

JerseyJazzy

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 43 • Issue 4

April 2015

Steppin' Out At The Stomp

Despite yet another Winter 2015 snowstorm on March 1, a large crowd of jazz fans and swing dancers made their way to Whippany's Birchwood Manor for the 46th Annual Pee Wee Russell Memorial Stomp.

See story and photos on page 26.



While a snowstorm swirled outside, dancers danced up their own storm at the March 1 Pee Wee Russell Memorial Stomp. Strutting their stuff in the Birchwood Manor's Grand Ballroom are Nissreen Almazouni and Daniel Bates. Photo by Lynn Redmile.

in this issue:

NEW JERSEY JAZZ SOCIETY

Prez Sez 2
 Bulletin Board 2
 NJJS Calendar 3
 Jazz Trivia 4
 In The Mailbag 4
 Editor's Pick/Deadlines/NJJS Info 6
 Crow's Nest 46
 Change of Address/Support NJJS/
 Volunteer/Join NJJS 47
 NJJS/Pee Wee T-shirts 48
 New/Renewed Members 48

STORIES

Pee Wee Russell Memorial Stomp . . cover
 Big Band in the Sky 8
 Talking Jazz: Alan Paul 14
 Roseanna Vitro at Luna Stage 19
 Catherine Russell at Dorthaan's Place . . 19
 Diary of a Nighthawks Fan – Part 7 . . . 20
 Stephane Wremble at MoFiddles 28
 Lady Day's 100th 30
 NEA Jazz Masters Awards 31
 Noteworthy 32
 Sinatra Exhibit at NY Public Library . . . 33
 Dan's Den 34
 Marlene VerPlanck Jazz Social 35

REVIEWS

Other Views 36
 Caught in the Act 38
 On The Road 42
 Has Jay Leonhart Found the Way? 43

EVENTS

'Round Jersey: Morris, Ocean 44
 Institute of Jazz Studies 45
 Somewhere There's Music 50
 The Name Dropper 51

ADVERTISERS

Marlene VerPlanck 4
 WBGO Photo Blog 4
 Arbors Records 5
 WBGO 7
 Shanghai Jazz 9
 New Jersey City University 11
 NJPAC 13
 Ocean County College 15
 Diane Perry 16
 Michael Hashim's Strayhorn Orch 17
 Swingadelic 18
 Jazzfest at Sea 21
 The Jazz Room at WPU 23
 Jazzdagen 25
 Jim Eigo 29
 Sandy Sasso 37
 Novu Restaurant 39
 Rosalind Grant 40
 Cadence Magazine 41
 LauRio 42
 CTS Images 47
 Patrice Jégou 49
 Princeton Record Exchange 52



Prez Sez

By Mike Katz President, NJJS

The 46th annual iteration of the Pee Wee Russell Memorial Stomp is now history. Unfortunately, one of the many snowstorms we have had in the Northeast this winter occurred during the Stomp, and the increasingly pessimistic weather forecasts as March 1 approached held down the advance sales and especially the walk-ups on the day of the Stomp. Despite the weather outside, a very respectable turnout of members and friends filled the Birchwood Manor's Garnd Ballroom and a great time was had by all. Once again many swing dance enthusiasts were on hand, and as in past years they greatly livened up the event with their dancing and the period attire worn by many of them. Our thanks to Gordon Au, Adrian Cunningham, and especially Mike Hashim and his band members, who agreed to stay on for an unplanned second set when Jon Erik Kellso's group, which was the last one scheduled to perform, was unable to make it to Whippany from New York City due to the steadily worsening road conditions.

During the Stomp we were also delighted to recognize Vincent Pelote of the Rutgers University Institute of Jazz Studies by presenting him with the New Jersey Jazz Society Jazz Advocate Award, for his many years of activism on behalf of the jazz community, including

service as an NJJS board member, and the Pee Wee Russell Musician of the Year Award to bassist Ray Drummond for his many musical achievements over his long career.

Thanks be to music chair Mitchell Seidel for selecting and engaging the musicians for the Stomp, treasurer Harry Friggle for managing ticket sales and other financial aspects, secretary Al Parmet, Bruce Gast and John Becker for running the sound system, executive VP Stew Schiffer for supplying the drum set that was used by all the groups, Jack Sinkway and Sheila Lenga for handling CD sales and the 50-50 raffle, and everyone else who helped out.

