Sleighride," "The Christmas Song" and "Let It Snow! Let It Snow! Let It Snow!" The Moonlight Serenaders, Angst, Kevin Sheehan, Joe Zeigenfus and Ian O'Beirne, joined Hilscher for a playful take on "Jingle Bells."

As the band played "Moonlight Serenade" to bring the evening to a conclusion, they were given a standing ovation. Hilscher then called for an encore, and they tore into a hard swinging take on "Bugle Call Rag" that brought the house down.

For each person in the audience, it appeared that they were enjoying their first Christmas or Chanukah present for 2014.

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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.

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(Trombones); Bob Grillo (Guitar); Mark Shane (Piano); Jennifer Vincent (Bass); Alvester Garnett (Drums)  
**Jazz Standard, NYC | Dec. 23**

Those of you lucky enough to have seen the recent Broadway musical *After Midnight* will remember the marvelous big band on stage playing a wealth of great jazz standards.

Among the players on the band was saxophonist Andy Farber. Farber decided that the band was too good to fade out of existence with the closing of the show, thus the genesis of Andy Farber's *After Midnight Orchestra*.

The band was tapped to provide the backing for the Tony Bennett-Lady Gaga special recently presented on PBS. On December 23 Farber brought his band into the Jazz Standard, a perfect venue for their first post-show club performance. To add to the luster of the evening, Catherine Russell served as the female vocalist for the gig.

Farber is also a superbly gifted arranger, and his charts were front and center for most of the evening. There is an obvious Basie influence in Farber's writing, and that is a definite plus! His writing has a sense of humor, and his commentary during the show was also infused with his ready wit.

The set kicked off with a couple of Farber originals, the hard swinging "Air Check," and "Don't Tell Me What to Do," a blues with a laid back Ellingtonian feeling. Farber mentioned his admiration for Neal Hefti, and led the band into a delightful exploration of the "Theme from *The Odd Couple*." Farber also expressed his affinity for the music of Billy Strayhorn, and "Short Yarn" is Farber's tribute to the genius of Strayhorn.

Catherine Russell continues to evoke rave notices whenever and wherever she appears. Her appearance on the bandstand brought forth an enthusiastic response, and her performance justified the enthusiasm. Her selections included "Deed I Do," "No More," "Public Melody Number One," "I Let a Song Go Out of My Heart," "When Lights Are Low," "Lucille" and "I Can't Give You Anything but Love," several of them arranged by Farber.

Russell connects with an audience about as well as any performer currently on the scene. Her big voice, and emotional commitment to the lyrics make each song sound like it was written just for her.

To close the set, Farber took his alto sax in hand for the first time, and gave a wonderful life to "I've Got You Under My Skin." This is a band that deserves to be heard. The players are all first-call cats who play down the charts as if they had been playing them for years, and there is a wealth of solo talent in every section. Kudos to Andy Farber for recognizing that he was part of something special when he was on the stage for *After Midnight*!



## Fox's News

By Schaen Fox

### ■ SHAREL CASSITY AT SMOKE

Sharel Cassity has only been in our area a relatively short time, but she is gaining well-deserved notice. As Johnny Hodges demonstrated, the alto is an instrument, that in the right hands, can produce music so achingly beautiful that everything else melts away. Not every musician can put that deep a level of conviction into their work, but Sharel can. When her newsletter posted that she'd be at Manhattan's Smoke Jazz Club on Dec. 3, we made reservations.

The music began promptly at 7, the band consisting of Sharel, Freddie Hendrix, trumpet/flugelhorn, Luis Perdomo, piano, Luques Curtis, bass and E. J. Strickland, drums. Sharel's first selection was an original called "Thoroughbred." It's based on Benny Golson's "Stablemates" and is a worthy descendent of that classic. The rest of the set was a nice mix of standards, such as "I Will Wait for You," and more originals.

While we were well aware of the leader, Freddie Hendrix was somewhat new to us. We've heard him on recordings but this was the first time we saw him where he was free to play as he wished. Smoke isn't large and it has a small, low stage — musicians are close to the audience. When they played McCoy Tyner's "Contemplation," his sound was so powerful that one waiter held his hand over his ear as he passed the band and balanced the order with the other.

