

# Jersey Jazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 43 • Issue 3  
March 2015



Better known in jazz circles for his swing clarinet playing, Dave Bennett shows off his rockabilly piano chops with his Memphis Speed Kings, augmented by trombonist Bill Allred, and draws a crowd of admiring fans in the wee small hours Sunday morning at the 24th Annual Suncoast Jazz Classic in Clearwater Beach, Florida last November. Photo by Mitchell Seidel.

## “Way Down Yonder in Florida...”

Clearwater’s once all-trad Suncoast Jazz Festival diversifies with rockabilly, country, Texas swing and more...and hits plenty of high notes. *Jersey Jazz’s* Mitchell Seidel reports.

See story on page 26.

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

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**Prez Sez**

By Mike Katz President, NJJS

As this issue arrives at your mailbox, the Pee Wee Russell Memorial Stomp is either about to take place or has just ended. If the former, and if tickets are yet available, you still have time to scoot over to the Birchwood Manor to take in what is our signature event, in its 46th year. If not, mark your calendar for the first Sunday of 2016 for the 47th iteration (actually, you can do that in either case).

■ A while ago, I had proposed the formation of a strategic planning committee, whose purpose would be to examine the present operations of the Society and come up with ideas for future activities to fill the big gap that has been left by the discontinuance of Jazzfest two years ago. For various reasons that I won't bore you with, this was placed on hold. The committee is now established and its first meeting has been scheduled for mid-February. As I have mentioned in previous columns, what had been the Jazzfest business model is now largely obsolete due to various factors, including the difficulties of obtaining corporate sponsorship in a lagging economy and the increased number of free jazz events being produced by local governments and other, quasi-public entities. NJJS has been participating in a number of these as a co-sponsor, including the long-running Princeton JazzFeast which we have been

associated with for quite a few years now, as well as more recently conceived events as the Morristown and Flemington jazz festivals which have drawn large crowds. This is certainly a good thing for the music, and we hope to continue these relationships and develop others, and even entertain the hope of bringing back Jazzfest in the future in some form or another. If any of you have suggestions as to what we can do to expand our offerings and make the Society more attractive to potential members, please don't hesitate to send me a letter at NJJS, c/o 382 Springfield Ave., Suite 217, Summit, NJ 07901 or e-mail me at prez@njjs.org with your ideas.

There are two other things that come to mind that our members can do to support these efforts. One is to volunteer to help by serving on committees or on the Board of Directors. We recently lost three directors and would like to replace them in the near future. I encourage those of you who are interested to let us know by sending me an e-mail or letter of interest briefly stating what you think you can bring to the management of the Society by way of ideas and participation. The other is by providing financial support to the Society in the form of a donation in addition to dues. Last year, we lost more money than we consider acceptable, and hope to replenish the treasury to a level that will assure

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 Restaurant, Morristown and The Crossroads, Garwood offer 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!!




January's NJJS Jazz Social at Shanghai Jazz featured guitarist Roni Ben-Hur accompanied by bassist Santi Debriano. Photo by Mitchell Seidel.

the continuation of NJJS for a long time to come. Not to be maudlin, but some of you may wish to consider leaving a bequest to the Society in your estate planning. Recently, a long-standing member passed away and left \$1,000 as a gift to NJJS, an unexpected and certainly welcome development. Anyone interested in doing likewise may contact me or have their attorney do so, so that I may provide the appropriate language for inclusion in the estate planning documents.

■ Our January Shanghai Jazz Social featured guitarist Roni Ben-Hur, accompanied by bassist Santi Debriano. They performed two sets for a small (due to that day's severe ice storm) but enthusiastic audience. Roni is one of quite a few jazz musicians from Israel who are currently on the New York

scene, the best known of whom is probably Anat Cohen. Like many of them, Roni grew up listening to American jazz on the radio and was in a jazz band in secondary school, ultimately coming to America and in his case studying with pianist Barry Harris. Asked what his first gig was, Roni said that he worked as a dishwasher, and described how from there he moved up in the New York jazz world. He also spoke about the jazz scene in Israel, where there are some clubs that offer jazz, mostly in Tel Aviv, and the Red Sea Jazz Festival that is held annually in the resort city of Eilat.

As I write this I look forward to our next Social on February 22 when our musical guest will be the great Marlene Ver Planck. I hope to have seen many of you there. 

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See page 47 for details!

for updates and details.

### Sunday March 1

PEE WEE RUSSELL MEMORIAL STOMP  
**Gordon Au, Adrian Cunningham, Mike Hashim, Jon-Erik Kellso.**  
*Dancing, Full Bar and Food Buffet.*  
Birchwood Manor | Whippany, NJ  
NOON – 5 PM

### 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

### Sunday April 19

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 45)



## BIG BAND TAG LINES

During the Big Band era, some bands or their leader used catch phrases, also known as tag lines, to better identify and promote their bands. Can you name the bands that used these Tag Lines?

- |                               |                                |
|-------------------------------|--------------------------------|
| 1. Band with Rippling Rhythm  | 6. The Pagliacchi of the Piano |
| 2. Idol of the Airplanes      | 7. The Rhumba King             |
| 3. Band with Tick Tock Rhythm | 8. Ten magic fingers of radio  |
| 4. Poet of the Piano          | 9. Then Connecticut Yankees    |
| 5. The Clouds of Joy          | 10. King of Jazz (careful)     |

(We're indebted again to the International Association of Jazz Record Collectors (IAJRC) for this month's questions, reproduced from their Dec., 2014 Journal.)

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

### IN THE MAILBAG

**RE: "THE CHRISTMAS SONG"** as featured in last month's "Noteworthy" column, the lyrics are by Bob Wells who was Mel's songwriting partner. Mel described how he was visiting Wells on a very hot summer day and found that on the piano was the lyric of "The Christmas Song" which Wells had written in an attempt to feel cool on that hot day. Mel liked the lyric and knocked off the music post haste. They shared the royalties equally. The first recording of the song was by Nat King Cole who mistakenly sang "if reindeers really can fly." This should have been "if reindeer really can fly." Cole re-recorded the song and it went on to be a great hit while the first version is extremely rare.

George Hulme  
England

*Editors Note: While we did make it clear that Mel Tormé was only responsible for composing the music for "The Christmas Song," it was indeed an oversight to leave Mr. Wells unmentioned. To be precise, it was only the first four lines of his lyric that were on the piano that hot summer day when Tormé arrived — and that was all he needed, along with 45 minutes, to come up with the full melody. And the line you reference is actually "To see if reindeer really know how to fly."*

*In addition to being Tormé's songwriting partner (they also wrote "Born to Be Blue" together), Robert Wells was a prolific writer and producer for television and won six Emmys and a Peabody Award.*

*But perhaps the lyricist's best line came at the end of an unfortunate meeting that he and Tormé had with the celebrated lyricist E.Y. "Yip" Harburg. When they demonstrated their song "Willow Road," Harburg suddenly denounced them as "hopeless amateurs" for violating one of his cardinal rules: "Don't you know that you should never write about a place you've never seen?" Before the pair beat a hasty retreat, Wells paused, looked Harburg right in the eye and said: "So you've been over the rainbow, have you?"*

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

### March

**4 Junior Mance Trio**  
Junior Mance, Piano  
Hide Tanaka, Bass  
Michi Fuji, Violin

**11 Russ Kassoff Big Band**

**18 Harvie S, Bass**  
Alan Broadbent, Piano

**25 Stan Rubin's Tigertown Five**

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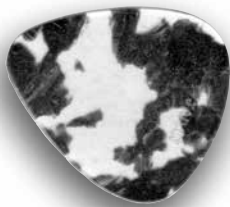
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## The Editor's Pick

By **Tony Mottola**  
Jersey Jazz Editor

### Jersey and the "Great American Songbook" — NJPAC and NJTV Team up for a 2nd Season

NJTV and the New Jersey Performing Arts Center (NJPAC) have partnered for a second season of "American Songbook at NJPAC" broadcasts which aired in January on the New Jersey Public Television outlet. The broadcasts will be reprised weekly on Public Television's Channel 13 beginning Saturday, March 21 at 1PM, and will also be scheduled on WLIV21 in the spring (check local listings).

The five-part series, taped in NJPAC's Victoria Theater in September, features performances from seven performers, with Laura Osnes and Santino Fontana, John Pizzarelli, Nellie McKay, Maureen McGovern, and Marc Shaiman and Scott Wittman each performing a program of music from the American songbook followed by a Q&A session conducted by Ted Chapin, president and executive director of Rodgers & Hammerstein: An Imagen Company.

At it's more adventuresome moments the series expands the Songbook's sometimes narrow-minded limits to let in magnificent Lauro Nyro and the prolific and eclectic Bob Dylan; and they conclude the series with Marc Shaiman and Scott Wittman, the wry songwriting team whose credits include their ebullient Tony-winning score for Broadway's *Hairspray*.

### And, Direct From Paris...

Les Yeux Noirs, a Paris-based sextet that offers rhythmic and expressive sounds originating from around the world, will take the stage on Sunday, March 15 at William Paterson University in Wayne. The 3 PM performance at the University's Shea Center is part of the "WP Presents!" series.

Les Yeux Noirs combines many elements of jazz manouche and other Romani, Yiddish and Klezmer music. Two violin-playing brothers, Eric and Olivier Slabiak, founded the group in 1992. They mix classic and modern styles to make a variety of melodies that incorporate different forms of acoustics that include violins, cello, accordion, guitar and bass.

Tickets are \$25 for orchestra seating and \$20 for loge. For additional information or to purchase tickets, please contact William Paterson University's Shea Center Box Office at [www.boxoffice@wpunj.edu](http://www.boxoffice@wpunj.edu), call 973.720.2371, or visit [www.wp-presents.org](http://www.wp-presents.org).

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#### Comments?

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

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

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

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## Big Band in the Sky

By Sanford Josephson

■ **Jeff Golub, 59, guitarist, April 15, 1955, Akron, Ohio – January 1, 2015, New York City.** Although mostly associated with rock stars such as Rod Stewart and Billy Squier, Golub was popular on the smooth jazz scene. His death was caused by complications of progressive supranuclear palsy, a rare brain disorder. He lost his eyesight in 2011 but continued to play until 2013.

Growing up in Copley, Ohio, a suburb of Akron, Golub began playing local gigs at age 12. He attended the Berklee College of Music for one year and moved to New York in the early '80s, joining Squier's band. He formed his own band, Low Profile, before joining Stewart's band in 1988. He started another band, Avenue Blue, in 1994 and also performed as a sideman for saxophonist Gato Barbieri and vocalists, Tina Turner and Vanessa Williams.

Golub's last album, *Train Keeps a Rolling* (Entertainment One, 2013) was made in collaboration with keyboardist Brian Auger and was inspired by a fall Golub had experienced onto the New York City subway tracks. He was dragged by a train before being assisted by passers-by, suffering only minor injuries.

Saxophonist Mindi Abair recalled Golub's influence on her in a recent interview (January 12, 2015) on the live entertainment website, AXS.com. "I remember seeing Jeff onstage at The Monterey Jazz Festival when I was just starting out," she said. "Watching him up there with his long hair blowing in the wind and rocking out is when I realized that jazz actually lets you rock." Golub, she added, "played on my very first record. I needed a cool, rocking guitar on a song called 'Flirt', and I remember feeling so cool that he was going to play on it. I knew it was going to be a success because Jeff had rocked it so hard. We became instant friends." Abair was part of the horn section on *Train Keeps a Rolling*. "All of us are dealing with the loss of this incredible musician," she said.

On January 21, at New York's B.B. King Blues Club & Grill, Abair and several other musicians, including trumpeters Randy Brecker and Rick Braun and saxophonists Dave Koz and Bill Evans, performed at an All-Star Memorial Benefit Concert in Golub's honor. Proceeds went to Golub's family. He is survived by his wife, Audrey Stafford Golub; sons, Chris and Matthew; mother, Pearl; a brother, Pete; and a sister, Patti Hippler.

■ **Clifford Adams, 62, trombonist, October 8, 1952, Trenton – January 12, 2015, Newark.** Since 1977, Adams was the trombonist with Kool & the Gang, winning several awards including Grammys, American Music and Soul Train honors. Before he reached stardom, though, he performed with jazz organist Charles Earland,

saxophonist Lou Donaldson and the Duke Ellington Orchestra. He also played in bands accompanying vocalists Ella Fitzgerald, Sarah Vaughn and Joe Williams.

Adams was battling liver cancer, and, according to the *Chicago Defender*, he reportedly had no health insurance to cover his increasing medical costs. A fundraiser was held on January 16 in Willingboro, NJ, to help his family with medical costs. Jazz Bridge ([www.jazzbridge.org](http://www.jazzbridge.org)), a non-profit organized by jazz musicians and

fans to assist fellow musicians during times of crisis, is coordinating the fundraising effort.

Michael Ray, Kool & the Gang trumpeter, told nj.com that Adams was his "closest and my oldest friend. If you knew Cliff, you knew his infectious smile and his strong spirit. He was powered by family values, and he was one of the baddest trombone players in all the planet." Saxophonist Audrey Welber, posting on her Facebook page, described Adams as "a gentle and humble person. I'm so thankful to have known him."

Information about survivors was not available.



Jazz and rock guitarist Jeff Golub. Photo by Xopher Smith.

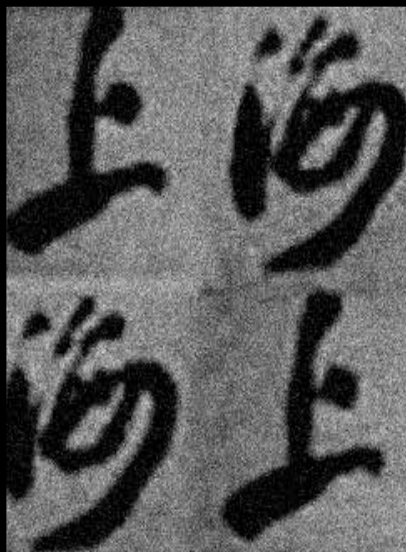
■ **Bernard "Bunny" Briggs, 92, tap dancer, February 26, 1922, Harlem – November 15, 2014, Las Vegas.** Briggs went from dancing on the streets of Harlem as a small boy to winning a Tony Award in 1989 for his performance in the Broadway musical revue, *Black and Blue*.

In a 1989 interview with *The New York Times*, he recalled that his sister, Gladys, was a chorus girl. His mother took him to one of her performances where he saw Bill Robinson perform. "Out walked Bill Robinson," he said, "and I knew immediately what I wanted to do. He was so calm. Everything he did was beautiful." Briggs never received a dance lesson, but he danced on the streets of his neighborhood outside a record shop on 137th Street and Lenox Avenue. "People would throw money," he told *The Times*, "and I'd take it home to my mother."

In the early 1930s, he was hired by the pianist Luckey Roberts to dance with his orchestra, which played on the high society circuit, in the homes of the Astors, Vanderbilts, etc. He appeared in the 1932 movie, *Slow Poke*, with Stepin Fetchit, and toured with big bands led by Duke Ellington, Lionel Hampton and Count Basie. From the 1930s through the 1950s, tap dancers were often featured performers in the top nightclubs and on Broadway. The popularity waned in the 1960s with the advent of rock 'n' roll and a perception, during the civil rights movement, that tap dancing portrayed blacks in a somewhat demeaning role. Briggs survived during those years, primarily because of his associations with Hampton and Ellington. Hampton hired him to perform with his orchestra at New York's

*continued on page 10*

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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Highlights, late February & March

**wed 2/25: BUCKY PIZZARELLI**

**fri 2/27: OLLI SOIKKELI**

**sat 2/28: CYRUS CHESTNUT**  
(Chinese New Year, by reservation)

**thu 3/5: WARREN VACHÉ**

**sat 3/7: JASON JACKSON**  
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## BIG BAND IN THE SKY *continued from page 8*

Rainbow Grill, and Ellington, in 1965, featured him at his celebrated concert of sacred music at the Grace Cathedral in San Francisco. Briggs danced in the composition, “David Danced Before the Lord with All His Might.” In her book, *Tap Dancing America: A Cultural History* (OUP USA, 2010), tap historian Constance Valis Hill said Briggs’s performance, “broke new

ground for modern tap dancing on the concert stage,” especially because of “the manner in which he played his feet as an accompanying musician with the orchestra.”

As a 15-year-old, the tap dancer Savion Glover appeared with Briggs in *Black and Blue*. In an interview with *The New York Times*’ Bruce Weber on November 25, 2014, Glover described Briggs as, “the last of the

hoofers, just about the last of the cats who mentored me...He’d act out his dance, like he’d have a scene going on in his mind. In the middle of the dance, he’d strike these poses. I mean, our objective is always to tell a story, but he was such a sophisticated, lyrical cat.”

Briggs’s wife, Olivette Miller, a jazz harpist, died in 2003. There are no survivors. **JJ**

## Former Jersey Jazz Editor Paul White Dies at 89

When Paul White developed an interest in chemistry as a junior at St. Clements High School in Medford, Massachusetts in 1942 he decided he would benefit by taking a night course in the chemistry of plastics in nearby Boston. It was a fateful decision that led to a lifelong love of jazz, especially the complex music of the innovative bands of Stan Kenton.



Paul K. White

Paramount Theater. In March of 1945 the ship sailed to the Pacific Theater via the Panama Canal and, after a stay at Pearl Harbor, arrived in the waters off Japan in time to be assaulted by a last wave of Japanese kamikaze attacks shortly after atomic bombs had been dropped on Hiroshima and Nagasaki.

After the war Paul earned an Associate Degree in Electrical Engineering at Worcester

He wrote about the experience in *Jersey Jazz* in February 2007: “The classes were held in a building on Huntington Avenue not very far from Symphony Hall. In order to reach the classes I had to walk past the Symphony Ballroom. On one of these excursions to class my ears became aware of a sound of music, the likes of which I had never heard before, emanating from the Ballroom. The marquee posted beside the door proclaimed that the orchestra was that of Stan Kenton. I couldn’t move from the door, but didn’t have the money or the time to enter the Ballroom. I was late for class but have never forgotten that sound. Wow!”