Last, but certainly not least, on behalf of the NJJS Board I wish to thank everyone who came and hope that everybody got home safely. We will be looking forward to better weather when we reconvene next year for the 47th Pee Wee!

■ During the past month, we bade farewell to two people long associated with jazz in New Jersey who passed away, trumpeter Clark Terry, at the age of 94, and Cephus Bowles, long-time general manager of WBGO and a patron member of NJJS, who died prematurely at the age of 62. Among his many accomplishments Clark was one of the few musicians who played in both the Basie and Ellington bands, as well in the *Tonight*

Stay tuned to 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!!



2015 Pee Wee Russell Awards:
Posing at the Birchwood Manor on
March 1 are (l-r): NJJS president
Mike Katz, Musician of the Year
Ray Drummond, Jazz Advocate
Vincent Pelote and Music
Programming vice president
Mitchell Seidel.
Photo by Tony Mottola.

Show band until the late night NBC TV show moved to California (New Jersey musicians Tony Mottola, Bucky Pizzarelli and Derek Smith were also among the members of that group while it was in New York). Clark Terry was for many years a distinguished member of the jazz faculty at William Paterson University in Wayne. Sandy Josephson's obituaries for both Terry and Bowles appear in the Big Band in the Sky column in this issue of *Jersey Jazz*.

■ A few of our favorite musicians were the subjects of recent articles in the mainstream media. The March issue of *New Jersey Monthly* featured a four-page spread on Bucky Pizzarelli, noting that at age 89 he is still going strong and making music all over the country, and emphasizing his roots in the Garden State. And the *New York Times*, in its Sunday Metropolitan section of March 1, carried an article titled "Jazz in Jersey – Women Take the Mike," which featured New Jersey resident vocalists Carrie Jackson, Sarah Partridge and Roseanna Vitro.

■ Also, hearty congratulations to NJJS musician member Bria Skonberg, who has been invited to appear with her quintet at this year's Newport Jazz Festival during the weekend of July 30-August 1. Jackie Wetcher and I are planning to go (we've never been), and we hope that some of you will do likewise.

■ Finally, I frequently see publications from other jazz societies. In a recent issue of the bulletin of the Jazz Appreciation Society of Syracuse, NY, its president, Bobby Morris, urged each member to purchase a reduced cost gift membership for another person, noting that if each member did so, the organization's membership would double. This strikes me as an excellent way of maintaining the organization's membership level, and I urge all of our members to do the same and purchase a \$25 gift membership for a friend or relative. Thank you, Bobby! (Note that gift memberships are for new members only). **JJ**

**Like this issue
of Jersey Jazz?**
Have it delivered right to
your mailbox 11 times a year.
Simply join NJJS to get
your subscription.
See page 47 for details
or visit www.njjs.org.

**New Jersey Jazz Society
membership
makes a great gift!**
Plus, if you are already
a member, a *gift membership*
costs just \$25!
See page 47 for details!

for updates and details.

Sunday April 18

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

Sunday May 16

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

Sunday June 14

NJJS SPRING CONCERT
Michael Hashim's Billy Strayhorn Orchestra
Mayo PAC, Morristown | 3 PM
*15-piece big band performing a
Billy Strayhorn Centennial Tribute*
Tickets: \$20-\$25
973-539-8008 | www.mayoarts.org

NJJS Calendar

Jazz Trivia

By O. Howie Ponder

(answers on page 45)



WHO SAID THAT?

This month, Howie turns his finely tuned ears to prose, instead of music. Can you identify which jazz personality uttered the comments below?

1. "If you have to ask what jazz is, you'll never know."
2. "The boppers flat their fifths. We consume ours."
3. "If I'd known I'd live to be 100 I'd have taken much better care of myself."
4. "It takes an intelligent ear to listen to Jazz."
5. "I never hurt nobody but myself, and that ain't nobody's business but my own."
6. "It's taken me all my life to learn what not to play."
7. "By and large, jazz has always been like the kind of a man you wouldn't want your daughter to associate with."
8. "The ideal saxophonist would have my tone, Zoot Sims' swing and Al Cohn's ideas."
9. "If you don't make mistakes, you aren't really trying."
10. "If you play a tune and a person don't tap their feet, don't play the tune."