When the set began the room was far from filled; by the time it ended the house was packed. We've been in Smoke before, but this time we also had dinner and it was a wonderful surprise. The three course prix-fixe meals were better than what we've had in most New York restaurants. We'll return soon.

### ■ TOMOKO OHNO AT SHANGHAI JAZZ

This was the first time Tomoko Ohno has headlined at Shanghai Jazz for two consecutive evenings. We went on the second on Dec. 12, when she was accompanied by Calvin Jones, bass and

Nathan Webb, drums. We knew that this performance would have the spontaneous inventiveness that is at the heart of jazz when Nathan Webb arrived and Tomoko introduced herself to him. (If the talented Ms. Ohno is new to you, suffice to say that she is the first-call pianist for Sherrie Maricle and Jay Leonhart. Jay is so impressed with her that he said, "She would have to work very hard to be fired from my trio.")

Before they started, Tomoko hurriedly worked on the set list with her musicians, especially what seasonal favorites to include. When he was about to announce the start, owner Dave Niu recommended selections from Vince Guaraldi's Christmas repertoire and that is what they did. "Linus and Lucy" and "Christmas Time is Here" opened the set. At first, both sounded familiar, but Tomoko soon jumped off into her own wonderful improvisations and her bandmates followed before concluding with the familiar themes. She made them both familiar and new.

Providing good music, good food and drink plus a professional and friendly staff is a sound way to pack a restaurant and Shanghai Jazz was packed. In addition to couples and small groups looking to enjoy the start of their weekend, several large parties were also celebrating. While the noise level was distracting, I noticed that as the set went on, the numbers of people focusing on the music spread out from the tables surrounding the musicians. Even some in the parties took notice. The music warranted attention: Mel Tormé's "Christmas Song" was done with a politely quiet Bossa Nova beat. "Sleigh Ride" and the Duke's beautiful "Isfahan" made for a good mix of seasonal and eclectic favorites, but the real standout was a magical blending of Miles Davis's "All Blue" with "O Tannenbaum." The combination was put together on the spot and proved a marvelous fit. Monk's "Rhythm-A-Ning" ended the set, but left us wanting more.





'Round Jersey

Morris Jazz

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

It's time for the annual **Ground Hog Day Jam** at the Bickford Theatre, Monday, February 2 at 8 pm, and who better to lead this wintery tradition than **Herb Gardner** for his 13th year with his bouncing Swing and Dixieland style.



Abbie Gardner

Bandleader Herb Gardner has performed with a renowned roster of jazz luminaries, including Wynton Marsalis, Doc Cheatham, Max Kaminsky, Gene Krupa, Roy Eldridge and more. He toured with popular jazz performers Wild Bill Davison, Kenny Davern and Dick Wellstood. While serving as co-leader of Vince Giordano's Nighthawks, Gardner played at George Bush's inauguration and Bill Clinton's victory party and countless other non-political affairs. In June, 1997 he conducted the "Big Broadcasters" in the opening concert of the New York City JVC Jazz festival.

By popular request, this year's jam will once again bring more Gardners to the Bickford stage as both **Abbie Gardner** and **Sarah Gardner** add their vocal and guitar talents to the mix. The Jam will also star the **Grand Menagerie: Randy Reinhart**, world-class cornet player; **Joe Licari**, the "Invisible" clarinetist; **James Chirillo**, top notch jazz guitar, **Mike Weatherly**, bassist of choice in many NYC hot spots, and **Robbie Scott**, the leader of the New Deal Orchestra and drummer extraordinaire.

On Monday, February 16 at 8 pm, the **Jazz Lobsters Big Band** swings onto the Bickford stage featuring the timeless music of Count Basie, Frank Sinatra, Benny Goodman, Quincy Jones, as well as hip new arrangements — everything from '40s swing to hot Latin and salsa. Led by keyboardist and arranger **James "King Salmon" Lafferty**, the full tilt big band is sure to get your toes tapping. The Jazz Lobsters Big Band features the soulful singing of Newark's own, **Carrie Jackson**. Leading the Lobster sax section on alto and clarinet is

"Mrs. Lobster," **Audrey Welber-Lafferty** who can really tear up Benny Goodman's "Sing Sing Sing." Featured soloists will include: **Matt Janiszewski** on tenor and **Rob Edwards** on trombone. On guitar is **David O'Rourke**, veteran of the New York jazz

scene and holding up the bottom, **Steve Varner** on bass. The power and energy of this band will knock your socks off!