A year later, 17-year-old Paul enlisted in the U.S. Navy to “help Uncle Sam fight a war.” After boot camp in Newport, R.I., he received further training in radio operations and electronics in Jacksonville, Chicago and Bryan, Texas (at Texas A&M) and eventually landed at the Brooklyn Navy Yard where he was assigned to the newly built aircraft carrier USS Bon Homme Richard — and found time to duck into Manhattan to catch Benny Goodman and other bands at the

Junior College and went to work at General Electric. While at GE Paul enrolled at Rensselaer Polytechnic Institute, graduating with a Bachelors Degree in Electrical Engineering in 1957. He went on to have a nearly four-decade career working on computer memory systems at GE, RCA and Unisys that took him to Phoenix; Schenectady; Needham, MA; Piscataway; with occasional jaunts to Europe; and eventually to Rancho Bernardo, CA. After an early retirement from Unisys in 1995 Paul came to New Jersey with his second wife Florence, and soon after he joined the New Jersey Jazz Society.

In 2001 he answered a call from then *Jersey Jazz* editor Don Robertson for a volunteer to take over the publication and, after a summer transition with Don, he edited his first JJ issue in September of that year. He went on to produce a total of 56 issues, including often photographing Society events, before stepping down in October of 2006 to spend more time with his family.

Board members who worked with Paul over those years remembered him for his

generous nature and many kindnesses.

Joanne Day recalls the gift of a badly needed fax machine, complete with lessons, when she was responsible for the Society’s Record Bin; Kate Casano remembers him giving her his pool cue.

And many have in their music collection a number of the jazz CDs Paul would frequently copy and mail to friends — a Pee Wee Stomp performance by Vince Giordano and a Bethlehem Records *The Complete Porgy and Bess* are two that are in my library. “He never made just one CD,” his wife Florence recalled, “it was always five or ten.”

Paul White died of heart failure on January 7, two days after surgery to repair a hip broken in a fall on New Year’s Eve. He had suffered from a progressive dementia over the last years of his life, with much of the world he’d known slipping away. But he continued to take pleasure in listening to his jazz CDs, especially his favorite sounds, the artistry of Stan Kenton’s orchestras and the inimitable voice of Ella Fitzgerald. For Paul, Ella had no peer.

He is survived by his wife Florence, son Vince Browne, daughters Paula Cameron, Barbara Cianflone, Kathleen Marsh and Eileen Browne, sisters Dorothy Panico and Theresa Roper, eleven grandchildren and one great grandson.

Memorial contributions can be made to the Wounded Warrior Project, [www.woundedwarriorproject.org/Donate](http://www.woundedwarriorproject.org/Donate), or to St. Jude Children’s Research Hospital, 501 St. Jude Place, Memphis, TN 38148. **JJ**

— Tony Mottola

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## Talking Jazz

### A Jersey Jazz Interview with Helen Merrill

By Schaen Fox

*One of Helen Merrill's discographies has this to say about her first recording: "Though she eventually came to be known as a 'singer's singer,' Helen Merrill's 1954 debut is an unmitigated success of mainstream jazz. Besides introducing the uniquely talented young singer, the date also featured small-group arrangements by Quincy Jones and marks the introduction of another future star, trumpeter Clifford Brown." She reached a major level of success only to remove herself from America for almost a decade. Last September, we spoke by phone about her long and enduring career.*



Helen Merrill performing at the Monterey Jazz Festival in 1963. Photo © Ray Avery/CTS Images.

**JJ:** Your birth name is Hellen Ana Milcetic but you got the stage name Merrill from a girlfriend's boyfriend.

**HM:** That's right. He wasn't important to me, the name was. I felt, "Well, Milcetic starts with an M, Merrill starts with an M; that is good enough." In those days, they didn't like foreign names, so you had to take an American name and that sounded All-American to me. I did it when I was 15 or 16 years old, but I found out that it is not an easy name to pronounce with the double R so it wasn't so smart after all, but it's been my name for centuries. I'll keep it.

**JJ:** Would you tell us about working in the 845 Club in the Bronx?

**HM:** The 845 Club apparently became an historic jazz place and lingered a long time, but it is gone now. I was a high school kid. There was a very

sweet man named Johnny Johnson who was the head of booking people at the club. I bothered him to death every day saying, "Please, please let me sing." Finally he gave up. He had never heard me sing, none of that. He put me on the board outside with my real name "Hellen Milcetic." I sang with Bud Powell and Oscar Pettiford. It was unbelievable. I was actually too young to understand how famous these people were. I knew they were famous, but I did not realize how famous. That was my first important gig, but that was long before I started professionally.

I met Bud in Europe several years later after I had become Helen Merrill. He was sitting on a fence and he looked at me with loving eyes and, in a child-like way, said, "Hellen Milcetic." He remembered that. I was so moved. He was a very sweet, kind person.

**JJ:** Were you nervous when you started

singing at the club or did this just feel right and natural for you?

**HM:** I felt confident, but only as a kid could who thought a lot of herself. You learn about life as you go along, but at that time I was confident.

**JJ:** Did that gig last for any length of time?

**HM:** No, just one concert. He had different people every week and everybody wanted that gig. I always sang, but professionally I worked with the Ray Eberle band. It would be one-nighters, just out of New York. All the guys were jazz musicians and that was fun. Then I had a job with Reggie Childs' band. I toured with them for a summer while in high school. It wasn't a society band as we think of them now. It was just a band that did all the colleges. Of course, the musicians were young and half were jazz musicians. We had fun. In fact, the car I was in had the door closed with a clothesline.

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# NJPAC

## JAZZ TAKES CENTER STAGE!



NJPAC's Brick City Jazz Orchestra

Photo: Norman DeStong



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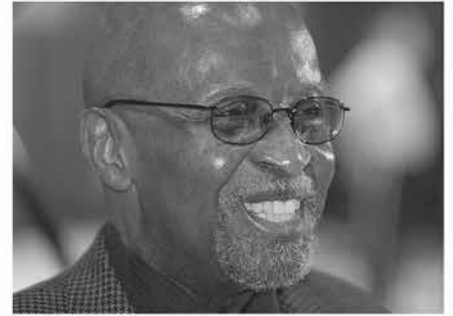
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Sunday, April 19 • 11am & 1pm  
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Michael Franks

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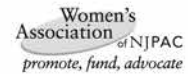
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## HELEN MERRILL

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One time, a tornado was following us and I had no idea what a tornado really was. I knew it was not good, but I'd lived in New York all my life. The driver said, "I'd better run along because that tornado is catching up to us." I didn't say anything. That was the kind of stuff you dealt with and youth has no fear.

**JJ:** How did you become a jazz singer?

**HM:** I'm a New Yorker so I did work with jazz musicians in New York. That was how I started. I don't believe you can switch to become a jazz or blues singer. I think that you are born with certain talents and if you aren't a blues singer, you can copy them all you want, but you won't sound as good as the originators. I always associated myself with jazz because I was very different in my approach to music. Jazz has an opening to everything, so that is where I landed. I made very interesting records even in my early days. Some things have not been released but I hope to release one I have. Jimmy Raney was the guitarist. It is historic more because of Jimmy. He was a beautiful man and the best guitarist, but unfortunately he died at a young age.

**JJ:** Yes, that was done at Rudy Van Gelder's famed studio for Roost Records.

**HM:** I recorded there because I always respected good talent and he was one of the greatest engineers of that time. I paid Van Gelder for that recording. He didn't charge very much. None of us got paid. We just did it because we wanted to do it. Finally when I sold the record to Roost I got \$25. [Laughs] Not funny, but that is how it is when you are young and needy.

**JJ:** I read that everything Roost Records had was lost in a major fire.

**HM:** Absolutely. That was a terrible thing. That is why the record I have, which a fan of mine paid a great deal of money for. I have to preserve it.

**JJ:** What was it like working with Etta Jones in the Earl Hines band?

**HM:** Etta? She was the greatest. You couldn't ask for a nicer person, really. My husband then, Aaron Sachs, was on the band. Earl knew I was a singer and hired me, again without an audition. I had the time of my life. Etta was such a special person. She loved music and was really a jazz singer in the best way possible. Musicians loved to work with her because she was a musician's singer. She always said, "Helen, I'm going to make it. I know I'm going to make it." I thought the same about myself.

She loved to hang out and hear other people play, and I loved to hang out with her. We were in L. A. and went to hear Charlie Parker together and Charlie said, "Okay Helen come on up and show them how we sing in New York." [Laughs] Etta made a face and giggled, but, of course she wanted to be the one called up. I went up happily and sang "I Cover the Waterfront." Then we both giggled. Sadly, I lost touch with Etta once I moved to Japan.

**JJ:** You spent time in Europe before going to Japan and you did some work with the musician, and later actor, Dudley Moore in England.

**HM:** Oh yes. [Chuckles] He was wonderful pianist and a great guy. It was for the BBC. Leonard Feather took his family and me and my son over there and got me the job. Then I went from there to the Comblain La-Tour Festival in Belgium. That is where I met Romano Mussolini, and he invited me to tour in Italy. That was good luck because I didn't know what I was going to do after Belgium.

I played all over in Italy. Romano was my piano player. Romano was a wonderful, sweet man. He was a self-taught pianist and very talented. He told me his brother used to play jazz records in the palace and that was how he learned it. Jazz was not allowed in the country; the music is too free.

**JJ:** I've never heard his recordings, but I heard that he played like a simplified Oscar Peterson.

**HM:** No. How in heaven could you make an analogy like that? Whoever told you that had tin ears. [Laughs]

Oscar was an incredibly technical person and Romano was the antithesis of that. He was a big fan of Oscar Peterson but he had no technique. He had soulful, simple playing, but beautiful. The changes were beautiful and the notes were well selected, but definitely not a technique of any kind.

I worked quite a lot in Italy. I did a lot of important television shows, and I worked a lot with Romano. Italy is a fascinating place. The Italians are very interesting people. Romano took me around by helicopter and on land to show me the wonderful things his father did for the country; of course, as an American, that all sounded very strange to me, and I couldn't say anything. [Chuckles] He really did love his father, as a father. He was not political; he was just a kid when his father died. You know how Italians are about the family. His father would come home as many times as he could for lunch with his family. That is how he saw his father, but he carried a heavy burden.

We worked a lot together, and I had a lot of adventures. We had to climb out of a window in Venice because there was a crowd of people waiting to admire him and talk about his father. That was how much they remembered the good old days that were good for them, which again was very strange for an American to hear. Wherever we went in Italy, they looked for him. They just wanted to touch his garment. I met his mother too. She was a nice woman. You would never imagine her to be the wife of a dictator. She took me to the tomb of her husband and son. She never did that before. It was quite an experience.

**JJ:** I imagine that you met his daughter, the politician.

**HM:** No he was not married then and had no children.

**JJ:** Did you stay in touch?

**HM:** Oh sure. We were friends. He came to do a gig in Pennsylvania with his group and he wanted me to sing with the group. He parked across from my home to pick me up, and Torrie looked out of the window to see what Romano looked like. He almost fainted because Romano looked exactly like his father. The five of us went to check into a hotel. We were in line and the girl said, "What is your name please?" He whispered, as he was afraid to say it loudly, "Romano Mussolini." She said, "I can't hear you. Speak up please." He said it loud enough, "Romano Mussolini." Then he said to me, "Never heard of him." And it was true. She never did. [Laughs]

**JJ:** While you were living in Italy you sang

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## HELEN MERRILL

*continued from page 14*

at the Bled Jazz Festival in what was then “Yugoslavia.” Would you tell us what that was like?

**HM:** Bled? Yes that is now in Croatia. They get very insulted if you call their country Yugoslavia now. It was wonderful. How did I get a job like that? Someone offered it to me. I don’t have a manager or anything. I just have my reputation and people just get in touch with me. John Lewis was my pianist and collaborator. We did a concert there and something happened to the sound system. I just continued singing without the system. John said, “That was wonderful. I’m so glad you didn’t stop and start saying bad things about the sound system.” [Laughs] John was wonderful.

**JJ:** That was during the Cold War and while Yugoslavia was neutral, it was still a communist state. Did politics cause any problems for you?

**HM:** Yugoslavia wasn’t really a heavy duty Communist state; although when we went to see my relatives on the island of Krk they whispered and pulled their shades down. They were dying because we Americans came in their home. At first I didn’t understand, but then I did.

**JJ:** Then you lived in Japan for six years.

**HM:** My career is definitely like nobody else’s. I got a letter from the Hot Club of Tokyo. The elderly man in charge of it wanted me to come to Japan. I was kind of scared because I wasn’t a sophisticated a traveler. The first concert I cancelled, unfortunately, I just couldn’t do it. I was afraid of being alone in Japan. Then the second offer came, which I accepted. I didn’t have a lot of fans there at that time. So they had a bunch of kids, who didn’t know anything about me, with flags saying, “Welcome Helen Merrill.” It was wonderful. They made me feel welcome. From then on it is an historic story about my fame in Japan which still reigns today. I love Japan.

I lived there six years because

I married a man who was in charge of United Press International for Southeast Asia. I lived there because he was stationed there. We went to places all over Asia and I had some amazing experiences. I met many outstanding foreign correspondents and they were a hearty group. My music suffered, but I still worked in Japan.

**JJ:** Your Wikipedia page says you had a radio show in Japan. What was that like?

**HM:** I did it for the U. S. Army station there. I did it with a man whose name I’ve forgotten now. He talked about traditional music and I talked about avant-garde jazz, which I always liked. We always argued and that was the show.

**JJ:** Do you have any recordings that are only available in Japan?

**HM:** I suspect so. I have been ripped off so much I can’t even bother to look up what is released and not released. This business is not always adorable as I think you know.

**JJ:** I read that in 1967 you were in an advertisement in Japan that became very important for you. Would you tell us about that?

**HM:** Oh I had a commercial with my record of “You’d Be So Nice to Come Home To” that played on the radio every day from morning till night for one year on all stations across Japan. I wasn’t paid. My record company gave me a cheap Seiko watch.

I said I don’t want it. I wrote to the president of Seiko Watches and, “Ask your record company,” was his answer. Seiko finally made a watch to order for me and my record company gave me a small amount of shut up money, My Japanese musicians were horrified. My consolation is I became very famous in Japan. All I have to do is a few notes of the introduction of that song and people go crazy. I have to sing that every time. [Chuckles]

**JJ:** My standard joke about something like that is, “That is why God gave us

alcohol.”

**HM:** Well yeah, but thank God I didn’t figure that out. [Chuckles] And I was a woman alone, and trust me; I had to play all kinds of games in order to stay the “sister” of everybody. I was very good at that. I even fooled Miles Davis. [Chuckles]

**JJ:** Actually to get serious, how did you avoid the drug scourge that destroyed so many musicians?

**HM:** My childhood. I was brought up very strictly by my parents. My job was to sing. The only reason I was in that business was because I loved music and I wanted to sing. You can’t do that stuff and sing. I knew many great musicians who were into heavy drugs and I was uncomfortable around them. All they could think about was to get money from you for drugs. Charlie Parker didn’t like that they copied that part of him.

My mother was very strong. If she had been living at the time that I started to sing, I would never have been able to be a singer. She would have considered it lowly to go to a nightclub or to sing publicly, but she was really a great, great singer. She inspired me more than anybody else. I learned from her how to put your soul into music. You know Croatia has a tradition of music and she was a master of klapa, which is a very difficult music with very close harmonies. They never read music. It was all instinctive.

**JJ:** I was surprised to read that you couldn’t read music, do you read it now?

**HM:** No. Torrie, my husband tried, but I really am unteachable. I understood by osmosis. I was always with the very best and knew exactly how to interact with everyone. I was influenced by other musician’s talent. I copied Lester Young’s and Ben Webster’s musical phrasing. One singer I did like was Jo Stafford because her pitch was so beautiful. Her record of folk music is a gem.

**JJ:** The Clifford Brown Jazz Festival in Wilmington, Delaware has become one of the most important summer festivals and you performed at the first. What stands out in your memory about that?

**HM:** Max Roach invited me and Torrie. It was a very tense thing because Max never really got over Clifford’s death. He was short tempered that day. It was a big deal to do this, it really was. He adored that man as most musicians did. I did too. We went to Clifford’s burial place and were distressed to see that it wasn’t taken care of. After that it was taken care of.

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You know Clifford died when I was doing my first recording with Gil Evans. Bob Shad [the record's producer] came out and made the announcement to the band, and the whole thing stopped right there. No one could play. I know it cost Bob a fortune. Of course we later continued, but Clifford was so loved and so young and gifted.

Today people still copy Clifford Brown. I think his best playing is on my record, not in the sense of technique but his sensitivity is so incredible. Although I have made many CDs, that has continued to sell since its release. Clifford's playing is at his sensitive best! Quincy [Jones] has the Midas touch. This was his recording and his arrangements.

**JJ:** Did you already know Clifford when you made that recording?

**HM:** No I didn't, I'd met him just casually after hearing him play through Quincy. Afterwards, we remained very close, but he didn't live long enough to know him very well.

**JJ:** The cover of that album is so different for all your others. How did that happen?

**HM:** I hated it. That was taken during the record session. I was young and couldn't imagine why they chose that picture. I cried, but it did sell the album. People put a picture on the back with me and Clifford and they had Clark Terry's name under Clifford. Clark said, "Oh, if only that was true," and Clark laughed.

**JJ:** The way Clifford's death affected so many people always impresses me. Obviously his death was unexpected, and he was a stellar artist, but he must have also been an exceptional person.

**HM:** He was, also he had a child. He said, "Helen I want to show you something." And he brought out this picture of this little tiny baby, "This is my son." He was a clean man. I don't think he ever drank anything. He was a clear minded sweet human being. He was a great chess player. He would have been a great influence on a lot of people.

**JJ:** If I remember correctly, soon after Gil Evans passed away you were asked what he was like as you worked together on that last collaboration. You said that, "He was putting up with the indignities of old age." I thought that was a wonderful remark about persevering with a failing body.