AND AS AN EXTRA BONUS: "I beg your pardon. My husband wrote 'Ol' Man River.' Jerome Kern wrote 'da-da-dada, da-da-da-dada.'"

IN THE MAILBAG

MY SINCERE APOLOGIES and regrets to all in the NJ Jazz Society and all those who attended the Pee Wee Russell Memorial Stomp on Sunday [March 1] who'd hoped to hear me and The EarRegulars Plus. Our band's drivers were experiencing dangerous driving conditions and huge delays just getting into the city to pick up the rest of us, and advised against going the rest of the way, for fear of getting into an accident. I was REALLY looking forward to playing with this stellar crew, and I've always enjoyed this annual event. I'm very sorry.

John-Erik Kellso
New York City

SCHAEN FOX RECENTLY SUGGESTED that "everything Roost Records had was lost in a major fire" [Talking Jazz/Helen Merrill interview, March 2015 *Jersey Jazz*]. Never having heard this, I asked Michael Cuscuna who did the original research for EMI when they purchased Roulette [who had acquired Roost in 1958]. He replied that while disorganized, he was able to find everything of the Roost catalogue he was looking for. He also volunteered that the Roost masters are now owned by Warner Brothers.

Bob Porter
Bergenfield, NJ

MARLENE VERPLANCK

Surprise Me Somewhere!



Marlene Returns to Rhode Island

April 29

Sardella's Restaurant

A landmark in Newport. Dick Lupino always brings the best players, including Mike Renzi when he's moonlighting from Tony Bennett — *ta super fun crowd.* 401-849-6312

April 12 Fort Lee Library

A Sunday afternoon filled with Gershwin, Porter, Berlin, Kern, Sondheim and more — at 2 PM.
201-592-3614

May 1

Chanler's

On the cliff walk in Newport. Elegant, casual, blissful. Magnificent music and food, 6-9 PM. 401-847-1300

May 2

Greenvale Vineyards

In Portsmouth. Come sip a glass of fine wine and enjoy the music all afternoon. 401-847-3777

May 3

ABC Club

On the water in Middletown 3-7 PM.
Mac Chrupcala's trio — *always a treat!* 401-847-2750

www.marleneverplanck.com



Fran Kaufman photo

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

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

See what's happening—with a new photo every day—
on the WBGO Photoblog.

Check out where Fran's hanging,
and see what she sees, at
www.wbgo.org/photoblog

New from



ARBORS RECORDS

Great Jazz Lives On

ARCD 19431

It's A Good Day
Contemporary jazz masters, Rossano Sportiello, Eddie Metz and Nicki Parrott, offer joyously improvised music with a highly refined sense of melody and rhythm. A special treat for all jazz lovers.



Rossano Sportiello's "music was unabashedly beautiful."
Stephen Holden, *The New York Times*

ARCD 19425

Harry Allen's All-Star Brazillian Band: Flying Over Rio
Harry Allen's blending of the jazz of two Americas; the South American songbook and the North American pop songs and show tunes, featuring vocalist Maucha Adnet.



ARCD 19443

Adrian Cunningham: Ain't That Right!
The Music of Neal Hefti
Adrian Cunningham, one of Australia's finest jazz musicians, now based in New York, performs thirteen hand-picked Neal Hefti compositions. Featuring world-class trombonist Wycliffe Gordon on four selections. First recorded collection of Hefti's tunes since the composer's death in 2008.



ARCD 19422

Rebecca Kilgore with the Harry Allen Quartet: I Like Men
Rebecca Kilgore and Harry Allen continue to "wow" listeners with their unique brand of shimmering jazz showcasing another "themed" CD: "I Like Men." In musically celebrating all that is masculine, Kilgore and Allen have managed to illustrate the resilience and inner strength of women everywhere. A true win-win situation!