March is around the corner! On Bix's actual birthday,

Tuesday March 10 at 8 pm, the annual **Big Bix Beiderbecke Birthday Bash** will feature leader **Dan Levinson**, **Mike Davis**, **Randy Reinhart** and more great players. The spring also features critically acclaimed trumpet wunderkind, **Geoff Gallante** who drops by March 30; Ivory & Gold starring **Jeff and Anne Barnhart** on April 6; **Adrian Cunningham and Friends** on April 27; **Beacon Hill Jazz** on May 18; and from across the pond, **Neville Dickie** with the Midiris in June. Don't miss one concert! — *Eric Hafén*

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

Since taking over the MidWeek Jazz series from Bruce Gast in October 2013, I've taken great pleasure in booking some old favorites (the Midiri Brothers, Bucky Pizzarelli, Dan Levinson) but also in introducing some new acts to Toms River, including David Ostwald, Ethan Uslan and Cynthia Sayer. But I'm extra excited for February 11 when **Jerron "Blind Boy" Paxton** makes his Ocean County College debut.

The first time I encountered Paxton was at a CD release party in New York City for a new release capturing the sounds of a Tuesday night at Mona's, the lower east side bar that has become a mecca for traditional jazz. I knew most of the musicians there, but was surprised when I saw a young, nattily dressed African-American man carrying a banjo and wearing a yarmulke. It was Paxton. He took the stage and wowed the crowd with his playing, singing and showmanship on "Chinatown, My Chinatown" and a hilarious duet with Tamar Korn on "Sugar Blues." Charisma oozed out of him and I immediately had to learn more about him.

The deeper I dug, the more interesting Paxton's story became. Born to African-American and Jewish parents, Paxton taught himself how to play the violin at age 5 and was dubbed an immediate child prodigy. He lost much of his sight as he entered adulthood, but it did not stop him from adding instruments to his ever-expanding musical sound. He plays violin, piano, guitar, banjo, harmonica, accordion and probably a few more and his effervescent singing style is a throwback to the vaudeville performers of the 1920s and 1930s. It's impossible to pigeonhole him stylistically as a typical Paxton set might include stride piano,



Jerron "Blind Boy" Paxton Photo by Lynn Redmile.



**JAZZ TRIVIA ANSWERS**

questions on page 4



1. "I've Got My Love to Keep Me Warm" (Irving Berlin)
2. "Love Me or Leave Me" (Walter Donaldson and Gus Kahn)
3. "Let There Be Love" (Lionel Rand and Ian Grant)
4. "Let's Do It, Let's Fall In Love" (Cole Porter)
5. "I Can't Believe That You're In Love With Me" (Jimmy McHugh and Clarence Gaskill)
6. "Falling In Love With Love" (Richard Rodgers and Lorenz Hart)
7. "P.S. I Love You" (Gordon Jenkins and Johnny Mercer)
8. "The Man I Love" (George and Ira Gershwin)
9. "I Can't Give You Anything But Love" (Jimmy McHugh and Dorothy Fields)
10. "The Look of Love" (Burt Bacharach and Hal David)

country blues, New Orleans jazz, forgotten minstrel songs and anything and everything in between.

At only 25 years old, Paxton has become something of a sensation on the festival circuit, probably one of the few performers equally in demand at jazz, blues and country festivals. In December, he had a successful tour of Israel. One review stated, "He sang rough blues songs, soft love ballads, funny songs and rude funny songs, performing all of them with complete freedom of expression, with a joy in his improvisation that was breathtaking."

At the time of this writing, I'm not quite sure how many instruments Paxton is bringing to Ocean County College on February 11. I don't know what songs he'll be performing or even if there's a particular genre of music he's emphasize. But whatever happens, it's guaranteed to be breathtaking!

One month later, MidWeek Jazz will return to OCC with a tribute concert to Bix Beiderbecke, something Toms River hasn't hosted in a few years. The leader of group will be trumpeter **Danny Tobais** and he's assembled an all-star assemblage he has dubbed The **Bixian Fig Pickers**. In addition to Tobias, the group will include the outstanding clarinetist **Dan Levinson** and a true legend, **Marty Grosz**, on guitar and vocals.