**HM:** Oh, he was, yes he was. What happened on the second recording was there wasn't enough time to finish the album and the record company couldn't



Posing in the studio during the recording of Milestone Records *The Feeling Is Mutual*: (l-r) Ron Carter, Jim Hall, Dick Katz, Helen Merrill and Thad Jones. Katz arranged the LP's nine tracks which were recorded at sessions in May, June and December of 1965.

fit it into the budget; there was no money left. That is why we used the old arrangements. The only new arrangement was "Summertime." He did it very well but he actually cried, because there was one more tune he wanted to do. He was a man who wanted to hear his music the way he wanted to hear it. He was very difficult in the recording studios. He would take his time, which would drive the people paying for it crazy. [Chuckles] He had no thought about money. He only thought about making the music as beautiful as possible.

He was a very nice and interesting man. I'm friendly with his family. Both of his children are in the music world. One is a recording mixer and the other lives on the West Coast and does the same thing. Gil's wife lives

here, and once and a while we see each other.

**JJ:** You have been photographed by some of the best photographers in the business. Do you have any favorite shots?

**HM:** I'm not much of a collector of myself. I do have some very nice ones. The ones I did with Clifford Brown. I don't have any of us together except on the album cover. I moved a great deal, and all those things went who knows where. I love the pictures with my husband Torrie best.

**JJ:** Do you have any souvenirs of your career visitors might see?

**HM:** I'm really not a collector. Gosh, no. I don't decorate my house with myself. I have a big picture of myself with my husband and myself with various musicians and friends. I am going to make a music room now. I'll have to get my pictures together. Stan Getz's ex-wife may have photos of Stan and me skiing. [Laughs] Stan couldn't even stand up on the skis. It was very funny.

**JJ:** I'm sure moving to Rome and then Tokyo made holding on to things too difficult.

**HM:** Absolutely, almost impossible. I had an apartment and let my sister use it and she threw away all my photos. [Laughs] My grandson is now putting together a site for me and pictures are coming up that I don't have. I know there are some of me with Stan Getz. We worked together quite a lot in Scandinavia and also in Paris. There are ones with Teddy Wilson, Thelonious Monk and myself, I love those.

**JJ:** Would you tell us about those photos with Teddy and Monk, where were they taken and when?

**HM:** I recorded with Teddy in Tokyo. That was a wonderful night. Monk came

*continued on page 18*

## HELEN MERRILL

*continued from page 17*

with his group and they stayed all night. He was a fan of Teddy and he liked my singing too. If you couldn't sing with Teddy Wilson, you couldn't sing. He made it so easy for you. He played straight ahead, and you sang right on top of it. I loved it.

**JJ:** You mentioned your late husband Torrie Zito, before. How did you meet him?

**HM:** Oh my. I was going to make a recording and wanted to use him since I heard about his wonderful talent. The first time I called he cancelled me because he had some kind of a thing with Tony Bennett that he couldn't change. Then the second time I got him and did a record called *Casa Forte*. I think it is really one of my best recordings. We had the best musicians and Torrie was a first-class man. I met him through that.

That was in 1980 when I did *Casa Forte*. You would never know it. All my records are still ahead musically, even the Dick Katz record, and that is even older. I'm not talking about myself. I'm talking about the package. I never work alone. I have to be a part of the ensemble, not just in front. I blend in with the musicians.

**JJ:** Dick Katz is a name that is often in the background. Would you tell us about working with him?

**HM:** That record we made stands up fantastically well today, and that was many years ago. Again, I had the best musicians on that. They were not famous yet, but Dick Katz was a great musician, and he knew all these people, like Jim Hall, Thad Jones and Ron Carter, who became extremely famous later. It was a very good record and the people on it made it possible to last, not just one person.

**JJ:** Are you mentoring any younger singers?

**HM:** Yes. Her name is Kavita Shah. She is a very gifted and original singer. She is a great musician and she writes arrangements that are the definition of World Music. She also graduated from Harvard.

**JJ:** Is there a film, book or play you feel would give us non-musicians an honest view of a musician's life?

**HM:** Not really. I saw the things about Billie Holiday and Chet Baker and a lot of it is not at all the truth. A lot of things are negative, drug orientated and believe it or not, all of the people in the music business are not drug addicts. [Chuckles] Some people have been asking me to write a book. I think I should because my career is different from anybody else's. I have worked everywhere with everyone, and it all happened through musicians. There were no managers. I did have one manager and it was awful.

**JJ:** Thank you for being so generous with your time. It was a pleasure to talk to you.

**HM:** Oh you are welcome. Take care. JJ

*The January 8, 2015 Marc Myer's Jazz Wax blog post (www.jazzwax.com) has a seven minute long home recording done at Leonard Feather's apartment. It features Helen and Billie Holiday singing "You Go to My Head." Helen wrote that Billie "was teaching me how to end a song." Jazz Wax also features a wonderful five-part interview with Helen from 2009.*

*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.*

## Latin On Lex...

### Giants of Latin Jazz on Stage at 92nd St. Y

By Joe Lang

Music enthusiasts will soon have another reason to be grateful for the programming at the 92nd Street Y. For many years this venerable institution has been noted for series like Lyrics & Lyricists, Jazz in July, and a variety of classical music programs, offering first-class musical experiences covering a wide spectrum of styles, in a magnificent auditorium, and featuring musicians of world renown. All of this is presented at prices that are reasonable, especially in these times.



Photo by Jim Hendersen

The latest addition to the music programming, Latin on Lex: A Jazz Festival, will take place on March 12-14, 2015. The program will be developed and guided by the great jazz trumpet master Brian Lynch who will serve as Artistic Director for the series. The individual programs will be:

**Thursday, March 12** — *The Eddie Palmieri Afro-Caribbean Jazz Octet: A Celebration and Retrospective*. A salute the man who is Afro-Caribbean jazz! New York's very own piano king, NEA Jazz Master Eddie Palmieri is celebrating the third decade of his historic octet. With its Latin rhythm section, hard-bopping horns and Palmieri piano thunder, the group changed the course of jazz. Hear its whole history come alive on one electrifying night.

**Friday, March 13** — *Cuban Jazz and the New York Experience: Feel the heat of Cuban jazz's young vanguard*. A program brought together by Grammy-winning trumpet maestro Brian Lynch. In the last decade percussionist Pedrito Martinez, saxophonist Yosvany Terry and pianist Manuel Valera have carried the Cuban beat to the Big Apple, creating a bold sound for a new century. Groove to the pulse of this musical movement.

**Saturday, March 14** — *The Bolero Meets Jazz*. It doesn't get more romantic than the Latin bolero and the jazz ballad. Swoon to these soulful song forms as they're interwoven by NEA Jazz Master Phil Woods on alto sax, an all-star orchestra and — in a rare appearance — Cuban diva Xiomara Laugart. Fall in love with Cuban and American classics.

All of the performances will start at 8:00 PM in the Kaufman Concert Hall. On each of these evenings at 7:00 PM Brian Lynch will host a pre-concert talk-demo.

Ticket information and ordering is available at ([www.92y.org](http://www.92y.org)). Specially priced tickets for patrons 35 and under are available at ([www.92y.org/35andUnder](http://www.92y.org/35andUnder)). JJ



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

By Tom Spain

### PART 6: An E-mail from Jon-Erik Kellso

One day Vince Giordano got a call from one of his trumpet players, a well-known and brilliant musician. Giordano remembers:

“He wanted out of the business. He says, ‘I’m goin’ downstairs and I’m

gonna take a hammer and a nail and I’m gonna put it in a beam and hang the trumpet up and I’m not gonna play anymore.”

“Who am I gonna get? I start callin’ around. Who can really play authentic 1920s music? There were 2 guys. One was Duke Heitger who was playing in Ohio. And one was John-Erik Kellso in Detroit.”

An e-mail from Kellso picks up the story where Giordano left off:

“VG was looking for a replacement for the great Randy Reinhart. He called my pal Duke Heitger, who was then living in Toledo. Duke was taking a nap, and his dad Ray picked up the phone, and proceeded to convince Vince to call me instead, as Duke was finishing up a degree and was a part of Ray’s band, (he-he-he.) I was playing with James Dapogny’s Chicago Jazz Band, and living in Detroit. Duke was not too pleased that his dad handled it that way but he got over it, hehe.”

And what was it like to sit in the trumpet chair in the Nighthawks for the first time?

“The first time I played with them? Stressful! I drove several hours from Detroit to Wilkes-Barre, Pennsylvania to play a concert with the Nighthawks. It took longer than I’d expected to get there, and the band had already started the rehearsal/sound check when I arrived. I was plenty nervous. As soon as I sat down Vince was counting off a difficult Red Nichols arrangement that included a transcribed solo in my part, and I did my best to sight read it. Vince was trying to get a lot accomplished in a small amount of time, and we then ran through a few of the harder pieces he’d picked for us to play that night in rapid succession, which included a Bix solo, a Louis solo and a Red Allen solo (!). Note-for-note transcriptions--not exactly easy to sight-read! I didn’t know whether to feel honored that he thought I could pull these difficult feats off with no prep’ time, or to feel like I was being tested, or messed with, hehehe! I didn’t feel too great about my performance that night, but I guess I did well enough, because he didn’t rescind his offer. (I was also offered to join the Dukes of Dixieland in New Orleans that same month!)”



Jon-Erik Kellso performing with Vince Giordano and the Nighthawks at the 41st Annual Pee Wee Russell Memorial Stomp in the Birchwood Manor, Whippany, NJ on March 7, 2010. Photo by Tony Mottola.

Giordano recalls, “He stayed with me here for a week to see if he liked it. And he did. And we liked him. A very creative player and since he’s been in New York his career has taken off.”

And take off it did. Jack Sohmer wrote in *Mississippi Rag*:

“Kellso emerges as one of today’s most fulfilling mainstream trumpeters and cornetists. His poignant, rounded tone suggests a seamless combination of Buck Clayton, Bill Coleman, Cootie Williams, Frankie Newton, and Roy Eldridge, a synthesis of which anyone may be justifiably proud. It is difficult to think of anyone, save Ruby Braff, who so successfully embodies the best traditions of the past while at the same time bringing them convincingly into the present. Kellso is telling his story in the hallowed tradition of great yarn-spinners throughout history. He entertains, informs, and keeps our interest whetted for the next installment”

Kellso was born in 1964, his father a trumpet player, his mother a pianist and violinist. Kellso took up the trumpet at age 11. Kellso’s e-mail:

“Playing the trumpet is all I ever wanted to do (since I was 10 years old--before that I wanted to be in the Harlem Globetrotters, but that wasn’t meant to be), and the only job I’ve ever had. I can’t imagine doing anything else.”

Kellso’s bio says he was in an International Youth Symphony at 11 and, at 17, found himself playing in a concert alongside Wild Bill Davidson. His star began to shine big in James Dapogny’s Chicago Jazz Band. Dapogny is a renowned pianist, writer and musicologist, known for his scholarly work on Jelly Roll Morton. His band is hot and tight and celebrates the early jazz classics with an easy and

*continued on page 22*



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Illustration by Robert Rodriguez

## NIGHTHAWKS DIARY

*continued from page 20*

forceful confidence. Listening to Kellso on those records explains why Giordano made that phone call.

“The thing was, joining the Nighthawks was just the kick in the pants I needed and wanted. I was 25 years old, and this was like a masters course in early jazz. It gave me impetus to dig deeper than I had up to that point in studying all these great records and players. Not to mention the inspiration of playing next to all these great players.”

Kellso is busy. You can hear him on 100 CDs or more, plus the ones he’s made himself. His tribute to Ruby Braff, whom he greatly admired, (*Remembering Ruby*) is a gem. He is so busy, in fact, that he has worn out his signature instrument, a unique trumpet/cornet crafted especially for him by Bobby DeNicola in Trenton. His relentless high mileage playing caused the brass around the valves to wear away and collapse from overwork.

You can watch and listen to Kellso at work in a dingy old bar on Spring Street. The place is said to be the oldest bar in New York — 1817 — and was a waterfront dive for longshoremen and the gangsters who managed their business. For more time than anyone can remember the neon sign over the door simply said “BAR.” One night the neon quit working on one side of the letter “B” and it became “E.” That was years ago and ever since the sign has said “EAR,” because nobody ever repaired the neon. And so the place has become the “EAR INN.”

It is still dingy and old, but now it’s a hip place, noisy and crowded with all kinds of people, three deep at the long bar, many of them earnest young professionals talking loud about unreasonable bosses or complaining about men who have disappointed them.

Kellso is there on most Sunday nights. He and guitarist Matt Munisteri and a few stellar guest artists sit crammed in a corner

near the door behind an old fashioned wooden phone booth and make music that is hot, sweet, mellow and sublime. Their playing seems effortless, song-like and comfortable. At times it feels intimate, personal, and, if you let it, wraps its arms around your heart. These guys have been playing in this noisy dive for years; it’s one of the jazz world’s better kept secrets. They call themselves The EarRegulars, a moniker that must be a product of Kellso’s quirky sense of humor.


In 2011, jazz critic Will Friedwald went to the Ear Inn on a night that Chris Flory was playing guitar. He wrote about it in the *Wall Street Journal*:

“On the Sunday before last, “I Want a Little Girl” served as the feature for guitarist Chris Flory, who played the melody and then several choruses of variations. But it was what Mr. Kellso and clarinetist Dan Block played behind Mr. Flory that really elevated him. Their background figures not only helped direct focus to the solo, but were interesting in and of themselves. They made the difference between a jam session, where everyone’s going into business for themselves (not that there’s anything wrong with that), and what amounts to a miniature, four-piece orchestra, where everything fits together. The main attraction is the nonverbal conversation, usually between trumpet and clarinet near the end of a number, as on “After You’ve Gone.” A lot of contemporary jazz could benefit from this concept — that the music can be an ongoing dialogue rather than a series of extended soliloquies.”

After the first set, Kellso gets up and squeezes his way through the crowd, a shy (or is it wry?) smile on his face. In his hand is an orange plastic pumpkin which his Web site describes as “Phillup DeBucket (our not-so-subtle way of suggesting you tip the band).” The corner of a twenty dollar bill peeks over the edge of the bucket, suggesting twenty bucks would be just fine. I wonder if the people at the bar who’ve been talking the whole time have any idea who they’ve

been hearing and how lucky they are to be privy to such artistry. Others reach in and give generously. For ten or twenty bucks Kellso and Company at the Ear Inn a spectacular bargain. Best night for me was when Kellso and trombonist Dan Barrett massaged a bunch of sweet old tunes, a lyrical and friendly dialog that could warm the coldest heart.

The next night Monday finds Kellso sitting in his chair on the Nighthawks’ bandstand at The Iguana. He has the look of a genial Irish poet who has just finished a fine dinner, cherubic and well fed. His lips are framed by a trim Van Dyke. He and first trumpet Mike Ponella, sit quietly, exchange a few words and a wry smile now and then. They project a friendly serenity and peacefulness that offers no forecast of the passion and fire that will soon erupt from brass instruments waiting in their laps. For the next few hours the two of them will be a four man trumpet section, in an 11 piece band powered by Vince Giordano in more ways than one. Giordano pushes his players through the night, keeping them on their toes reading the difficult classic arrangements, one after another. Every now and then Giordano nods to Kellso and asks him to pick a trad jazz favorite for The Nighthawks 8-man ensemble. Kellso says “Nobody’s Sweetheart,” and off they go like a bunch of kids let out of school. No difficult charts to read, just the fun of doing what they love. Giordano is all motion, dancing happily with his big bass sax, driving the group like a giant steam locomotive.

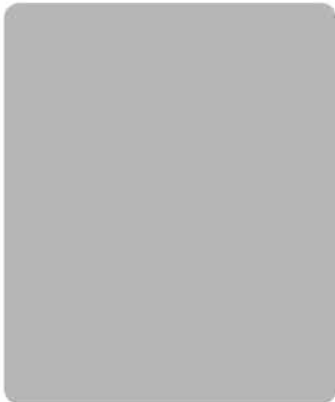
Vince Giordano has more energy and drive than any three other people I know! He is truly driven, something I admire greatly. I mean, I’m driven to be a good musician and all, but he is truly an inspiration, in that he is relentless in his pursuit of preserving and presenting this music. 

*To be continued...*

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

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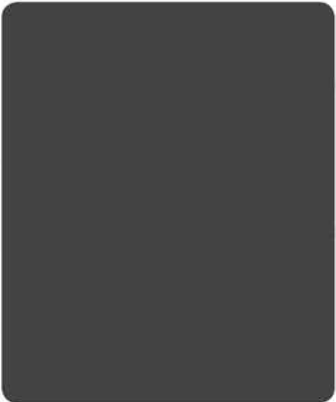


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## Jazzed Over Christie's Comments About Jazz

**OPINION: What Chris Christie's dislike of the musical genre says — and doesn't say — about his leadership in the Garden State.**

By Max Pizarro

In his [Dec. 22, 2014] NJTV TV interview with Steve Aduato Jr., Governor Chris Christie admitted something that affixes a Telecaster-boosted exclamation point on his exhaustively praised persona as combative public showman.

He doesn't really care for jazz.

"You love jazz?" Aduato playfully prodded the governor.

"Not really," said Christie with a half shrug. "I mean, not really. Why would I...listen. I listen to what I listen to. I'm not a big jazz fan. I admire it as an art form, I'm not a big jazz fan. I don't listen to it much."

Not a big jazz fan.

Now the intricacies of personal tastes in art and music do not generally bear scrutiny in the sphere of politics. But Christie has made such a consistent public spectacle of his adoration of Bruce Springsteen — using his rock fan devotion to connect with those rhythms of daily life and struggle here — that in this case we cannot resist examining the governor's glib dismissal of America's classical music.

Given the tenor and tempest of his public discourse and now his pursuit of the presidency in a developing GOP Primary, it's unsurprising that Christie has little taste for jazz.

His rhetoric has an obvious foundation in the A-D-E power chord structures of power pop music. As he built his name ID in politics, his efforts to win audiences on YouTube had the feel of someone attempting to chart-bust with each public trumpeting.

Complexity seldom occupies a place in his repertoire because complexity would not produce a monster hit.