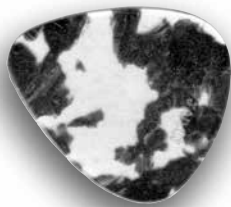
\$12.00 including s/h per CD

51 S. Main Ave., Suite 301, Clearwater, FL 33765

Phone: (727) 252-0123 Fax: (727) 466-0432 Toll Free: (800) 299-1930

E-mail: mrd@gate.net www.arborsrecords.com

U.S. and Canada distribution by Allegro



The Editor's Pick

By **Tony Mottola**
Jersey Jazz Editor

50th Anniversary of Louis Armstrong's First Tour Behind the Iron Curtain

In honor of International Jazz Day 2015, the Louis Armstrong House Museum, in partnership with the Museum of the Moving Image, will host the exclusive screening of Louis Armstrong's complete concert in East Berlin performed on March 22, 1965. This concert was held at the Berlin Friedrichstadtpalast in the middle of Armstrong's first historic tour behind the Iron Curtain. The East Berlin concert represents the only surviving footage of a complete, two-set show by Armstrong's All Stars. This performance has never been shown on American television or made available on home video.

In 1965's East Berlin you couldn't buy an Armstrong record, but every concert was sold out and Armstrong received unrestrained standing ovations and was mobbed for autographs after each show. The concert features a showstopping, multi-encore version of "Hello, Dolly!" In addition to hits such as "Mack the Knife," "Blueberry Hill" and "When the Saints Go Marchin' In," Armstrong also blows spectacular trumpet on instrumental performances of "Indiana," "Struttin' With Some Barbecue" and "Royal Garden Blues." Each of the All-Stars — trombonist Tyree Glenn, clarinetist Eddie Shu, pianist Billy Kyle, bassist Arvell Shaw, drummer Danny Barcelona and vocalist Jewel Brown — also get a chance to shine on features of their own choosing. The highlight of the concert is Armstrong's emotionally charged rendition of "(What Did I Do to Be So) Black and Blue," a performance described as "one of the most chilling moments of the trumpeter ever captured on film."



Louis Armstrong behind the Iron Curtain in 1965. Photo courtesy of Louis Armstrong House Museum.

EVENT DETAILS

Louis Armstrong Live in Concert, East Berlin 1965

Thursday, April 30 at Museum of the Moving Image, 36-01 35 Avenue, Astoria, NY

- 6:30–7:30 PM, reception with rice and beans
- 7:30 PM, film screening with introduction by Ricky Riccardi, LAHM Archivist

Tickets: \$15 (\$9 for Museum of the Moving Image members at the Film Lover level and above, free for Louis Armstrong House Museum members). Advance tickets are suggested and are available online at: www.movingimage.us/jazzday2015.

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



New Jersey Chapter
SOCIETY OF
PROFESSIONAL
JOURNALISTS

Comments?

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

Advertising Rates Quarter page: \$50; Half page \$75; Full page \$110. Biz card size \$25. \$10 discount on repeat full-page ads. To place an ad, please send payment at www.PayPal.com using our code: payment@njjs.org, or mail a check payable to **NJJS** to New Jersey Jazz Society, c/o Michael A. Katz, 382 Springfield Ave., Suite 217, Summit, NJ 07901; please indicate size and issue. Contact art@njjs.org or 201-306-2769 for technical information and to submit ads.

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

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

Jersey **Jazz** The Journal
of the New Jersey Jazz Society

Volume 43 • Issue 04
USPS® PE6668

Jersey Jazz (ISSN 07405928) is published monthly eleven times a year, with a combined July/August issue, for members of The New Jersey Jazz Society, 382 Springfield Ave., Suite 217, Summit NJ 07901. Membership fee is \$40/year. Periodical postage paid at West Caldwell, NJ. Postmaster please send address changes to 382 Springfield Ave. Suite 217, Summit NJ 07901.

All material in Jersey Jazz, except where another copyright holder is explicitly acknowledged, is copyright ©New Jersey Jazz Society 2014. All rights reserved. Use of this material is strictly prohibited without the written consent of the NJJS.