We'll have more details about what's sure to be a spectacular concert in next month's Jersey Jazz. — *Ricky Riccardi*

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

'Round Jersey concerts are produced in conjunction with the New Jersey Jazz Society.



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

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

**calendar:**

free roundtables

**JAZZ RESEARCH ROUNDTABLES**

Since 1995, IJS has hosted its monthly Jazz Research Roundtable meetings, which have become a prestigious forum for scholars, musicians, and students engaged in all facets of jazz research. Noted authors, such as Gary Giddins, Stanley Crouch, and Richard Sudhalter have previewed their works, as have several filmmakers. Musicians who have shared their life stories include trumpeter Joe Wilder, pianist Richard Wyands, guitarists Remo Palmier and Lawrence Lucie, trombonist Grachan Moncur III, and drummer/jazz historian Kenny Washington.

All programs are free and open to the public, and take place Wednesday evenings from 7:00 to 9:00 PM in the Dana Room, 4th floor, John Cotton Dana Library, Rutgers University, 185 University Ave., Newark, NJ. For further information, please call 973-353-5595. Financial support for the Roundtable is provided by the Rosalind & Alfred Berger Foundation.

■ **FEBRUARY 18: Allen Lowe — In the Diaspora of the Diaspora**

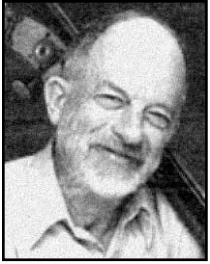
A talk offering Allen Lowe's response to comments made in the last several years by the trumpeter Nicholas Payton on the state of jazz and on the kinds of terminology we use to describe the music. In Payton's view the way jazz is depicted is largely a matter of "white supremacy." He tells us that jazz needs a new descriptor — BAM or Black American Music. But is this necessary? And if it is, are we really, by subscribing to Payton's methodology, dealing with the larger question of historic gaps in our knowledge of American and African American music? Is jazz racially specific or, more accurately, a multi-racial music with roots in Africa and African American modes of sound and expression? And is Payton paying anything more than lip service to that African American tradition? Or is he himself likely unaware of how complex the music's sources are, and of the pervasive influence of Africa on not only black Americans but white Americans? This talk will explore these questions.

free concerts

**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.

■ On **March 17** the Institute of Jazz Studies will be holding the third of four concerts in our series called: *Jazz Piano: Contemporary Currents*. We will be presenting the **Tomoko Ohno** from 2 – 4 PM. The event will be held in the Dana Room, 4th floor of the John Cotton Dana Library of Rutgers, the State University of New Jersey, Newark campus. The concert is free and open to the public.



## From the Crow's Nest

By Bill Crow

■ In 1964, Eric Knight went to London with Ethel Merman as her music director for a four-week gig at a club called Talk of the Town on Leicester Square. During the rehearsals, Merman was intrigued by the British designations for notes: minims, crochets, semibreves, quavers, etc. The highlight of the show was Roger Eden's version of "Blow, Gabriel, Blow," in which Merman would prance downstage around a solo trumpeter (Gabriel). The great Dick Perry was her stateside trumpeter of choice, and together they always gave a devilish performance. But in London she found herself working with a shy Gabriel who played a lot of clams. After a particularly bad performance, Ethel blew a fuse: "What's wrong with that trumpet player?" she complained to Eric. "He sounds like he's got a quavering crochet!"

■ Back in the 1960s, when I was in London with the Gerry Mulligan Quartet, I went to a theater and caught a matinee of a play of Spike Milligan's called "The Bed Sitting Room." It was a post-nuclear fantasy, and Milligan was very funny in it. When the entire zany performance was over, the curtains closed, and someone backstage began whistling loudly through two fingers, "God Save The Queen." When "The Queen" is played in London theaters, the audience always stands respectfully until it is finished. Even though the whistled version of it was dreadful, this audience stood and waited until the end. There was a pause, and then Milligan poked his head out between the curtains. "Still standing, are you?" he inquired. "If you'll stand for that, you'll stand for anything!"