The nationally hungry Christie's slicing off from jazz not only separates him from some legendary artists with ties to New Jersey, among them Wayne Shorter, Bill Evans, Dizzy Gillespie, the Pizzarellis, Sarah Vaughan, Count Basie and Frank Sinatra, but reveals a certain lack of cultural curiosity. The unspoken admission is that there is no problem that an amplified and irreverent power chord cannot obliterate.

But the dissonance of jazz, its complex time signatures and unpredictable phrases and its broad palette of everything from Big



Gov. Chris Christie at a town hall in Hillsborough, NJ on March 2, 2011. Photo by Bob Jagendorf.

Band to Bossa Nova are precisely those dialogues that undergird some of the best elements of popular music, including Springsteen's. They are unwaveringly part of that great sonic texture of New Jersey, and indeed conspire to create what complexity exists in Springsteen's well-traveled chord forms.

Springsteen is himself deeply in the debt of fellow rock and roll hall of famers the Byrds, who relied in part on jazz artist John Coltrane for those atonal guitar licks in "Eight Miles High," arguably the groups' greatest moment.

The failure to hear those exchanges and inspirational ranges in the undercurrent of popular music and simply front Springsteen as the colossus of music candidly reveals why Christie has no problem amplifying his ego at the expense of profound public discourse.

Look, we get it, intellectualizing in public in our current environment is the


quickest way to get voted out of office. No one wants Hamlet in a nuclear crisis. But where we are right now is that the first guy who goes out there and admits to being a fan of Chopin is committing the equivalent of political hara-kiri.

Yet here's the heart of it: the deepest tone of jazz goes not to egotistical showmanship but to suffering. Pressed to define his art, the great Duke Ellington once described jazz — and we're paraphrasing — as the way regular folk feel.

Often dismissed by non-jazz listeners as an elitist fancy, what some people simply seeking pleasure in music might in fact react against in jazz is that it truly attempts — like all great art forms — to give voice to human suffering. That, in the words of Leonard Bernstein, not only defines the core of jazz, but connects it to that most classic of dramatic forms: tragedy.

One of Christie's problems is that although he comes from one of the richest and most culturally complex places on the planet, he insists on standing upon such a thin membrane of awareness about his own home state and in the tastes he chooses to transmit from this place.

We don't object to his candid admission that he's not a jazz fan.

But it's hard to escape what that dismissal confirms about those voices the governor selectively hears — and does not hear. 

*Max Pizarro is editor of PolitickerNJ.com, New Jersey's most widely read political blog. His editorial was originally published on Jan. 4, 2015. Reprinted with permission.*



## What's in a Name?

### Former Somers Point Jazz Society "Goes Regional"

As of January 1st the Somers Point Jazz Society has changed its name to the South Jersey Jazz Society. The change is intended to better reflect the geographic reach of the organization, to expand the number of potential area partners and provide an opportunity to help bring their music programs to a broader listening audience.

While the group will continue to present jazz in and around Somers Point, organizers will also be looking to present and promote jazz throughout other areas in South Jersey. The group's signature event, the annual Cape Bank Jazz @ the Point Festival, is presented at venues in Somers Point and Ocean City. Last year's festival, which drew its biggest crowds yet, boasted a strong lineup that included Houston Person, Russell Malone, John Colianni and the 18-piece Arturo O'Farrill Big Band. The 2015 Jazz @ the Point Festival is planned for four days running May 14 – 17,


with artists yet to be announced. Last year's programming also included a well-attended Latin Jazz Summer Series with performances by The Hendrik Meurkens-Antonio Adolfo Quartet, the Chembo Corniel Quintet and the Edgardo Cintron Band at the Sandi Pointe Coastal Bistro, a frequent venue for the society.

Most recently the group staged a trad jazz "Showboat Jamboree," paying tribute to the recently closed Showboat Casino which opened in Atlantic City in 1987 as a New Orleans jazz themed hotel and entertainment venue. For a time the Showboat had multiple performance stages providing virtually "round the clock" entertainment, including jazz musicians performing on the Basin Street Float, which rolled down the Boardwalk daily, until Harrah's purchased the property in 1998. The Showboat closed August 31 of last year



and the property was recently purchased by the Richard Stockton College of New Jersey to be used as an extension of the school's campus in nearby Galloway.

Coming up this month on March 22, 3-6 PM, area residents can sate their appetite for jazz and Italian cuisine at an event at the Sandi Pointe Coastal Bistro in Somers Point that will feature a chance to sample meatballs prepared by eight different chefs, along with pasta, Caesar salad and dessert. A jazz band performs following the dinner — and meatball judging. The fundraiser also includes a silent auction featuring a variety of special items provided by area businesses. Ticket prices are: \$20 for members, \$25 for non-members.

For more information visit the Society's new website at [www.southjerseyjazz.org](http://www.southjerseyjazz.org). 



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## "Classic" is in the Eyes (and Ears) of the Beholders: The 24th Annual Suncoast Jazz Classic

Story and photos by Mitchell Seidel

At the Sheraton Sand Key Resort in Florida, visitors to the lobby bar might think they were caught in some musical time warp. The venue had been renamed "Condon's Corner" in honor of the renowned guitarist while a roomful of people are singing "When You're Smiling" to a band that looks like 1920s New Orleans has conquered 21st Century Clearwater Beach. In the meantime, large screen televisions throughout the room show the late season college football games. As the room lurches into "Nothing Could Be Finer Than to be in Carolina in the Morning," you can't help but notice the makeup of the massive trad jam occurring: There are dueling banjos, dueling cornets, dueling trombones and lordy be, even dueling washboards. Then a young woman starts singing "Has Anybody Seen my Gal" before channeling Betty Boop. If that wasn't enough, any uneven table legs in the room could have been remedied by a man playing musical saw.

The Suncoast Jazz Classic may have taken the word "Dixieland" out of its name, but that hasn't stopped the traditional sounds from seeping through the halls of the Sheraton Sandy Key and neighboring Marriott hotel across the street during the weekend before Thanksgiving. The 24th edition of the formerly all-trad event was an eclectic mélange of swing, Dixieland, bebop and even some rockabilly and soupçon of county thrown in. Such diversity assured that fans of any pre-modal music were assured of finding something to their liking while soaking up the jazz party atmosphere of several hotel venues.



Even the lobby statuary at the Sheraton Sand Key Hotel got into the spirit during the the Suncoast Jazz Classic.



Mealtime growing up must have been interesting (and probably still is). Jerseyans Joe and Paul Midiri, center, play for the swing dance party at the 24th Annual Suncoast Jazz Classic in Clearwater Beach, Florida. Bearing witness are bandmembers Dan Tobias on trumpet, left, Jim Lawler on drums and guitarist Bob Leary.

"We're not in Buffalo, and that alone is worth celebrating," said WUSF DJ Bob Seymour at a pre-fest do for sponsors

and major supporters, referring to an intense snowstorm that was covering northern New York as he spoke. Even more to celebrate was the three-day listing of various bands from across the country that required a three-page grid schedule of events. "You kind of have to check it like a racing form to see where you're going to be" Seymour said.

Despite an operation that included a host of corporate sponsors and a board of directors populated by local business leaders, the event seemed to be very much volunteer-driven, with unpaid fans doing everything from

setting out food in the musicians' green room to preparing folksy cardboard decorations for the ballrooms.

As one would expect with an event that boasted "TRAD and new TRADitions," surprises abounded. The St. Louis-based Cornet Chop Suey was in the midst of an expected set of trad and swing when co-leader and trumpeter Brian Casserly announced that they were about to take their set into the cinematic cosmos. "No matter where you go, if you've got a bar, you've got a good band, even if it's in a galaxy far, far away," he said before they launched into the "Cantina Song" from the movie *Star Wars*, one of the few times one was likely to hear that



Violinist Tom Rigney strikes a dynamic pose as he performs with his group, Flambeau. His repertoire went everywhere from the blues to country, with stops at pop and jazz.



Floridian Valerie Gillespie enthusiastically encourages “Special Youth Guest” Sukris Vong during his solo at the pre-fest sponsors’ gala at the Sheraton Sand Key. The young saxophonist was one of several local young performers given showcases at the 24th Annual Suncoast Jazz Classic.

tune at a jazz event.

Swing enthusiasts know Dave Bennett for his Benny Goodman-influenced clarinet performances, but his Rockabilly persona came to the fore this time in Florida with his Memphis Speed Kings. Yes, he was seen playing his clarinet at times during the weekend, but his renditions of Jerry Lee Lewis material drew a good number of fans who saw how early rock and rollers also knew how to slap the bass and play boogie-woogie piano.

Over at the Marriott, a swing dance party



It’s apparently been a long weekend for guitarist Bob Leary, second from left, as he chats with trumpeter Dave Tatrow while they wait their turn in the wings during the finale jam Sunday afternoon at the 24th Annual Suncoast Jazz Classic.

Foridians Nate Najar, left, and John Lamb duet Saturday evening at the Sheraton Sand Key Hotel during the 24th Annual Suncoast Jazz Classic.



took up most of the Classic’s opening night, with Jersey brothers Joe and Paul Midiri propelling the crowd with their swing era hijinks. And entire ballroom floor was cleared for dancers while listeners were accommodated along the walls and in the hallways.

One could well ask what San Francisco violinist Tom Rigney and his group Flambeau were doing at this festival, because there wasn’t much “pure” jazz to be heard in his performances, which were more infused with country, blues and pop. Of course, that was before you heard him

play. The flamboyant Rigney was a nonstop music machine, delivering consistently enjoyable sets and never failing to entertain. At his jazziest, Rigney and Flambeau owe a stylistic dent to Bob Wills and

the Texas Playboys and the violinist showed how he could get into swing during a late evening set with Florida clarinetist Bob Draga. Interestingly, Rigney’s crisp technique owes a lot more to classical than country or swing, as he doesn’t saw the instrument as you might have expected.

There were other attractions for those wandering the hotel hallways. The Classic, a not-for-profit event, presented several local student groups while also honoring former Duke Ellington bassist John Lamb for his work in local education circles. Selling books on their respective lives were Sharon Preston-Folta, on what it was like to be Louis Armstrong’s “secret” daughter and Herb Snitzer on his career of photographing the greats of jazz.

The Suncoast Jazz Classic hits the quarter-century mark November 20-22 this year. For more information contact the Suncoast Jazz Classic, Inc., P.O. Box 8707, Clearwater, Florida 33758. Phone 727-248-9441 or go to [www.suncoastjazzclassic.com](http://www.suncoastjazzclassic.com).





## 51st Annual Chicken Fat Ball Hits All the Right Notes

By Joe Lang

One of the great music traditions in New Jersey is the Chicken Fat Ball. Thanks to the efforts of Al Kuehn and Don Greenfield the 51st edition took place on January 4 at the Prospect Presbyterian Church in Maplewood.

As they always do, Al and Don gathered together a stellar group, this one comprised of Ken Peplowski on clarinet and tenor sax, Harry Allen on tenor sax, Jon-Erik Kellso on trumpet, Randy Reinhart on trombone and cornet, Rossano Sportiello on piano, Katie Thiroux on bass and Ed Metz on drums. Each of them could have the nickname “Swing” with no arguments from anyone.

The full septet opened up with a rousing take on “Bugle Call Rag,” and followed with “I’d Do Anything for You.” All of the players took a solo on each number, giving a taste of their individual approaches to the art of improvisation. Reinhart alternated between a slide trombone for the ensemble playing, and a valve trombone for his solo.

Peplowski, who served as the spokesman for the concert, then called on several players to take the spotlight. Allen, who was the subject of a few jibes about his recent marriage from Peps, dedicated “You’ve Changed” to his pseudo-antagonist. Thiroux gave a taste of her vocal prowess on “A Beautiful Friendship,” with support from Sportiello, Metz and Kellso.

Sportiello was left to his own devices for a marvelously creative reading of “Misty.” The brass was up next with Kellso and Reinhart, on cornet this time, having a ball



The Chicken Fat All-Stars — Rossano Sportiello, Harry Allen, Ken Peplowski, Katie Thiroux, Jon-Erik Kellso, Ed Metz and Randy Reinhart — were joined by young trumpeter Geoff Gallante for the 51st annual Ball’s closing number. Photo by John Herr.

with Satchmo’s “Struttin’ with Some Barbecue.”

With the return of all the players to the stage, they played a haunting “Mood Indigo” and then romped through “Royal Garden Blues.”

The second set got off to a soaring start with all the cats joining in on “Sleep.” Kellso gave another nod toward Louis Armstrong citing his version of “Thanks a Million” as the inspiration for his take on that too often neglected tune. Allen

lent his sensitive support to Thiroux’s vocalizing on “There’s a Small Hotel.”

Allen and Peplowski, tenors in hand, recalled the duo of Al Cohn and Zoot Sims on “Tickle Toe.” Reinhart’s cornet caressed “More Than You

Know” before the septet reassembled for “You Took Advantage of Me.”

Prior to his tickling the ivories on “Shoeshine Boy,” Sportiello expressed his admiration for the pianism of Count Basie, and demonstrated the Basie influence while playing this song.

To conclude the festivities, Peps call on Geoff Gallante, the young trumpeter who has been attracting much attention, to join in on the closer, Benny Carter’s “The King.”

This was truly a collection of all-stars. In addition to playing great music, these musicians showed of a wonder collective sense of humor, with the irrepressible Peplowski leading the way.

When it was all over, there was a feeling of pure glee among those in attendance. This event has maintained the reputation for presenting great mainstream jazz that it has enjoyed throughout its 51 iterations, and makes this observer look forward to the first Sunday in January of 2016!



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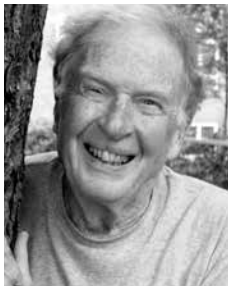
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## Noteworthy

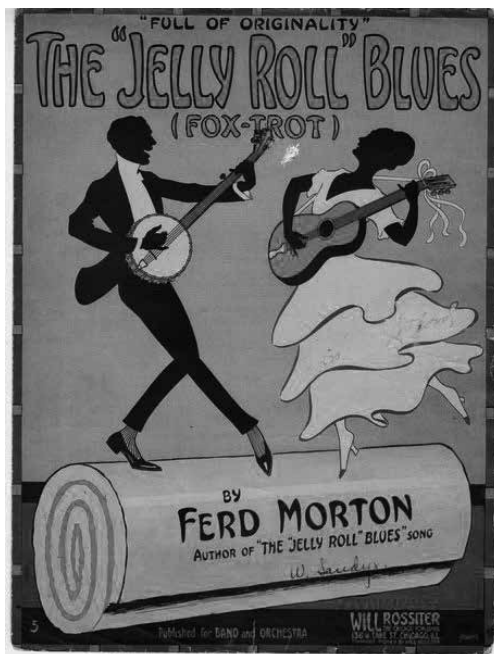
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### JELLY ROLL MORTON "INVENTED JAZZ IN 1902"? WELL...CHECK OUT THE EUROPEAN JAZZ TRIO TODAY...WSJ's MARC MYERS LOVES NEW LIVE TRISTANO-MARSH-KONITZ DOUBLE-CD; YOU MIGHT, TOO

**100 YEARS AGO**, in 1915, the first music-literate jazz composer and arranger penned what many regard as the first jazz tune in history: "The Original 'Jelly Roll' Blues." The tune helped create the legend of Ferdinand Joseph LaMothe Morton. He was a New Orleans French-African better known as "Jelly Roll" Morton. He recorded it first as a piano solo in 1924, in Richmond, Indiana. Two years later, Jelly Roll Morton and His Red Hot Peppers waxed the number in Chicago. Morton scored the sheet music and band arrangements for many early foxtrots — proof, according to his Wikipedia entry, that "a genre rooted in improvisation could retain its essential characteristics when notated."

The composer also named and popularized the "Spanish Tinge," the spicing of 4/4 rhythms common to jazz and pop music, with Afro-Latin rhythms like habanera and trestillo. Some of his other standards are "King Porter Stomp," "Wolverine Blues," "Black Bottom Stomp" and "I Thought I Heard Buddy Bolden Say," a tip of the cap to New Orleans musicians from the late 1800s into the early 1900s. Never one to hide his light under a basket, Morton liked to boast that he alone "invented jazz in 1902." Also, that many famous tunes of the day were stolen from him. Many of his claims and charges, however, proved true. Later in the 20th century, the pianist and bandleader Dave Brubeck said, "You can't really call today's jazz progressive, because Jelly Roll Morton was doing the same thing thirty years ago." The Internet offers many samples of this master's always delightful music.

**THE OTHER DAY** I said to Hanne it would be fun to go hear a small combo. We live in a suburb of Copenhagen and — as the song says — "don't get around much anymore." A few minutes later, milady invited me to join her by the big screen in the den. For the next hour we basked in a series of live video performances by The European Jazz Trio on YouTube. Three highly schooled



This early sheet music cover credits "The Jelly Roll Blues" to "Ferd" Morton.

Dutchmen spinning their magic on the jazz song book and Bach, Mozart, Tchaikowsky, Albinoni, Lennon and their own songs. Pianist Marc van Roon, son of a pianist, started classical lessons at age 10. Bassist Frans van der Hoven arranges and composes. Drummer Roy Dackus, son of a drummer, went to Amsterdam Conservatory and played with the likes of Toots Thielemans. The trio has released a new CD every year since 1995. "We take jazz tunes and classical pieces," says van Roon, "and give them our own rhythmic and tonal spin." Search for the trio on YouTube and choose your composer.

**LENNIE TRISTANO**, the nearly blind "cool jazz" pianist, composer-arranger and teacher of jazz improvisation, was a seminal figure in restrained and cerebral mid-20th-century music. An historic live recording of his sextet, with the Warne Marsh on tenor sax and Lee Konitz on alto, was released at year end on the Uptown label. *Lennie Tristano: Chicago, April 1951* fills two CDs. Tristano (1919-1978) earned two music degrees in Chicago

before he moved to New York City. He played with leading bebop musicians and fronted small groups that reflected his fascination with contrapuntal interaction of instruments, harmonic flexibility and rhythmic complexity. "This new [release] provides a sparkling April 1951 recording, with 14 glorious tracks," writes *The Wall Street Journal's* Marc Myers on his daily JazzWax blog. A year later, Lee Konitz joined the Stan Kenton Orchestra

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## The Really Important Question About Bix

By Bruce M. Gast

In reviewing my recent article about Bix Beiderbecke (“Three Intriguing Questions About Leon (Bix) Beiderbecke” – February *Jersey Jazz*) once it appeared in print, I realized I had not dealt with the most important question of all concerning him: Why was Bix important to jazz?