Tony Mottola Editor

27 Upper Mountain Ave., Montclair, NJ 07042
e-mail: editor@njjs.org

Linda Lobdell Art Director/Co-Editor
352 Highland Ave., Newark, NJ 07104
201-306-2769 | e-mail: art@njjs.org

Fradley Garner International Editor
e-mail: fradleygarner@gmail.com

Dan Morgenstern Senior Contributing Editor
e-mail: dmorgens@andromeda.rutgers.edu

Mitchell Seidel Contributing Photo Editor
e-mail: photo@njjs.org

Contributing Editors

Schaen Fox, Jim Gerard, Sandy Ingham,
Sanford Josephson, Joe Lang, Don Robertson

Contributing Photographers

Vicki Fox, Tony Graves,
Fran Kaufman, Lynn Redmile

John Maimone Entertainment Contributor
908-753-6722 | e-mail: jjm426@att.net

Fred McIntosh Entertainment Contributor
201-784-2182 | e-mail: derfie_07675@yahoo.com

NEW JERSEY JAZZ SOCIETY OFFICERS 2015

Mike Katz President
382 Springfield Ave, Suite 217, Summit NJ 07901
908-273-7827 | e-mail: pres@njjs.org

Stew Schiffer Executive Vice President
973-403-7936

Harry Friggle Treasurer
973-762-5876

Caryl Anne McBride Vice President, Membership
973-366-8818 | e-mail: membership@njjs.org

Sheilia Lenga Vice President, Publicity
908-346-0558 | e-mail: publicity@njjs.org

Mitchell Seidel Vice President, Music Programming
201-243-1813 | e-mail: mitchellseidel@att.net

Al Parmet Recording Secretary
908-522-1163

Jack Stine President Emeritus
908-658-3515

Frank Mulvaney Immediate Past President
908-233-4824

DIRECTORS

Bob Beck, Kate Casano, Carolyn Clemente,
Cynthia Feketie, Sanford Josephson,
Keith Langworthy, Lowell Schantz, Jack Sinkway,
Marcia Steinberg, Elliott Tyson, Jackie Wetcher,
Linda Lobdell (Ex-officio), Tony Mottola (Ex-officio)

ADVISORS

Bruce Lundvall, Bob Porter
Marketing/Public Relations Consultant: Don Jay Smith
Webmaster Steve Albin
Website: www.njjs.org
e-mail: info@njjs.org
Hotline: 1-800-303-NJJS (1-800-303-6557)

To join the NJJS and begin receiving this magazine, go to "JOIN NJJS" (see table of contents) or visit www.njjs.org for complete information.



WBGO'S CHAMPIONS OF JAZZ

HONORS

CHAIRMEN OF THE BOARD

WBGO'S CHAIR

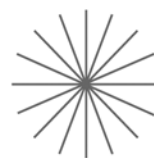
STEPHEN N. IFSHIN

AND

FRANK SINATRA



**WBGO
CHAMPIONS
OF JAZZ
GALA**



MONDAY, APRIL 6, 2015

WBGO.org/Gala

Big Band in the Sky

By Sanford Josephson

■ Clark Terry, 94, trumpeter, December 14, 1920, St. Louis – February 21, 2015, Pine Bluff, AK.

“Words,” trumpeter Randy Sandke told *Jersey Jazz*, “are inadequate to describe Clark Terry. Suffice it to say, if you didn’t love him both as a musician and human being, you had a hole in your heart.”

That Clark Terry was one of the giants of the trumpet is indisputable. But what was just as important as his musicality was his love of life and his humanity, traits that were also reflected in his music. In 1960, when the Gerry Mulligan Concert Jazz Band moved from California to New York, the West Coast trumpeter Conte Candoli and bassist Buddy Clark were replaced by Terry and Bill Crow. Terry, Crow told *Jersey Jazz*, “always had the band laughing. We had a wonderful time together on that band. Clark had a brilliant imagination, finding just the right phrases to fit the fine arrangements.”

Quincy Jones first learned to play the trumpet from Terry. “Clark Terry,” he said in a Facebook post, “was my first trumpet teacher as a teen in Seattle, my idol, and my brother. I hope the world will remember and celebrate the enormous contributions that Clark has made to America’s musical lexicon. I will miss my mentor and friend terribly.”

Trumpeter Randy Brecker, also in a Facebook post, described Terry as “an amazing instrumentalist, just the best. His agility, tonguing, technical command of the instrument was second to none, and no one could play the blues like Clark Terry...But, beyond the music, Clark Terry’s humanity was also second to none. He was LOVE personified. He mentored countless young musicians and shared his LOVE of life with everyone he came in contact with. It was real. He was the real thing, one of a kind. I’m proud to have known him and will miss him more than I can say.”



Clark Terry performing at Jazzmobile, NYC in 2006. Photo by Tony Graves.