■ Phil Woods sent me an article from the July 1928 *Variety*: **Musicians Warned Not to Lay Down After "Notice"**

On complaint of Charley Thedfeld, clarinet player at the Capitol, New York, and the

official "contractor" of the orchestra, Eddie Canavan of the Musicians Local issued a warning to five members of the orchestra that heavy fines and discipline would follow any further complaint that the men were not fulfilling their obligations, while working out their two weeks' notice.

The men were fired when continually reporting late for rehearsals. They then adopted a lax attitude with one musician missing the important Saturday rehearsal altogether.

Of six former Paul Whiteman men who joined the stage band when organized last winter, but one, John Spertzell, now remains. Tommy Dorsey and Max Farley were among the five given notice last week. Jimmy Dorsey quit for another job some time ago. "Happy" McLane died and Harry Perella received notice.

■ Bruce Talbot posted an online account of one of Coleman Hawkins's last gigs, in the late 1960s at a club called Klook's KleeK in London: "For the early part of the evening we were convinced that Hawk wasn't going to turn up. He finally arrived, very late, small, white haired and wizened. Said to be existing by this time on cognac...Hawk played as though the act of doing so would keep back the night of the Grim Reaper.

Chorus after chorus, no bass solos or drum solos, and no more than two for the piano, sometimes only one. On some numbers, Hawk played more than ten choruses. Years later, wondering if my memory was over-egging the pudding, I asked (bassist) Dave Green if the night was like I remembered. Absolutely, he said...one of the greatest gigs of his life."

■ I got a note from Fred Griffen with this story attached: On a plane trip with Liza Minelli, pre 9/11, contractor Jerry Tarack distributed boarding passes randomly, without matching the names to the musicians. Tubaist Tony Price looked at his pass and said, "Well, I feel sorry for whoever got my boarding pass." Fred asked why, and Tony deadpanned, "I get airsick."

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*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.*

■ All my life I've enjoyed the general sense of humor that exists among musicians. Laughter seems to be a natural part of being in this world, I'm happy to say. But I've come to think that it isn't just a special characteristic of musicians. It's a human quality that shows up everywhere. I knew it from my mother and father, who saw the funny side of life, and enjoyed it. And when I was learning trades during my high school years, I discovered that printers and butchers were great laughers, as well. In the print shop where I worked in Kirkland, Washington, the linotype operator and the pressman were always playing tricks on each other, and later, in a local butcher shop, two of the butchers I was learning the trade from delighted me daily with funny stories. And when I was painting the back room on a slow Saturday and dropped a can of white paint into a just opened barrel of dill pickles, those butchers laughed for a week, while helping me rescue the pickles.

One of those butchers, Jake Ewan, taught me this one: (Mahatma Ghandi's address to the English) Vyisdur zomenimor orzizazis zanzaris orzis?

I can still see him laughing as I figured it out.

■ Andy Stein sent me one of John Moses's favorite lines: "If I've told you once I've told you a hundred dollars, it's not about the money!" JJ

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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 events, awarding scholarships to New Jersey college jazz students, and conducting Generations of Jazz programs in local school systems, among other things. The membership is comprised of jazz devotees from all parts of the state, the country and the world.

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

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

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

## Member Benefits

### What do you get for your dues?

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

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

- **Family \$45:** See above for details.
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  - **Youth \$15:** For people under 25 years of age. Be sure to give the year of your birth on the application where noted.
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## What's New?

### Members new and renewed

We welcome these friends of jazz who recently joined NJJS or renewed their memberships. We'll eventually see *everyone's* name here as they renew at their particular renewal months.

*(Members with an asterisk have taken advantage of our three-years-for-\$100 membership, and new members with a † received a gift membership. Members who joined at a patron level appear in bold.)*

### Renewed Members

Dr. & Mrs. G. W. Allgair, Jr.,  
Sarasota, FL \*

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Mr. Gregory Babula, Bloomfield, NJ

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Gary and Ellen Tureck, Madison, NJ

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Judy and Fred Simon,  
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## 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.