It is generally conceded that Bix was better known to musicians than to the public during his lifetime, and that musicians appreciated and even tried to emulate the way he played solos. Most musicians of the time waded into a solo with no idea where the muse might take them. Bix’s solos always seemed complete, as if fully thought through before the first note was played, and building towards a climax rather than just petering out when new ideas stopped. “Lots of cats tried to play like Bix,” Louis Armstrong once said. “Ain’t none of them play like him yet.” Or, as Bill Challis observed, “Those phrases of his — you could write tunes from them. With Bix, every note counted.”

Others agreed. “Musically, he was already an immortal — a seminal influence and an inspiration to many other musicians,” writes Ian Carr in *The Rough Guide to Jazz*. “He was jazz’s first great lyricist; the hallmarks of his style and music are delicacy of phrase and nuance, wonderfully poised rhythmic sophistication and rich sonority. For the first time in the history of that noble and martial instrument, the cornet projected a delicate sensitivity and a new, inward-looking thoughtfulness. Bix’s emotional and technical palette was smaller than that of Louis Armstrong, whose epic imagination was pushing his trumpet technique to the extreme limits. But Bix had a burnished, bell-like sound, a sure attack, a natural sense of swing, and although he always played well within his technical abilities, his sound and the sweet logic of his thought made him one of the major jazz soloists.”

Bandleader James Dapogny adds this in *The New Grove Dictionary of Jazz*: “From relatively undistinguished influences Beiderbecke developed a beautiful and original style. His distinctive, bell-like tone (his friend Hoagy Carmichael described it as resembling a chime struck by a mallet) achieved additional intensity through his unorthodox fingering.” Musicians held him in high regard, despite his faults. “Music was the one thing that really brought him to life,” observes Mezz Mezzrow in *Really the Blues*. “Not even whiskey could do it — and he gave it every chance.” In his book *We Called it Music*, Eddie Condon recalls the moment he took notice of Bix. “Finally Beiderbecke took out a silver cornet. He put it to his lips and blew a phrase. The sound came out like a girl saying yes. So far as I was concerned it could go on forever. I hoped I would be stuck forever with Beiderbecke.” Later in their association, he took to calling the cornetist “BeiderBix,” and some referred to the music they played as “Bixieland.”

“‘Singin’ the Blues’ stands as a landmark in the history of jazz on

“Music was the one thing that really brought him to life. Not even whiskey could do it — and he gave it every chance.”

— Mezz Mezzrow


record,” writes biographer Dick Sudhalter. “Both Tram’s and Bix’s solos, Bix’s especially, rank among jazz history’s great set pieces, improvised compositions of great warmth and great structural integrity. If Bix had never recorded again, his place in musical history would have been secure on the basis of his superb

solo on this one record.” Both solos heard on the record were widely praised and widely imitated at the time. “You couldn’t go anywhere in New York after that without hearing some guy trying to play like Bix,” said Goldkette drummer Chauncey Morehouse. “They copied his tone, his attack, his figures. It was amazing.”

Forty years after Bix’s death, a few months before his own, Louis Armstrong delivered a eulogy to Bix on a biographical radio series. “Every note he blew was so beautiful,” he said. “I like that ‘Singin’ the Blues’ record and things like that. Nobody else going blow like he did. I never did play that tune because of Bix. I didn’t want nobody mess with it. Tell the whole world there’ll never be another Bix Beiderbecke. He was a born genius, but they crowded him too much with love.”

References to Bix abound in *JAZZ: A History of America’s Music*, by Geoffrey C. Ward and Ken Burns. “Many years later, someone asked Benny Carter if the Goldkette band had been as good as some said it was. ‘Good, hell!’ he said. ‘They were frightening.’ As for Bix himself, Rex Stewart said he was a ‘once-in-a-million artist.’” In another quote, the authors recall that “Armstrong was asked what memories of Bix Beiderbecke remained with him: ‘Quiet,’ he said. ‘Never satisfied with his solos, and people raving. Always figured he had one better.’”

The New Jersey Jazz Society has always held Bix Beiderbecke in high regard. He was included in the very first “class” of inductees to the American Jazz Hall of Fame, a joint project with the Institute of Jazz Studies at Rutgers. His “classmates” included Louis Armstrong, Benny, Jelly Roll Morton, Dizzy Gillespie, Charlie Parker and much of the royalty of jazz: the Count, the Earl and the Duke. (King Oliver would have to wait his turn.)

This month presents two opportunities for New Jersey jazz fans to experience the singular music of Bix Beiderbecke as his March 10 birthday is celebrated in Morristown on the actual date and in Toms River one day later. Randy Reinhart, Danny Tobias and Mike Davis are the cornetists involved (employing three different styles of that instrument), with Dan Levinson being the common denominator in both concerts on clarinet and the period-correct C-melody sax. In Morristown Dan joins Randy and Mike on the soprano sax to play some of the key Bix solos scored for three part harmony. Guitarist Marty Grosz, who produced an acclaimed Bix album some years back (*Hooray for Bix!*), is featured in the Ocean County band. Details for both shows can be found in the ‘Round Jersey column on page 44 of this issue. 

## Winter Jazzfest: Greenwich Village's January Live Jazz Marathon

By Sandy Ingham

*The 11th NYC Winter Jazzfest marathon of live music featured more than 100 groups performing over two days in 9 different venues in and around Greenwich Village — making for some challenging choices for an avid jazz fan. Jersey Jazz's intrepid Sandy Ingham made a few of those stops and filed this report.*

The Hot Nine brought the heat on a freezing cold night at the 11th annual Winter Jazz Festival in New York. Heat, in the form of a tasty gumbo of New Orleans treats, courtesy of the band's co-leader, piano professor Henry Butler and his eight cooking collaborators.

Butler, the legally blind New Orleanian who relocated to New York after Katrina, joined with bandleader and trumpeter Steve Bernstein to form Hot 9 a couple of years ago, a rebirth of the singer-pianist's former Steamboat Syncopators and Bernstein's Millennial Territory Orchestra. Bernstein wasn't at this January 10 gig at Le Poisson Rouge — his son, Rex, had died the previous day — so Butler led a memorial tribute, beginning with a heartfelt solo performance of "Just a Closer Walk With Thee." The old spiritual was somber to start, then followed the Big Easy funeral template into a sprightly saunter.

The band's four-man horn section shared the spotlight for a parade of classic tunes — "The Viper's Drag," title song from Hot 9's latest album; "Booker Time," a nod to one of New Orleans' most revered pianists, the late James Booker; "The Saints," and finally "Big Chief," Professor Longhair's calling card. Butler's bullhorn vocals and barrelhouse piano and the band's swaggering arrangements had the capacity crowd of hundreds on their feet. (Of course, the big room only has seats for a few VIPs).

There were more than 100 sets over two nights at the festival, spread out over an array of venues across Greenwich Village, the idea being for fans — some 5,000 of them — to wander back and forth on Bleecker Street and discover bands they hadn't seen yet. The frigid weather — it was 20 at best on Saturday night — discouraged too much outdoorsmanship, and I opted to stick with familiar artists I could count on for appealing music.

Singer Brianna Thomas wowed listeners at the Greenwich House Music School, singing in front of a swing-schooled sextet led by pianist Gordon Webster. Thomas lived up to her billing (Wynton Marsalis and Will Friedwald are fans) as one of the great young jazz vocalists. She has a beautiful voice, a predilection for scatting a la Ella, an engaging manner with listeners and band mates, and impeccable taste for the kind of songs they don't write nowadays. Her "Stardust" was exquisite, and "In a Mellow Tone" and "C-Jam Blues" swung mightily. Webster's



Pianist Henry Butler at Le Poisson Rouge on Jan. 10. Photo by Steve Sussman.

enthusiastic accompaniment was contagious, sidemen vying for honors in their solo spots.

Afro-Cuban pianist Arturo O'Farrill drew me to Subculture for a set leading his youthful "Boss Level" Septet, featuring sons Adam on trumpet and Zack on drums.

Avant garde rather than Latin jazz predominated, regrettably, but Adam's jittery original "Industrialist" was appealing.

Joe Locke's athletic prowess on vibes impressed me once again at the Players Theater. His quartet played selections from an upcoming album, "Love Is a Pendulum," inspired by a poem by Barbara Sfraga. Locke's energy drives him to create uptempo pieces, but he does ease up occasionally as on the sensuous ballad "Embrace."

The ever-adventurous saxophonist David Murray was all over the festival with different groups. I caught him with three fellow reed players for a "Clarinet Summit." His "Long Walk to Freedom" was a stately remembrance on the 50th anniversary of the civil rights marches. Drummer Nasheen Waits's original piece featured New Orleans-style percussion and intriguingly

woven passages for the foursome, two on bass clarinets.

Frank Vignola and Vinny Raniolo are well known to Jersey Jazzers, acoustic guitar virtuosos who have added quick quips to their lightning-fingered duets. They pranced about daintily while playing themes from the "Swan Lake" ballet, joked about Beethoven's inspiration for the famous opening notes of the "Fifth Symphony," grimaced menacingly while playing the "Godfather" theme.

But the cornball humor gave way to some seriously entertaining playing in homage to gypsy guitar legend Django Reinhardt. Guest violinist Jason Anick played the Stephane Grappelli role in brilliant versions of "Nuages," "Sunny Side of the Street" and "Minor Swing."

Edmar Castaneda plays the harp, but his music isn't the soothing balm associated with this rarely heard in jazz instrument. He plucks, strokes, scrapes and pounds his strings, extracting a range of sounds from tender to cacophonous blizzards of ringing tones. His originals draw on music of his native Colombia, highlighted by "Jesus of Nazareth," a musical prayer for peace. Castaneda's wife, Andrea Tierra, is an expressive singer whose passion overcomes the language barrier.

French-born guitarist Stephane Wrembel and his quartet closed out my second night at the festival with more brilliant Gypsy jazz, originals including his infectious "Bistro Fado," theme song from the Woody Allen fantasy *Midnight in Paris*, and more homages to the immortal Django





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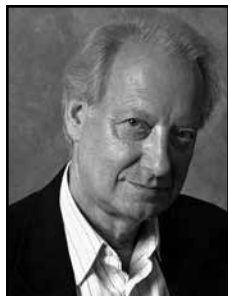
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## Dan's Den | Kudos, and a Few Farewells

By Dan Morgenstern

The National Jazz Museum in Harlem, though still operating from a relatively limited space, has consistently presented interesting events. In late January, it inaugurated a new chamber jazz concert series — the chamber tag means music by small groups without amplification (hurrah! hurrah!).

It couldn't get much better than the opening concert, "Joe Temperley Plays Ellington, with special guest Russell Malone." The third man was the excellent young bassist Yasushi Nakamura. To hear Joe's sound — one of the most distinctive and beautiful in jazz today, both on baritone sax and bass clarinet — without the imposition of amplification, which, no matter how well handled, inevitably takes something away — was a rare treat.

The great Scotsman, a *New Yorker* since 1965 and undiminished at 85, is a noted Ellington specialist (a skill he has honed in his 28 years with the Lincoln Center Jazz Orchestra; he was of course also Mercer Ellington's choice as Harry Carney's successor), and Malone, one of our finest guitarists, is also no slouch when it comes to Ducal repertory. Thus we were treated not only to such staples as "Things Ain't What They Used To Be," "Creole Love Call," and "Perdido" (the response to demand for an encore), but also a wholly delightful "Raincheck", one of Billy Strayhorn's happiest inventions (the baritone-guitar fours on this were as good as inventive exchanges get) and a robust "What Am I Here For," with Joe as authoritative and moving as Ben Webster.

And Joe turned to his bass clarinet for the wondrous "Single Petal Of A Rose" that has become his signature, seems to get better every time, and here had the added benefit of the intimate acoustics. This great instrument also featured on a very special "Mood Indigo," where the blend with guitar was a treat and Malone took a lovely solo. That worthy also offered, as his solo feature, a splendidly romantic "Nightingale Sang In Berkely Square." And speaking of ballads, another non-Ellington number was Ray Noble's "The Very Thought Of You," another seductive offering, this one from Joe's baritone at its warmest. Nakamura, who was first-rate in support and trio integration, got his innings on Oscar Pettiford's demanding "Tricotism", at O.P.'s tempo. All told, a truly wonderful musical experience, in which every note had something to say.

■ Memorials tend to bring out the best in the jazz community, and the one for Charlie Haden at Town Hall was no exception. Indeed, as organized and hosted by the great bassist's widow, Ruth Cameron Haden, it was an exceptionally bracing and moving experience, with not a wasted moment in a three-hour program that didn't seem at all too long. There was music, of course, but also comments by friends and colleagues, photo projections and videos, including some great ones by Charlie himself, and a charming performance by the Haden Triplets (Charlie's daughters) and his son Josh, doing

"Voices From On High," and "Oh Shenandoah," the latter featuring one of the triplets, whom I had first encountered when they were about a year old. They, and Josh, are in the Haden tradition, for Charlie got his professional start at about two, yodeling with the family ensemble — we got a clip of that early on.

Accompanying Charlie's children were guitarist Bill Frisell, who also spoke about his friend, and bassist Mark Fain. This was of course not a jazz performance, but the other music was. Lee Konitz and Brad Mehldau joined forces in a freely improvised duet, Lee singing as well as playing (he started out in Chicago as a vocalist as well as saxophonist with his own group and has a fetching tenor voice). It was billed as "Body and Soul" but sounded more like the blues. New Orleans' own Henry Butler sang and played forcefully in his own interpretation of "Deep River."

Denardo Coleman, representing his father, spoke about Charlie's deep relationship with Ornette and also about his own experiences with him as a drummer, and another son of a famous father, Josh Redman, who played with Kenny Barron at the piano and Jack DeJohnette on drums, also spoke of his dad, Dewey Redman, whom he barely knew, and that saxophonist's close Haden connection. Yet another son, of an even more famed father, Ravi Coltrane, both played (with Geri Allen at the piano and Brandee Younger, an interesting harpist) and spoke, as did several non-musician friends.

All the way from California came Quartet West, a group that memorably included Charlie and recorded frequently and here consisted of Ernie Watts on tenor, Alan Broadbent on piano, Rodney Green on drums and Scott Colley, bass. It was especially nice to hear and see Broadbent, with his special touch. And speaking of special touches, Gonzalo Rubalcaba's solo (and talk) were passionate.

For the finale, there was a recreation of one of Charlie's major musical projects, the Liberation Music Orchestra, led by Carla Bley from the piano. The complete personnel should be listed, for all contributed: Seneca Black and Michael Rodriguez, trumpets (the latter had opened the evening with a solo rendition of "Goin' Home"); Curtis Fowlkes, trombone; Vincent Chancey, French horn; Joe Daley, tuba; Steve Cardenas, guitar; Steve Swallow, bass, and Matt Wilson, drums. They offered "Amazing Grace," "Silence," and "We Shall Overcome," the latter most fitting also for the proximity in time to Martin Luther King Day and the Selma film. Outstanding soloist were Fowlkes and Chancey, the latter a premiere exponent of his difficult instrument, and it was good to see Ms. Bley, who also got up to conduct in authoritative fashion.

Many of the speakers commented about Charlie's penchant for telling jokes of not the highest quality. As for me, as noted in a previous Den, I always enjoyed this side of Charlie Haden, unquestionably a great musician and very special man.

■ Alas, little note was taken of the passing on December 2, of Martha Glaser, who would have been 94 on February 15. An amazing lady, she became Erroll Garner's manager at a point in that great pianist's career when he already was famous but also taken advantage of by the so-called music business. After she took him in hand, Garner became the highest-paid and most successful concert artist in jazz — the only one to be booked by the great Sol Hurok.

Martha (whom I came to know well enough not to have to refer to her as Ms. Glaser) was a formidable manager, who handled every facet of her only client's career. She wanted, and demanded, nothing but first-class treatment for Garner, and made certain that no one took advantage of him. She discovered the unissued recording of the event that became known as *Concert By the Sea* after she had arranged its release by Columbia Records — it became his biggest seller, and will celebrate its 50th anniversary this year. (Further material exists, and maybe, just maybe, it'll see the light of day.)

But she was merciless with the label when it issued studio performances by the pianist that she had not authorized, and won a lawsuit that set an important precedent for artist's control of material. It was Martha who produced all of Garner's recordings, and, after his death, of posthumous issues.

Before she became involved with jazz — which I think began with publicity for the radio program "Piano Playhouse", and went on to work with Norman Granz in the formative stages of "Jazz at the Philharmonic" (in an interview, trombonist Trummy Young, among the early JATPers, claimed that Martha taught Granz everything important about promotion, and in his Granz biography, Tad Hershorn describes a fantastic promotional job Martha did for a Detroit JATP concert) — Martha did significant work in the cities of Chicago and Detroit in community relations and public affairs. In her association with Garner, she never lost sight of issues related to equal rights and inserted a clause in his contracts that prohibited segregation of audiences, something Granz did as well. She also made sure that Garner had his own music publishing company, Octave Music, which she shared with him, and that his legacy was well protected.

Though Martha mastered publicity, she wanted none for herself, yet would have been great on talk shows and such — she had a wonderful sense of humor and a perfect ear for pretense, sham and stupidity. I was one of her favored liner notes writers, and owe one of my Grammys to an assignment from her. Like my dear friend Bobby Hackett, Martha often was up late,

calling friends at unusual hours. But with both, being awakened was always enjoyable.

■ Unlike Martha Glaser (who by the way was not related to Joe), Buddy DeFranco, 91, got a notable sendoff. He was a fabulous executant, a skill that demanded constant practice, which he willingly adhered to. But of course the technical aplomb was a vehicle for musical content, and Buddy could move as well as dazzle. And he among the true gentlemen of jazz, with emphasis on the gentle. But it was a serious mistake to challenge him, and one my precious memories of Buddy is an incident that took place at a Mat Domber March of Jazz event. Mat had invited a then up-and-coming clarinetist to sit in with Buddy near the end of a set with a good rhythm section (I seem to recall Jake Hanna on drums). The young man made the mistake of challenging Buddy, who let it pass, but then called a favorite speed track of his, Charlie Parker's "Scrapple From the Apple," at a ferocious tempo. He was nearing 80 by then, but the challenger was left at the gate. It was a moment that brought back memories of great jam sessions, and a lesson well taught. Buddy, after all, was one of the very few, on any instrument, who could hold his own with Art Tatum when it came to high-speed mastery of changes. Ave atque vale!

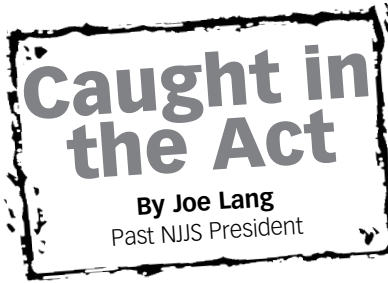
*And belated Happy New Year to y'all!* 📺



Jazz Brunch hostess Dorthann Kirk, 2nd from left, poses with musicians (l-r) Dezron Douglas (bass), Cyrus Chestnut (piano) and Neal Smith (drums) at NJPAC on Jan. 25. Photo by Tony Graves.

## “Dorthaan’s Place” — Popular Series Brings Top Players to Sunday Brunch in Newark

Dorthaan Kirk, WBGO’s ebullient lady doyen of jazz in Newark, continues to draw top talent and hungry patrons to her popular and eponymous “Dorthaan’s Place” Sunday jazz brunch series at Nico Kitchen + Bar at NJPAC — including recent appearances by the versatile Baltimore pianist Cyrus Chestnut and jazz and blues chanteuse Catherine Russell. Coming up this spring are Jersey’s own Carrie Jackson and Her Jazzin’ All-Stars (March 22) and the soulful pianist Junior Mance with his trio (April 19). A sumptuous brunch, including omelet station and a medley of deserts, is served at 11 AM and 1PM with sets performed at 11:30 AM and 1:30 PM. For more information and tickets visit: [www.njpac.org](http://www.njpac.org). 📺



## MARILYN MAYE

By Request

The Metropolitan Room, NYC  
Jan. 3

Catching Marilyn Maye at one, or several, of her nine shows at the Metropolitan Room commencing with a pair of sets on New Year's Eve is about as swinging a

way to kick off the New Year as one could imagine. Maye, now 86, made her triumphant return to the New York City nightclub scene at this venue in October 2006, and has been packing the Metropolitan Room during her 15 subsequent extended gigs there, as well as several other clubs in town, ever since.

To call the atmosphere in the room at her show on January 3 a lovefest is almost an understatement of the reality. When Maye was announced, the audience roared its approval, and she proceeded to walk around the room greeting many longtime fans before making her way onto the stage for her show.

Once she joined pianist Billy Stritch, bassist Tom Hubbard and drummer Dan Glass to launch into "Cabaret," all was well with those present for the 90 fun-packed minutes that she was performing.

The program for this engagement varied from show to show, as she included special requests from audience members among her selections.

Staples of Maye's shows are her well-conceived medleys. On this occasion she performed her "Face/Smile Medley," Cole Porter and Fats Waller medleys, and a "Paradise Café Medley." The latter of these had Barry Manilow's "Paradise Café" bracketing a series of love gone bad songs like "Breaking Up Is Hard to Do," "Am I Blue," "In the Wee Small Hours" and "I'll Be Around."

Maye's standalone repertoire was consistently effective. Among the requests were a superb reading of "On a Clear Day" with the sole backing of Stritch, and the humorous parody to the tune of "Jalousie," "Esterville." She prefaced "Esterville" with a neat story about how she came to write the lyrics to this song about a small town in Iowa. The audience roared with glee at her inclusion of "Rain," a catchy song that revolves around the story of Sadie Thompson related in Somerset Maugham's short story titled Rain.

Another strength possessed by Maye is her ability to deliver passionate renditions of songs that are filled with drama, "Guess Who I Saw Today," wit and irony, "I'm Still Here," or commitment, "Here's to Life."

Throughout Maye's charismatic performance, her warmth, humor, innate sense of swing and versatility were consistently evident. Maye is a consummate entertainer with few peers in her ability to capture and hold the attention of her audience from the moment that she enters a room to the time when she steps off of the stage. Bravo, Marilyn Maye!

## JOANNE TATHAM

Birdland, NYC | Jan. 9

In the January issue of *Jersey Jazz* I enthusiastically reviewed a new album by vocalist Joanne Tatham titled *Out of My Dreams*. The Los Angeles-based singer returned to her native New York to celebrate the release of her album at Birdland, bringing with her Tamir Hendelman, the outstanding pianist who arranged many of her selections. To fill out the quintet, a crew of first-call New York musicians was enlisted, including Joel Frahm on reeds, Sean Harkness on guitar, Marco Panascia on bass and Tim Horner on drums.

The quintet opened the set with a swinging take on "Taking a Chance on Love."

Most of Tatham's program was drawn from the new CD, the selections performed in a slightly different order. She is as impressive in person as she is on her recording.

Tatham opened with "You Taught My Heart to Sing." As she progressed through her program, a few selections particularly stood out. She brought a hip freshness to "Devil May Care." Her passionate reading of "Detour Ahead" was among the best that have reached my ears. The humor in "Too Long in L.A." was fully realized in Tatham's performance. She nicely captured the nourish feeling of "In a Lonely Place." As on the album, her knowing approach to "Cool" had some attention-grabbing piano passages from Hendelman.

When she finally got to the title song of the album, the lovely "Out of My Dreams," a too often ignored song from Oklahoma, she was concluding a satisfying set that was greeted with enthusiasm by the audience gathered at Birdland.

New Yorkers are warmly welcoming to performers with talent like that possessed by Tatham. Surely there will be many future opportunities for her to come home and sing!

## LYRICS & LYRICISTS

### A GOOD THING GOING: The Stephen Sondheim and Harold Prince Collaboration

Theresa L. Kaufmann Concert Hall/92nd Street Y, NYC | Jan. 10-12

The collaboration between composer/lyricist Stephen Sondheim and producer/director Harold Prince was an important interlude in the history of the Broadway musical.

Sondheim had shown his brilliance as a lyricist setting words to the music of Leonard Bernstein in *West Side Story*, and Jule Styne in *Gypsy*. He then had his first opportunity to bring to Broadway his equal brilliance as a composer with *A Funny Thing Happened on the Way to the Forum*, followed by the commercially unsuccessful, but imaginatively conceived *Anyone Can Whistle*.

Prince had served as one of the producers for *West Side Story*, so he and Sondheim had experience working together before they collaborated on *Company*, the first of a series of six shows that revolutionized American musical theater, the others being *Follies*,



*A Little Night Music, Pacific Overtures, Sweeney Todd and Merrily We Roll Along.*

For the first Lyrics & Lyricists presentation of the 2015 season, David Loud was enlisted to serve as the artistic, director, music director, writer and host of an exploration of the Sondheim/Prince collaborations. Loud, who has extensive credits as a music director, arranger and conductor on Broadway, as well as getting in front of the footlights in *Merrily We Roll Along, Master Class* and *Curtains*, was a wise choice to be the guiding force behind the Sondheim/Prince program. The result was a sublime concert that was well conceived, flawlessly executed by six excellent singers and an impressive instrumental sextet, and imaginatively tied together by Loud's witty and informative script, one that he delivered with impeccable timing.

Deciding which songs to use from a catalog of riches must have been a trying series of decisions for Loud. Ultimately he chose well, giving Kate Baldwin, Heidi Blickenstaff, Liz Callaway, James Clow, Jason Danieleley and Jeremy Jordan a wealth of material to perform. There was a lot of difficult material, often involving intricate lyrics, and the cast did a masterful job of rendering it with impressive results, especially impressive given the limited rehearsal time available to put it all together. As the concert progressed, it became apparent that this was going to be a special occasion.

Danieley opened the proceedings with "Good Thing Going" from *Merrily We Roll Along*, before they launched into a series of segments devoted to each of the six Sondheim/Prince shows, done in chronological order.

*Company* (1970) is considered by many to have revolutionized the American musical theater. It was a somewhat cynical look at contemporary marriage that did not have a typical story-driven book. The music was original, not like any score that had been presented on Broadway. Topics like infidelity, drugs, sex and psychological complexities were addressed with an openness that reflected the changing mores of the times. The selections from *Company* included "Company," "Another Hundred

People," "Sorry-Grateful," "Getting Married Today," "You Could Drive a Person Crazy" and "Being Alive."

*Follies* (1971) was a grand musical which explored the lives of showgirls and stars from the era of grandiose Broadway revues as they had evolved over the 30-plus years since they had performed in these revues. Sondheim used a combination of pastiche and stunningly original contemporary material to create a magnificent score that becomes more impressive with each hearing. From *Follies* they performed "Beautiful Girls," "Losing My Mind," "Could I Leave You?" and "The God-Why-Don't-You-Love-Me-Blues."

*A Little Night Music* (1973) is a musical based on the Ingmar Bergman film *Smiles of a Summer Night*. Although this show, of all the Sondheim shows, is closest in feeling to a typical Broadway book musical, the score is wonderfully original. While most of the songs are in waltz time, he mixes in odd meters and counterpoint to create a score that is hauntingly beautiful, but full of humor and surprises. Songs from *A Little Night Music* were "Remember," "Send in the Clowns" and "A Weekend in the Country."

*Pacific Overtures* (1976) is a daring experiment that examines the emergence of western influences in Japan. Sondheim chose to bring elements of Japanese music into his score, and the staging of the show incorporated many Asian theatrical techniques. "The Advantages of Floating in the Sea," "Poems" and "Pretty Lady" came from *Pacific Overtures*.

*Sweeney Todd: The Demon Barber of Fleet Street* (1979) is generally regarded as Sondheim's greatest achievement. It is based on a Victorian story about revenge. A 1973 British stage adaptation by Christopher Bond was the inspiration for Sondheim's undertaking the musicalizing of the story. The score is majestic, full of moments of dark humor. It is not an opera, but has been incorporated into the repertoire of several opera companies. This show was represented by "The Ballad of Sweeney Todd," "Johanna" and "A Little Priest."

*Merrily We Roll Along* (1981) was an updated version of a 1934 George S.

Kaufman and Moss Hart play of the same name set to music. The story is told in reverse chronological order, and that device, along with the decision to use a cast of young performers with little experience, proved to be the major elements contributing to what proved to be Sondheim's greatest disappointment. He created one of his best scores, but after a critical battering, the show only played 16 performances after it opened. Taken from *Merrily We Roll Along* were "The Hills of Tomorrow," "Old Friends," "Now You Know," "Not a Day Goes By" and "Our Time."

Special mention must be made of the connection made by the singers on selections involving multiple performers. "Sorry-Grateful," one of Sondheim's best melodies was nicely performed by the three male voices.

Baldwin, Danieleley and Callaway were right on target with "Getting Married Today," with Callaway handling the tongue-twisting lyrics for the Amy character with aplomb.

"Remember" found Baldwin, Callaway, Blickenstaff, Danieleley and Jordan smoothly flowing through the intricacies of the piece.

"Poems" is an exercise in musical Haiku with Jordan and Danieleley at their nimblest.

Joined by Clow, Jordan and Danieleley addressed the "Pretty Lady" whom they desire.

A showstopper supreme is "A Little Priest," and the duo of Clow and Blickenstaff mined it for all its dark humor.

Whether singing solo, with other cast members or in full ensemble numbers, each of the singers performed at a consistently high level. The support that they received from the musicians executing the orchestrations by Loud and Neil Douglas Reilly was superb. It was all wonderfully pulled together by stage director Noah Racey.

At the conclusion of the evening, the audience rose as one to applaud a memorable evening of song that will linger with those who experienced this memorable survey of the musical genius of Stephen Sondheim. JJ



## Other Views

By Joe Lang

Past NJJS President

Not having written an Other Views column last month, I have some catching up to do.

■ **ART LILLARD'S HEAVENLY BIG BAND** has been on the scene in New York for over 25 years, but ***Certain Relationships* (Summit – 6460)** is only the second album that they have released, a follow-up to their swinging 2006 effort *Reasons to Be Thankful* (Summit – 440). The program of 15 tunes was recorded with three different lineups between 2005 and 2011. No matter the players, drummer Lillard knows how to put a good band together to play the superb charts arranged by Lillard, Mark McCarron, Paul Carlon, Kent Glen and Jon Davis. The selections are a mix of familiar tunes like "Just You, Just Me," "Just Friends," "Girl from Ipanema," "God Bless the Child," "Let's Get Lost," "Softly As in a Morning Sunrise" and "Pennies from Heaven;" a couple of jazz classics, "Carolina Shout" and "Boogie Woogie Stomp;" and originals by Lillard, McCarron and Glen. Ten of the tracks have vocals by Pete McGuinness, Hilary Gardner, Andrea Wolper, Mary Foster Conklin or Dominique Eade. This collection is varied in feeling, but always keeps the listener interested. Lillard's band is not widely known outside the New York City area, but this fine disc should open up more ears to their artistry. ([www.summitrecords.com](http://www.summitrecords.com))

■ The **DEPAUL UNIVERSITY JAZZ ENSEMBLE** has a loyal supporter in Jazzed Media's guiding light Graham Carter. ***Dearborn Station* (Jazzed Media -1070)** is the seventh album by the DUJE on the label, and like the six others, this one has a guest soloist, trumpeter Randy Brecker. Three of the previous albums featured Phil Woods on alto sax, two featured drummer Jeff Hamilton; and one had pianist Jim McNeely in the spotlight. Leader Bob Lark features arrangements by his students and colleagues on the faculty at DePaul. The student band executes them to perfection. Among the selections are two Brecker originals, "Squids" and "You're in My Heart;" Lark's "Cathy's Song;" student Richie Palys "Tina's Glass Nickel;" two jazz standards, Thelonious Monk's "Well You Needn't" and Wayne Shorter's "Infant Eyes;" plus "On Green Dolphin Street" and "It's You or No One." The set closes with the classic Frank Foster swinger for the Basie band, "Blues in Hoss' Flat." These youngsters demonstrate that there are still a lot of talented musicians coming into the jazz world. It is up to

fans of the music to get out to clubs and concerts often enough to keep opportunities open to these newcomers who desire to keep the good sounds alive. ([www.JazzedMedia.com](http://www.JazzedMedia.com))

■ Trombonist/composer/arranger **MARSHALL GILKES** and the **WDR BIG BAND** showcase all aspects of the talents of Gilkes on ***Köln* (Alternate Side Records – 008)**. Gilkes spent four years as a member of the Cologne-based WDR aggregation ending this association in December 2013. It was during his tenure with the band that he composed and arranged most of the material presented on this album. He returned a month after his departure to perform these pieces in concert, and to record them. Gilkes composed nine of the ten tracks, the exception being the opener, "My Shining Hour," and did all of the arrangements. In addition, he performed several impressive trombone soli on the program. Gilkes writes pieces that are sophisticated, swinging, and hold the listener's interest. This is a fine example of modern big band jazz played by a superior group of excellent and creative musicians. ([www.marshallgilkes.com](http://www.marshallgilkes.com))

■ The self produced ***Such Sweet Thunder*** features **FIVE PLUS SIX**, an expanded version of trumpeter Vance Thompson's quintet. For the first recording of the quintet, Thompson, who founded the heralded Knoxville Jazz Orchestra in 1999, opted to add trumpeters Michael Wyatt and Joe Jordan, trombonists Tylar Bullion and Sean Copeland, plus saxophonists Jamel Mitchell and David King to the basic quintet of himself on trumpet, Gred Tardy on tenor sax and clarinet, Keith Brown on piano, Taylor Coker on bass and Nolan Nevels on drums to expand the group's sound. For the program, Thompson selected three Monk tunes, "Pannonica," "Ugly Beauty" and "Four in One;" four pieces from the world of Ellingtonia, "Isfahan," "Such Sweet Thunder," "Prelude to a Kiss" and "Rockin' in Rhythm;" Dolly Parton's "Little Sparrow" and "He's Gone Away" a traditional Appalachian folk song. Monk and Ellington were both influenced by the stride pianists that they heard in New York City, and they also influenced each other. Monk was a great admirer of Ellington's music, and toward the end of his career, Ellington often adopted some of the unique Monk sound in his playing. Hearing their songs played in a single program provides for an interesting comparison of their approach to composing. Thompson's arrangements are fresh, and offer some challenges for both the players and the listeners. This group has the sound of a full big band with only eleven players, a tribute to their musicianship, and the intriguing arrangements. ([www.fiveplussix.com](http://www.fiveplussix.com))

■ For several years, trumpeter Jon-Erik Kellso and guitarist Matt Munisteri have been holding forth at the Ear Inn on Spring Street in Manhattan. (See story page 20.) They always have two guests to fill out a quartet that bears the moniker

The EarRegulars, but over the evening many of their peers drop in, and a jam session ensues. In 2014, Kellso and Munisteri were joined by the fabulous multi-instrumentalist Scott Robinson and bassist Greg Cohen for a European tour. While in Berlin, they hied to a recording studio, and the results can be found on ***The EarRegulars* (gen-Erik Records – 003)**. These cats are wonderfully creative musicians who blur stylistic lines to produce some marvelous straight-ahead jazz. They perform extended versions of eight tunes, "Do You Ever Think of Me," "Aunt Hagar's Blues," "Good Old New York," "Thanks a Million," "I Gotta a Right to Sing the Blues," "I'm Sorry I Made You Cry," "Baby, Won't You Please Come Home" and "Some of These Days." If you like happy, unpretentious and uplifting music, then this album will be one that you will want to own. ([www.KellsoJazz.com](http://www.KellsoJazz.com))