# A FESTIVAL OF SOUND A CONCERT TO BENEFIT THE SEEING EYE®

**SATURDAY, MARCH 21, 2015**

The Bickford Theatre  
Morris Museum

**8:00 PM**

FEATURING



RIOCLEMENTE



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CARRIEJACKSON



GROVERKEMBLE



ROBPAPAROZZI



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WILL BENEFIT THE SEEING EYE

· 10 Washington Valley Road, Morristown, NJ 07960 ·

BICKFORD THEATRE

6 Normandy Heights Road, Morristown, NJ 07960

Tickets can be purchased online at <https://festivalofsound.eventbrite.com>

**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

**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 Rd.  
908-766-9499

**Bernardsville**

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

**Boonton**

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

**Bridgewater**

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

**Cape May**

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

**MAD BATTER**

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

**BOILER ROOM, CONGRESS HALL**

251 Beach Ave.  
888-944-1816  
Sundays

**MERION INN**

106 Decatur St.  
609-884-8363  
Jazz piano daily 5:30 - 9:30 PM

**Cliffside Park**

**VILLA AMALFI**  
793 Palisade Ave.  
201-886-8626  
Piano jazz Fridays & Saturdays

**Closter**

**HARVEST BISTRO & BAR**  
252 Schraalenburgh Rd.  
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 Rd.  
732-529-4464

**Edison**

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

**Englewood**

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

**BLUE MOON MEXICAN CAFÉ**

23 E. Palisade Ave.  
201-848-4088  
Sundays

**Ewing**

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

**Fairfield**

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

**CALANDRA'S MEDITERRANEAN GRILLE**

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

**CALANDRA'S CUCINA**

216-234 Route 46  
973-575-7720

**Garwood**

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

**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 Rd.  
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 Rd.  
973-310-3019

**Highland Park**

**ITALIAN BISTRO**  
441 Raritan Ave.  
732-640-1959

**Hoboken**

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

**Hopatcong**

**PAVINCI RESTAURANT**  
453 River Styx Rd.  
973-770-4300  
3rd Tuesday of the month  
(Big Band)

**Hope**

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

**Jersey City**

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

**MOORE'S LOUNGE (BILL & RUTH'S)**

189 Monticello Ave.  
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.  
609-397-8957

**Lincroft**

**BROOKDALE COMMUNITY COLLEGE**  
765 Newman Springs Rd.  
732-224-2390

**Linden**

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

**STARBUCKS**

693 West Edger Rd.  
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 Rd.  
201-684-7844

**Manalapan**

**MONMOUTH COUNTY LIBRARY**  
125 Symmes Dr.  
732-431-7220  
Free monthly jazz concerts  
September - June

**Manville**

**RHYTHMS OF THE NIGHT**  
729 S. Main St.  
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 Pl.  
(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**

**BOUQUET BOOKSTORE & CAFE**  
420 Main St.  
917-686-6056  
Sunday Jam Sessions

**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 Rd.  
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 Rd. (Madison Ave.)  
973-539-6666

**THE SIDEBAR AT THE FAMISHED FROG**

18 Washington St.  
973-540-9601

**Mount Holly**

**THE FIREHOUSE CAFE**  
20 Washington St.  
609-261-4502

**Newark**

**DE'BORAH'S JAZZ CAFE**  
18 Green St.  
862-237-9004  
Thursday evenings & Sunday afternoons

**DINOSAUR BAR-B-QUE**

224 Market St.  
862-214-6100  
Music 5:30 pm to 8:30 pm  
Thursdays

**27 MIX**

27 Halsey St.  
973-648-9643

**BETHANY BAPTIST CHURCH**

275 Market Street  
973-623-8161

**IDEAL LOUNGE**

219 Frelinghuysen Ave.  
973-824-9308

**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 St.  
732-873-1234  
New Brunswick Jazz  
Project presents live jazz  
Wednesdays, 7:30-10:30 PM  
No cover

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.

### MAKEDA ETHIOPIAN RESTAURANT

338 George St.  
732-545-5115  
New Brunswick Jazz Project presents live Jazz Thursdays, 7:30 – 10:30 PM – No Cover

### 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.  
856-694-5700

### New Providence

**PONTE VECCHIO RISTORANTE**  
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 Rd.  
201-861-7767

### North Branch

**STONE 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.  
973-942-1750  
Wednesdays 6:30–10:30,  
Joe Licari/Mark Shane

### Phillipsburg

**MARIANNA'S**  
224 Stockton St.  
908-777-3500  
Fridays

### Princeton

**MCCARTER THEATRE**  
91 University Pl.  
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 St.  
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