■ The appropriately named ***Flash Forward* (Motema – 156)** finds the **MICHAEL CARVIN EXPERIENCE** taking eight tunes on trips to new places. Drummer Carvin, tenor saxophonist Keith Loftus, pianist Jansen Cino and bassist Yayoi Ikawa are a well knit unit who listen to each other in a way that gives them the kind of cohesion that comes from working together over a period of time. The first five tracks concentrate on jazz tunes, "So What," "Sayonara Blues," "In Walked Bud," "Same Shame" and "Night in Tunisia." The framework for each is arranged by Carvin, but he allows ample space for his bandmates and himself to bring their individualism to the fore. They also address three pop standards to conclude the program, "You Go to My Head," lovingly caressed by Loftus and Cino, "You Stepped Out of a Dream," taken on an intense post-bop ride and "Autumn Leaves," given a nicely hip, low key swing feel. Throughout Carvin is the guiding master at his drum kit, never intrusive, but always a driving force. This is definitely not background music, rather music to be taken seriously, pleasingly so. ([www.motema.com](http://www.motema.com))

■ Guitarist **ANDY BROWN** is on his own on ***Soloist* (Delmark – 5019)**, and he makes a lot of music in this situation. His liner notes indicate his sources of inspiration, most notably his mentor, Cincinnati guitar legend Kenny Poole. Among the others are George Van Eps, Joe Pass, Cal Collins, Ed Bickert, Lenny Breau and Howard Alden. Listening to *Soloist*, it is apparent that the fruit of his listening is a guitarist who has absorbed the approaches of his inspirations, and has forged his own musical personality. On this disc he covers a nice spectrum of music, mostly standards like "Dancing in the Dark," "Nina Never Knew," "You're My Everything" and "Memories of You," among others, but also tastes of bossa nova, "O Barquinho," bop, "Godchild" and swing, "Stompin' at the Savoy" and "Drum Boogie." Three selections right in the middle of the program give a nice overview of his versatility, the tender caressing of "Estaté," the nimble bop of

"Godchild", and the mastery of a demanding tune by George Van Eps, "Tango El Bongo." He also does wonders with a stripped down, but inventive take on "Drum Boogie." Appropriately he ends the set with "By Myself." Brown by himself has created a gem of an album. ([www.delmark.com](http://www.delmark.com))

■ There is something about a basic piano/bass/drums trio playing standards that is always appealing, at least when it is comprised of great players like Tamir Hendelman, Christoph Luty and Jeff Hamilton. **Great American Songs – Through the Years (Capri – 71005)** by the **JEFF HAMILTON TRIO** is a prime example of excellence in this trio format. They address ten Great American Songbook classics, "Falling in Love with Love," "Tenderly," "The More I See You," "It Could Happen to Me," "Someone to Watch Over Me," "Thou Swell," "You Took Advantage of Me," "I Thought about You," "All or Nothing at All" and "How Long Has This Been Going On." Hamilton is a master percussionist whether in a small group setting or driving a big band. Here his sensitive contributions are essential to the group's effectiveness. Hendelman is one of those cats who always shines whether out front, as a sideman or as an accompanist. He is front and center here, and makes each selection a master class in taste, creativity and swing. Luty is a strong timekeeper who always picks the right notes and sparkles when given solo space. Put them together and the results are pure musical joy. If you have any friends who turn up their noses at the mention of jazz, put this album on, and watch them become drawn in with delight as they listen to the music. (Note: This is a limited U.S. release of what was originally a Japanese release, and can only be purchased at [www.caprirecords.com](http://www.caprirecords.com) or at Amazon.)

■ There is a new vocal group on the scene, and they are superb! **DUCHESS** is comprised of Amy Cervini, Hilary Gardner and Melissa Stylianou, and their initial release is **Duchess (Anzic – 0051)**. Inspired by the Boswell Sisters and other female vocal groups, each of these ladies has a successful solo career, but are right at home subsuming their individual identities for a wonderful group sound. They have selected an interesting mix of tunes with a few sentimental favorites like "Que Sera, Sera," "P.S. I Love You" and "I'll Be Seeing You," along side some great rhythm tunes like "Love Being Here with You," "A Little Jive Is Good for You" and "Heebie Jeebies." Each of the three singers gets a solo spotlight that gives those new to them a taste of their individual sound. Gardner selected a hip little ditty, "My Brooklyn Love Song," an undeservedly neglected song from a forgettable Eddie Cantor film. Cervini gives a nod to "A Doodlin' Song," a tune associated with Peggy Lee. Stylianou gives new life to a 1932 song, "Hummin' to Myself," recorded by Lee Wiley among others. The ladies are supported nicely by Michael Cabe on piano, Paul Sikivie on bass and Matt Wilson on drums, with occasional contributions from guitarist Jesse Lewis and saxophonist Jeff Lederer. One word

best describes Duchess – delightful! ([www.anzicrecords.com](http://www.anzicrecords.com))

■ **Vocal Madness (HouseKat Records)** is an endlessly hip album from the **UPTOWN VOCAL JAZZ QUARTET** with **RICHIE COLE**. This is the fourth album by the Uptown Vocal Jazz Quartet, a quartet in the modern vocal group tradition of The Manhattan Transfer. They swing, have great arrangements by UVJQ member Ginny Carr, and project a sense of fun in everything that they sing. Alto saxophonist Cole has been a stalwart in carrying on the bebop tradition. He hit the scene with the Buddy Rich Big Band in 1969, and has been creating exciting music ever since. His Alto Madness groups have been known for the excitement that they generate, and that excitement is present on this recording. The program includes six tunes with lyrics and music by Cole, four written by Carr, the lovely Leslie Bricusse/Anthony Newley ballad "Pure Imagination," and a take on "I Love Lucy" inspired by a recording of the song on Cole's 1979 album *Hollywood Madness*. Simply stated, this album is a complete gas. ([www.uptownvocaljazzquartet.com](http://www.uptownvocaljazzquartet.com))

■ Those of you who attended the Chicken Fat Ball (see story page 28) had an opportunity to see and hear bassist/vocalist **KATIE THIROUX**. For those who were not there, you can do some catching up by listening to *Introducing Katie Thiroux (BassKate Music – 1001)*. Thiroux is joined by Roger Neumann on tenor sax, Graham Dechter on guitar and Matt Witek on drums for an eleven-tune program that gives ample proof that Thiroux is a fine addition to the growing list of lady bassists who also are adept at vocalizing. There are three fine instrumental tracks composed by Thiroux, the kicking "Ray's Kicks," a nod toward the influence of Ray Brown, the boppish "RoseBird," and a lovely ballad titled "Can't We Just Pretend." On the vocal tracks, "There's a Small Hotel,"

"Don't Be on the Outside," "A Beautiful Friendship," "Wives and Lovers," "I'm Old Fashioned," "The One I Love (Belongs to Somebody Else)" and "Shiny Stockings." Thiroux offers up a voice that is easy on the ears, and a wonderfully jazzy approach to phrasing. Thiroux is a strong presence on her bass. Dig her imaginative solo bass take on "Oh What a Beautiful Morning." Her bandmates are exemplary. Neumann is a veteran saxophonist/arranger/band leader/educator on the L.A. scene who has a full tone and swings with the best of them. Witek and Dechter are rising stars who add a zesty presence to the proceedings. This is Thiroux's first album as a leader, and certainly will not be her last. ([www.katiethiroux.com](http://www.katiethiroux.com))

■ Australian vocalist **HETTY KATE** joins an increasing corps of young jazzers who are drawn to songs of the '20s, '30s and '40s. On the self-produced **Hetty Kate Meets Gordon Webster** Kate is paired up with pianist **GORDON WEBSTER** and a crew of similar minded cats, including Mike Davis on trumpet, Dan Levinson on clarinet and tenor sax, Cassidy Holden on guitar, Rob Adkins on bass and Kevin Congleton on drums. There are occasional appearances by an impressive cast of other musicians.



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

**Fran Kaufman photographs the world of jazz  
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continued on page 40



**OTHER VIEWS**

*continued from page 39*

Kate has an approach to the songs that feels just right. She sings with an easy confidence that is infectious. Webster is one of the leading lights on the international swing dance scene, leading a much traveled dance band, but is also a superb jazz pianist. The program leans toward tunes that do not get much attention these days, but it is fun to hear the likes of "Blitzkrieg Baby (You Can't Bomb Me)," "Peek-a-boo," "There's Frost on the Moon," "How D'ya Like to Love Me?" and nine other nifty ditties. The nice thing is that these tracks do not sound like nostalgia, rather they are vibrant examples of how timeless good music is. *(This album is available only as a download at Amazon and CD Baby.)*

■ **Copa Village (AAM Music – 0707)** is a delightful visit to the music of Brazil by vocalist **CAROL SABOYA**, her father, pianist **ANTONIO ADOLFO**, harmonica master/vibraphonist **HENDRIK MEURKENS**, and four other like minded players, guitarist Claudio Spiewak, bassist Itigaura Brandão, drummer Adriano Santos and percussionist André Siqueira. They present five selections composed by Antonio Carlos Jobim, three by Meurkens, two by Adolpho, and one that they composed together. Saboya sings in both English and Portuguese. She has a sound perfectly suited to the material, at times ethereal, but always accessible and appealing. Adolfo has been a leading light on the Brazilian jazz scene for over 40 years as a player, composer and educator. His piano artistry is well demonstrated here, as is his talent as a composer. Of German/Dutch origins, Meurkens has lived in the United States for several decades, and is acclaimed for his brilliance as a musician who has devoted much of his career exploring the confluence of Brazilian music and jazz. Saboya, Adolfo and Meurkens make for a wonderfully empathetic combination, and have produced an album that brings out the best in each of them. ([www.aammusic.com](http://www.aammusic.com))

■ Trumpeter/vocalist **JOHNNY SUMMERS** is a jazz musician with big ears. He has put together an eclectic program on **Piano Sessions, Volume 1 (Summertime Music – 003)**, a joint effort with pianist Chris Andrew, with a variety of other musicians contributing on several tracks. Vocally, Summers has a sound somewhat similar to the man who first attracted Summers to jazz, Harry Connick Jr. His trumpet playing reflects some hints of Chet Baker. This is not to intimate that he is a carbon copy of either man. He has a distinctive approach to both of his disciplines. The program has some standards, "Maybe This Time," "Dream a Little Dream of Me," "My Baby Just Cares for Me" and "Exactly Like You;" some country tunes, "She Still Thinks I Care," "Folsom Prison Blues" and "You Don't Know Me;" a Summers original, "Simple Song;" plus "I Wonder," "I'm an Errand Boy for Rhythm," and an instrumental track, "Going Home." This album was originally released on CD in 2013, but has recently been released on iTunes in a digital format with two additional tracks, "Look for the Silver Lining" and "This Time the Dream's on Me." The original on CD or for download can be ordered from CD Baby. The Deluxe Digital Edition is available on iTunes. Either way, this is an enjoyable outing. ([johnnysummers.com](http://johnnysummers.com))

■ Brooklyn-born vocalist **PETER LIU** has resided in Ottawa since 1998. His debut record **Bamboo Groove (Peter Liu – 101)** shows why he has become a popular figure in the Ottawa area jazz scene. He has a pleasant baritone that he uses artfully to sing a program of mostly standards like "Love Walked In," "Time After Time" and "If I Should Lose You." The exceptions are three tunes that reflect his Chinese heritage, "A Love Before Time," "Gan Lan Shu" and "Shanghai Tan," all sung in Chinese. His backing group, Peter Hum on piano, Normand Glaude on bass, Tim Shia on drums and Scott Poll on clarinet provide him with firm support. With the dearth of male vocalists on today's scene, Liu's is a welcome new voice. ([www.peterliuvocals.com](http://www.peterliuvocals.com))



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## On The Road | 3rd World Vibes Congress Creates Waves in Asbury Park

By Gloria Krolak

Another epic gathering of vibraphone players was uncorked and, like Champagne on New Year's Eve, this bubbly was not staying in the bottle. Part of the 3rd Annual World Vibes Congress, the jam exploded at the packed Langosta Lounge and Restaurant on Asbury Park's boardwalk early in January. Pairs of vibes players, many of whom had never played together or even met, formed quartets with stalwart accompanists, Loren Cohen on bass and Alvester Garnett on drums



Tony Miceli and Joe Locke open the jam session with bassist Loren Cohen and drummer Alvester Garnett. Photo by Michael J. Ryan.

They rolled in like waves. First Joe Locke and Tony Miceli played "Invitation" and "Darn That Dream," then legends Stefon Harris and David Friedman with "Bye Bye Blackbird," "Recorda-Me" and a blues. Stefon rematched with Ted Piltzecker for "What Is This Thing Called Love," followed by Behn Gillece and transplanted West Coaster Anthony Smith ringing out on "Bags' Groove." Texans Dana Sudborough and Ed Smith chose "Caravan." A trio of students took over for a tune before Bill Ware and Stefan Bauer teamed up for "Billy's Bounce." "Green Dolphin Street," with Jerry Weir and Dave Ellson followed, then Steve Shapiro with Bob Beckham and Bill Ware with Dana Sudborough performing "Body and Soul." Just when you thought the tide was going out, Miceli and Ware rode in on one final perfect wave. The unavoidable end to a perfect beach day.

The jam was part of the fun, but the Congress also had important work to do. In the '40s everyone knew what a vibraphone was. Even with all the high-powered and talented vibists performing and composing today, fewer music fans have heard the vibes, or even know what it is. And that's where the World Vibes Congress comes in, to promote and advance this most versatile and hip instrument. Philly-based vibraphonist and creator of [www.vibesworkshop.com](http://www.vibesworkshop.com) Tony Miceli and Mallettech owner, manufacturer and classical marimbist Leigh Howard Stevens gave birth to an organization that has quickly become very special to players, educators and students whose passion is the vibraphone. At Sunday's session of the annual meeting, attendees adopted the Neptune, New Jersey Mallettech facility as its home base. Many signed up to do the leg work and share the expenses of keeping it there in 2016. The administrative task of nominating an advisory board to organize and further the agenda, visibility for the vibes, was also achieved.

Earlier there'd been workshops galore. Stefon Harris introduced his new ear training app, Harmony Cloud, to be released this spring. He and his technical partner have worked hard to include every combination of chords into the program to teach musicians to

recognize what they hear and thus help them better express themselves. The idea was well received. Joe Locke played favorite tracks from some less well-known vibes players in a unique listening session, Severi Pyysalo, Jim Hart and Teddy Charles among them.

Like last year, Stevens gave a tour of the factory; Steve Weiss Music, percussion specialists based in Willow Grove, Pennsylvania, sponsored lunch; and Mario DeCiutiis demonstrated his MalletKAT, a virtual orchestra in a

vibraphone, and the skill he possesses to play it.

Ed Smith displayed the fluidity of his original compositions played on another Mallettech innovation in a session called "Eat, Pray, LoveVibe." The LoveVibe allows musicians greater control over the rate and depth of the vibrato in real time, with a frame that is lighter but more stable and easier to set up. David Friedman, here from Berlin, described the ways in which this "hunk of metal" has a built-in capability for profound expression, aside from the human behind it.

Bill Ware shared some of his personal history, answering the unasked — why he sits down to play, the only vibes player to do so. An ankle injury and removal of a spinal tumor diminished nerve function in his legs, but also gave him the advantage of using both feet on the sustain pedal. In his discussion he compared the vibraphone to the guitar which, once electrified, enjoyed immense popularity, and still does. He thinks the same could happen with the vibes, and that electrification will increase the musician's vocabulary. Steve Shapiro's description of the difficulty of micing an acoustic instrument without distortion and its possible solutions, and Ware's talk on electric effects reveal how much technical savvy musicians require.

The 2015 venue, the Langosta Lounge, was a good choice for both dinner and sight lines, and several area hotels offered reduced rates for Vibes Congress members. Look for more information for the 2016 event at the World Vibes Congress website. Jazz fans can get involved by attending the Saturday night jam. To hear all these extraordinary players on one stage, to feel the camaraderie among them, is an incredible experience. Don't miss it. □

### More Information At:

[www.mostlymarimba.com](http://www.mostlymarimba.com) (Mallettech)

[www.vibesworkshop.com](http://www.vibesworkshop.com)

[www.steveweissmusic.com](http://www.steveweissmusic.com)

[www.worldvibescongress.com](http://www.worldvibescongress.com)

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



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## 'Round Jersey

## Morris Jazz

The Bickford Theater  
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Tickets/Information: 973-971-3706

It's March and it's cold, but on the Bickford Theatre stage, it's always hot.

Leon Bismark "Bix" Beiderbecke was born on March 10, 1903. Along with Louis Armstrong and Muggsy Spanier, Beiderbecke was one of the most influential jazz soloists of the 1920s. Every year, we honor the memory and the music of Beiderbecke in Morristown. This year is no different. On his actual birthday, Tuesday, March 10 at 8 PM, ever popular clarinetist, **Dan Levinson**, returns for the **Big Bix Beiderbecke Birthday Bash**. Never to disappoint, Dan will bring along with him a group of musicians that will make the Beiderbecke music razor sharp. Sharing the horn duties will be cornet players, **Randy Reinhart** and **Mike Davis**. There will be a special treat for the guests with several of Bix's original solos scored for three horns as Levinson, Davis and Reinhart blend their incredible talents. Rounding out the birthday bash will be **Mark Shane** (piano), **Brian Nalepka** (bass), and **Kevin Dorn** (drums). Come celebrate. Don't miss this special opportunity to hear this fantastic group of musicians paying tribute to the great Bix Beiderbecke!