### Red Bank

**COUNT BASIE THEATRE**  
99 Monmouth St.  
732-842-9000

### JAZZ ARTS PROJECT

Various venues throughout the year. Refer to [www.jazzartsproject.org](http://www.jazzartsproject.org) for schedules and details

### MOLLY PITCHER INN

88 Riverside Ave.  
800-221-1372

### SIAM GARDEN

2 Bridge Ave.  
732-224-1233

### Somers Point

**SANDI POINTE COASTAL BISTRO**  
908 Shore Rd.  
609-927-2300

### Somerville

**PINOY RESTAURANT & GOODS**  
18 Division St.  
908-450-9878

### South Amboy

**BLUE MOON**  
114 South Broadway  
732-525-0014  
Jazz jams Sundays, 3–7 PM

### South Orange

**PAPILON 25**  
25 Valley St.  
973-761-5299

### RICALTON'S

19 Valley St.  
973-763-1006  
Tuesdays

### 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 Rd.  
732-449-1800

### Stanhope

**STANHOPE HOUSE**  
45 Main St.  
973-347-7777  
Blues

### Succasunna

**ROXBURY ARTS ALLIANCE**  
Horseshoe Lake Park Complex  
72 Eyland Ave.  
201-745-7718

### Teaneck

**THE JAZZBERRY PATCH AT THE CLASSIC QUICHE CAFE**

330 Queen Anne Rd.  
Teaneck, NJ 07666  
201-692-0150  
Friday nights – No cover

### 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 Dr.  
732-255-0400  
Some Wednesdays

### Trenton

**AMICI MILANO**  
600 Chestnut Ave  
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](http://www.watchungarts.org)

### Wayne

#### LAKE EDGE GRILL

56 Lake Drive West  
Wayne, NJ 07470  
(973) 832-780  
Friday & Saturday

#### NOVU RESTAURANT

1055 Hamburg Tpke.  
Wayne, NJ  
(973) 694-3500  
Fridays

#### WILLIAM PATERSON UNIVERSITY

300 Pompton Rd.  
973-720-2371  
Sundays 4:00 PM

### Westfield

#### 16 PROSPECT WINE BAR & BISTRO

16 Prospect St.  
908-232-7320  
8 PM Tuesday, Wednesday, Friday

### West Orange

#### HIGHLAWN PAVILION

Eagle Rock Reservation  
973-731-3463  
Fridays

#### LUNA STAGE

555 Valley Rd.  
973-395-5551

#### McCLOONE'S BOATHOUSE

9 Cherry Lane (Northfield Ave)  
862-252-7108

#### OSKAR SCHINDLER PAC

4 Boland Dr.  
973-669-7385

#### SUZY QUE'S

34 South Valley Rd.  
973-736-7899

### Westwood

**BIBIZ LOUNGE**  
284 Center Ave., 07675  
201-722-8600

### Woodbridge

#### BARRON ARTS CENTER

582 Rahway Ave.  
201-939-2000  
732-634-0413

### Wood Ridge

#### MARTINI GRILL

187 Hackensack St.  
201-939-2000  
Friday–Saturday

For a link to each venue's website, visit [www.njjs.org](http://www.njjs.org), click on "venues," and scroll down to the desired venue.

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

## The Name Dropper

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

**Joe Lovano** — Jazz Vespers at Bethany Baptist Church, Newark, Sunday, Feb. 3, 6 PM, FREE, refreshments/meet the artist.

**Blind Boy Paxton** — at Ocean County College, Toms River, Wednesday, Feb. 11, 8 PM, \$22 (\$18 seniors/\$12 students).

**Dave Stryker** — "Jazz in the Loft" at SOPAC, South Orange, Sunday, Feb. 15, 7 PM, \$15, cash bar available.

**Catherine Russell Valentine's Day Special** — Shea Center at William Paterson University, Wayne, Feb. 14 at 8 PM, \$25.

**Champion Fulton** — at Shanghai Jazz, Madison, Friday, Feb. 20, 6:30 & 8:30 PM, no cover.

**Diane Moser's Composers Big Band with Howard Johnson** — at Trumpets, Montclair, Wednesday, Feb. 25, 8–11 PM.



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 Michael A. Katz  
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 Summit NJ 07901

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