March will not only come in like a lion, but go out like a lion. March 30 at 8 PM is the return of the young trumpet sensation, **Geoff Gallante**. Geoff possesses the kind of musical gift very seldom seen even among such a rarefied and exclusive group as child musical prodigies. He has had many appearances on television including CBS's *The Early Show*, NBC's *Tonight Show* playing with the "Tonight Show Band" and NBC's *Today Show* where he joined Columbia Records recording artist Chris Botti in a marvelous duet of "America the Beautiful" that captured the hearts of viewers all across the country. Geoff has played with other trumpet luminaries from Phil Driscoll, Arturo Sandoval and Hugh Masekela to the preeminent jazz musician of our time, Wynton Marsalis. Last year, Geoff had the distinct honor of sharing the stage with Maynard Ferguson when the legendary

jazz trumpeter performed his very last show at famed Blues Alley in Washington DC. For this Bickford appearance, Geoff will share the stage with his regular sidekick on piano, **Jim DeSalvo**, **Robin Baytas** on drums, **Daryl Johns**, another young jazz phenom on bass, and **John Alfred** on trombone. It will be an evening of great straight-ahead jazz, hard swinging standards, with a twist of bop!

Later this Spring, the Bickford Jazz Showcase will feature **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** on June 1 and newly booked **Robbie Scott's Big Band** later in June. Summer JazzFEST is just around the corner and the music is lining up! — *Eric Hafen*

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

There are few figures in the history of jazz who still command such interest and scrutiny as Bix Beiderbecke. Facebook seems to host daily debates on various aspects of his life, musical and otherwise. Just last month, Bruce Gast contributed an illuminating piece right here in *Jersey Jazz*



The lyrical cornetist Danny Tobias makes his Midweek Jazz series debut as a leader when he performs a tribute to Bix Beiderbecke at Ocean County College, March 11. Photo by Lynn Redmile.

attempt to answer some frequently asked questions about the cornetist. His music is also popular on YouTube with the seminal 1927 recording of "Singin' the Blues" being played nearly 600,000 times at the time of this writing. All of this is pretty incredible considering a) Beiderbecke was born in 1903, 112 years ago and b) he died in 1931 at the tragically young age of 28.

For further proof of the enduring appeal of Beiderbecke's music, New Jersey jazz fans will have

two different Bix tributes to attend during Beiderbecke's birthday week this March. You can read about the Bickford tribute, which will take place on Bix's March 10 birthday and feature the young phenom Mike Davis, elsewhere on this page.

When planning out this year's MidWeek Jazz concerts at Ocean County College, I realized that it had been a few years since Toms River hosted a Beiderbecke tribute of its own. On March 11, that will change when **Danny Tobias and His Bixian Fig Pickers** make their OCC debut.

In actuality, most of the members of the group are familiar to MidWeek Jazz faithful attendees, but this will be their first time playing together in Toms River. Leader Tobias has been a popular presence at Ocean County College often in a sideman role with the likes of The Midiri Brothers and David Ostwald's Louis Armstrong Eternity Band. The supremely lyrical, in-demand cornetist has assembled quite an all-star band for his Toms River debut as a leader. On reeds — including the C-melody saxophone most associated with Beiderbecke's frequent collaborator, Frankie



**JAZZ TRIVIA ANSWERS**

questions on page 4



- |                     |                   |
|---------------------|-------------------|
| 1. Shep Fields      | 6. Joe Reichman   |
| 2. Jan Garber       | 7. Xavier Cugat   |
| 3. Gray Gordon      | 8. Eddy Duchin    |
| 4. Carmen Cavallaro | 9. Rudy Vallee    |
| 5. Andy Kirk        | 10. Paul Whiteman |

**HOWIE'S RATING SCALE**

- 6 correct: You're doing pretty good.
- 7 correct: You really know your bandleaders.
- 8 correct: You're well above average.
- 9 correct: You're pretty much a big band expert.
- 10 correct: You're perfect (or you cheated).

Trumbauer) — will be **Dan Levinson**, who, in the reverse of Tobias, is best-known to MidWeek Jazz crowds as a leader but will stepping into the featured sideman roll on March 11.

The other special guest star is a real legend of jazz, guitarist-vocalist-racounter **Marty Grosz**. Grosz will be celebrating his 85th birthday in February but is still one of the most popular rhythm guitarists on the scene. He's also a perfect choice for a Beiderbecke tribute as he made his recording debut as a leader with the album *Hooray for Bix*, released by Riverside Records in 1958.

The rhythm section will be rounded off by Philadelphia bassist **Joe Plowman** and drummer Jim Lawlor, the latter also perhaps best-known for his energetic work with The Midiri Brothers Sextet. With this all-star aggregation playing some of Beiderbecke's best-known songs, the Bixian Fig Pickers can't miss!

And looking ahead, the popular vaudeville duo of **Gelber and Manning** were originally booked to play Toms River on December 17 but they had to reschedule when vocalist **Kate Manning** became pregnant, eventually giving birth to **Greta Helen Gelber** on December 6! Greta might not be part of the husband-and-wife act yet, but Gelber and Manning will be back at Ocean County College on April 8. We'll have more about them in the next issue of *Jersey Jazz*. — *Ricky Ricardi*

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

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



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

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■ **MARCH 18: John Petrucelli: Gesture and Interpretation in Wayne Shorter's Quartet**

In 2000, Wayne Shorter formed a new acoustic quartet featuring Brian Blade on drums, Danilo Perez on piano, and John Patitucci on bass. The group explores a wide range of Shorter's compositions from the 1950s through the present day. Yet, the group's interpretations of this familiar material often deviates highly from expectations, reflecting a de-emphasis of formal and harmonic components that typically constitute elements that anchor and dictate the performances and interpretations by jazz musicians. Instead, Mr. Petrucelli proposes that motivic and rhythmic elements are used as gestures that allow the musicians to spontaneously generate a musical narrative while retaining a dialectical type of group cohesion. During the course of his presentation he will frame the discussion through the prism of individual song analysis. He will demonstrate "canonical" interpretations of songs such as "Masqualero," "Footprints," "Sanctuary" and "Orbits" tracing their contextual changes through repeated performances and linking this back to an impulse toward free jazz as articulated by Shorter's stylistic growth in other recordings of his career.

The concept of motivic improvising can be re-contextualized as gesture with the ability to relate and change expressive content. In other words, the same gesture can be performed in several ways and reflect multiple meanings that can trigger new spontaneous formal elements within a single performance; this represents a supplanting of the previous chiasmus within form. Finally and most importantly is the observation that the perception of gesture is multimodal: it can include and encompass the viewpoint and artistic intent of the performers who use them as well as be conceived as a multi-modal stimulus by spectators.

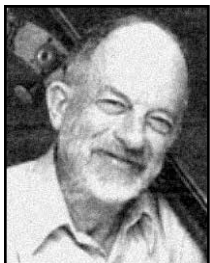
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■ On **March 17** the Institute of Jazz Studies will be holding the third of four concerts in our series called: *Jazz Piano: Contemporary Currents*. We will be presenting the **Tomoko Ohno** from 2 – 4 PM. The event will be held in the Dana Room, 4th floor of the John Cotton Dana Library of Rutgers Newark campus. The concert is free and open to the public. Tomoko Ohno was born in Tokyo and began piano studies at the age of 4. She is a graduate of the Jazz Studies program at William Paterson University. She has performed with the DIVA Jazz Orchestra, as well as with Slide Hampton, Benny Golson, Claudio Roditi, and others. Ms. Ohno also leads her own group, and has released three CDs on the Japan-based Tokuma label.



## From the Crow's Nest

By Bill Crow

On Facebook, Roberta Gambarini posted a very nice tribute to the late James Moody. It reminded me of an encounter I once had with him, which I sent her as a comment:

*One winter night I was walking up 54th Street nursing a cold. As I walked by a large car, a Caddy, I think, I pulled out a handkerchief and blew my nose. The car door opened and Moody leaped out. He embraced me, snatched the handkerchief from my hand and threw it in a nearby trash basket. "Don't put a cold in your pocket!" he admonished. Then he reached into the back seat of his car and pulled out a box of Kleenex handkerchiefs, which he pressed into my hands. "Now go take care of yourself!" he cried, and leaped back into the driver's seat.*

■ The late Bernie Privin once told me a story about the great trumpeter Charlie Shavers. Charlie was in the band that was backing Frank Sinatra Junior on tour. Frank and Charlie developed a friendship that drew them to finishing many nights after the gig in some nearby bar. One night at an after-hours spot in Japan, after having a few drinks, Frank Junior asked Charlie, "Do you like my singing?" Charlie raised his glass and replied, "Not yet!"

■ I recently found a story Floyd Levin once sent me that I had mislaid and never used:

The multi-talented Dick Cary had a rehearsal band in California from the 1970s until his death in 1994. After his death, his Tuesday Night Band assembled at his house, as they had done for many years. As they were playing Cary's arrangement of Ellington's "Ring Dem Bells," Levin heard a loud, rasping sound in the adjacent hallway and went to investigate.

The noise seemed to be coming from what Levin thought was a smoke alarm, but when

he tried to silence it, a voice came from the device, asking loudly, "Dick! Are you there, Dick?" Levin said, "This is a friend. Dick is..." but the machine clicked off.

Realizing that he had been speaking to an alarm service, Levin wasn't surprised when a squad car soon rolled up and two policemen approached. They were met by Tony, a friend of the lady who rented the small guest house behind Dick's rehearsal room.

One of the policemen asked, "What's goin' on here?" Tony said, "I dunno... they just broke in and started rehearsing!" The officers laughed and left, and the rehearsal continued.

■ When bassist Doug Shear first came to New York, he got a recommendation from Bobby Rosengarden to Mel Lewis, who co-led a band with Thad Jones at the Village Vanguard on Monday nights. Doug did a sub there for George Mraz, and was very impressed with the quality of the band. He told Thad and Mel, "This is the best band I've ever heard."

Doug called me recently from Portland, Oregon, where he now lives. He told me he had a dream, in which he

relived that night with Thad and Mel, and repeated his remark about the band. Then, in his dream, our dear friend, the late Joe Beck, called down from heaven, "Come up here... you ain't heard nothin' yet!"

■ Bill Spilka was videotaping the Bobby Shew Sextet in Los Angeles. During one set, Bobby told a story about Jack Sheldon. Jack's band was playing a lot of bebop tunes on a gig, and a customer asked, "Isn't there anything slow in your book?" Jack replied, "Yeah, January and February."

■ The recent death of English clarinetist Acker Bilk reminded Bill Wurtzel of a night at the West End Café in New York, where Bill was playing with Haywood Henry's

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quartet. On one set, Haywood called "On the Show," and nodded to Bill for an introduction. Bill looked at him in bewilderment, feeling embarrassed at not knowing a tune, especially in front of a packed house. Then Haywood explained, "On the Sho' by Acker Bilt." Relieved, Bill played the intro to Acker Bilt's "Stranger On the Shore."


■ Pete Hyde tells me his friend, Don Mecca, up in Scranton PA, got a call to sub on trumpet with a local polka band. Worried about playing a strange book without rehearsal, he told the leader, "I don't know...your book isn't hard, is it?" The leader replied, "Well, it is if you can't play it!"

■ Herb Gardner was trying to tell a friend via e-mail about a writer, vocalist and pianist who likes to play in odd meters: 5/4, 7/4, 11/8, etc. In his message he called her "Queen of the odd meters," but his spell checker kept changing it to "Queen of the odometers." JJ

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

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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.

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- **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.

## Join NJJS

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

- **Family \$45:** See above for details.
  - **Family 3-YEAR \$115** See above for details.
  - **Youth \$15:** For people under 25 years of age. Be sure to give the year of your birth on the application where noted.
  - **Give-a-Gift \$25:** NEW! Members in good standing may purchase one or more gift memberships at any time for only \$20 each. Please supply the name and address of giftee. Good for new memberships only.
  - **Fan (\$75 – \$99/family)**
  - **Jazzer (\$100 – \$249/family)**
  - **Sideman (\$250 – \$499/family)**
  - **Bandleader \$500+/family)**
  - **Corporate Membership (\$100)**
- } Members at Jazzer Level and above receive special benefits. These change periodically, so please contact Membership for details.

**To receive a membership application,  
for more information or to join:**

Contact **Caryl Anne McBride** Vice President, Membership  
at **973-366-8818** or [membership@njjs.org](mailto:membership@njjs.org)

OR visit [www.njjs.org](http://www.njjs.org)

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

## 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

David and Nancy Bailin,  
Morristown, NJ

Mr. Jim Blucker, Kewanee, IL  
Boyle Hotels Management Group,  
New Providence, NJ

Mr. Richard Brownstein, Fairfield, NJ

Mr. & Mrs. Peter R. Caldwell,  
Pine Beach, NJ \*

Joanne Clark, Norwalk, CT

Mrs. William H. Earnest, Warwick, NY

Mr. & Mrs. Wayne Frey, Somerset, NJ  
Arnhard Kuhk, Mendham, NJ \*

Mr. Vincent E. Lobosco, Fanwood, NJ \*  
The Mainstay, Rock Hill, MD

Mr. & Mrs. Nathaniel H. Morison, III,  
Middleburg, VA

Mr. & Mrs. Robert D. Pierson,  
Mendham, NJ

Mr. & Mrs. Bruce J. Revesz,  
Cedar Grove, NJ

Ms. Karen Rodriguez, Bristol, PA

Ms. Holli Ross, Maplewood, NJ \*

Mr. Bob Seeley, Flemington, NJ

Mr. Lindley S. Squires,  
Upper Montclair, NJ \*

Mr. Myles E. Tierney, Whippany, NJ

Marlene Ver Planck, Clifton, NJ

Dr. & Mrs. John Willson, Essex, CT \*

#### New Members

William Bang, Old Bridge, NJ

Louis Cain, Branchburg, NJ \*

Linda Overraker, Glen Gardner, NJ

## NJJS Offers Patron Level Benefits

The New Jersey Jazz Society is a non-profit organization with a number of ambitious programs and a finite level of resources. Event ticket sales and member dues cover only a fraction of our expenses, making it necessary to find sponsors and partners to help us make ends meet. Your donations in excess of basic member dues are a great way of partnering with us, and very much needed.

In an effort to encourage higher-level memberships, New Jersey Jazz Society has defined several new categories of benefits for such donors.

**Fan** (\$75 – 99): acknowledgement in Jersey Jazz

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

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

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

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

Great Gift Idea!

## Jazz Up Your Wardrobe



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

At \$15, they make great gifts for yourself and your friends. You can buy them in person at some of our events, and we can bring them to Jazz Socials on request. But if you don't want to wait, order via mail and get your shirt within days! Shirts are 100% cotton, crew-neck, short-sleeved shirts; they may run slightly snug.

Cost is \$15 per shirt + \$4 shipping fee.

#### Styles — choose from:

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

#### Sizes — choose:

unisex S, M, L, XL, or XXL

ladies' S, M, L

(slightly more open neckline, smaller sleeve cut, slightly tapered body)

Make check payable to NJJS. Mail to NJJS, c/o Linda Lobdell, 352 Highland Ave., Newark NJ 07104. BE SURE to specify style and size, and give us clear mailing instructions. Please also provide your telephone number and email address in case we have questions about your order. Do YOU have questions? contact Linda Lobdell at 201-306-2769 or LLobdeLL@optonline.net.



New Jersey *Jazzy* Society  
PRESENTS

THE 46TH ANNUAL  
**PeeWee  
Russell  
Memorial  
STOMP**

SUNDAY, MARCH 1, 2015

From noon to 5 pm at THE BIRCHWOOD MANOR  
111 North Jefferson Road, Whippany, NJ 07981 (Off Route 10)  
973-887-1414

GORDON AU AND THE GRAND ST. STOMPERS  
JON-ERIK KELLSO AND THE EARREGULARS PLUS  
PROFESSOR CUNNINGHAM AND HIS OLD SCHOOL  
MICHAEL HASHIM'S BIG TIME

We'll have CDs for sale.

A cash bar and food buffet will be set up next to the ballroom.  
Bring your dancing shoes!

**PLEASE DO NOT BRING FOOD OR BEVERAGES INTO BIRCHWOOD MANOR.**

**Advance:** Members \$30, Non-Members \$35; **At the Door:** Members \$40, Non-Members \$45  
Students with current i.d. \$10 (in advance or at the door)

For tickets, please send check payable to "NJJS" together with a stamped, self-addressed envelope to: NJJS,  
c/o Harry Friggle, 11 Rynda Rd., Maplewood, NJ 07040. Or use a credit card via Website, phone, mail or fax.  
A \$3 per ticket handling fee will be charged **except** for orders by check with stamped self-addressed envelope.

Reserve a table and get in free! Available for groups of 10 to 14. Purchase tickets for your entire group and  
get one free admission. Book early for best results. By phone only: 973-762-5876.

To order, or for directions and more information,  
please see our Website: [www.njjs.org](http://www.njjs.org)  
call: **973-762-5876** or fax: **908-273-9279**

The New Jersey Jazz Society is qualified as a tax-exempt cultural organization under section 501(c)(3) of the Internal Revenue Code. Contributions to NJJS are tax deductible to the extent allowed by law. Proceeds of the event help support scholarships.

**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.

**Allamuchy**  
**RUTHERFURD HALL**  
 1686 County Road 517  
 908-852-1894 ext. 335

**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  
 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 Visono 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**

**BOUTIQUE 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 FARMISHED 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, 8 - 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.

**HOTOKE RESTAURANT, LOUNGE AND SUSHI BAR**  
350 George St.  
732-246-8999  
New Brunswick Jazz Project presents live Jazz Thursdays, 8 – 11 PM

**STATE THEATRE**  
15 Livingston Ave.  
732-246-7469

**TUMULTY'S**  
361 George St.  
732-545-6205  
New Brunswick Jazz Project presents live Jazz & Jam Session Tuesdays 9:30 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) 832-7800  
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

**SUZU 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.  
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).

**Lenore Raphael Trio** — CD release party for *Love Notes*, a tribute to Oscar Peterson, at Trumpets Jazz Club, Montclair, March 6, 8 and 10 PM, with Howard Alden, guitar and Kelly Friesen, bass. \$18 cover (\$15 in advance), \$12 minimum.

**Danny Tobias** — with his "Bixian Fig Pickers" in a tribute to the great Beiderbecke. March 11, Ocean County College, Toms River at 8 PM. \$22 (\$18 seniors, \$12 students).

**Carrie Jackson** — the singer with her Jazzin' All-Stars, March 22, jazz brunch at Nico Kitchen + Bar, NJPAC, Newark at 11 AM and 1 PM. \$51 (\$17 children).



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

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