One of the students Terry mentored at William Paterson University in Wayne, NJ, pianist Justin Kauflin, was introduced to Terry by fellow student Alan Hicks. “Knowing I had been blind since I was a child,” Kauflin told *Jersey Jazz*, “Al brought me over to Clark’s house to give him some encouragement, as he was losing his sight due to diabetes. Clark Terry immediately grasped my hand tightly, and told me, ‘Man, it is so great to meet you!’ That was the first of so many greetings from Clark that I will cherish forever.”

“There is no doubt that Clark Terry will be remembered as one of the greatest musicians and educators of all time,” Kauflin continued, “but the thing that stands out in my mind is the love and encouragement he shared so freely with everyone in his life. Clark never stopped thinking of others. His whole life was dedicated to lifting up his students and helping them succeed at the highest level. Nothing gave Clark more joy and pride than to see his students grow and realize their dreams.”

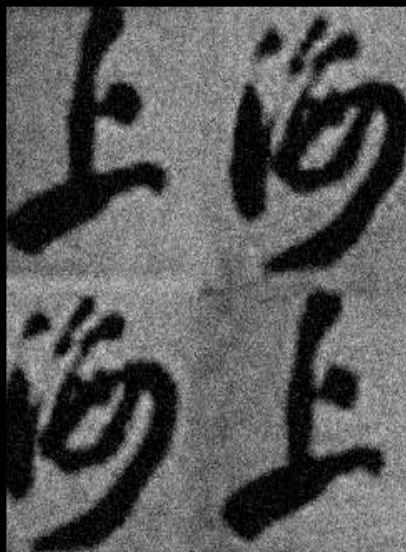
Hicks directed a documentary film, *Keep on Keepin’ On*, that Quincy Jones produced, about the relationship between Kauflin and Terry. It received critical acclaim and was a *New York Times* “Critics’ Pick.” “The old-timer and the young striver,” wrote *The Times*’ A.O. Scott, “are a wonderful pair,

and the privilege of their company is not something you should refuse.” *The Wall Street Journal*’s Joe Morgenstern felt the “most moving passages” of the film tracked Terry’s “unswerving devotion to his student’s growth as his health declines precipitously — a devotion that, as the film reveals, he has extended, free of charge, to thousands of students over the decades. Clark Terry, the teacher, sometimes talks like a trumpet, even though he’s dealing with a pianist Æ ‘diddle-leedle-diddle-looodle’ is how he wants Justin to play one phrase. Clark Terry, the man, personifies generosity, and it’s lovely to behold.”

Dr. David Demsey, coordinator of jazz studies at William Paterson, considers Terry to be “the closest thing to a living miracle I’ve ever encountered. All of us here at William Paterson,” he told *Jersey Jazz*, “are so proud that he chose our campus 10 years ago to be the site of the Clark Terry Archive. Since that time, I’ve gotten to see his miraculous work up close — his continuing relationship with young students from William Paterson and elsewhere around the country, his tireless work with [his wife] Gwen to finish his autobiography, his weekly teaching adventures when he was on the faculty here and the love that he gave and received from the people around him. And, did I mention that he is one of the most virtuosic, powerful, lyrical trumpeters the world has ever seen?”

Terry was one of the few musicians to play with both Count Basie and Duke Ellington. He was also the first African-American musician to have a staff position at NBC-TV, becoming a fixture on *The Tonight Show* band. Growing up in St. Louis, he got his first professional gig with a local band called Dollar Bill and His Small Change. He then joined a traveling carnival before enlisting in the Navy in 1942 where he was

continued on page 10



SHANGHAI JAZZ

Restaurant
and bar

24 Main St. (Rt. 124), Madison, NJ 07940
973.822.2899 • info@shanghaijazz.com

Thank you
Down Beat Magazine for
again in 2007 naming
SHANGHAI JAZZ one
of the TOP 100 JAZZ
CLUBS IN THE
WORLD!!!

New Jersey's
"Top Jazz Club"
— Star Ledger

ZAGAT 2005/06:
"If you are looking for
top-flight live jazz
look no further than
this Madison
restaurant-cum-club,
where there's no cover
and you're always
treated like a favorite
customer."

"It's a true night out
on the town."

LIVE JAZZ SIX NIGHTS a WEEK & NO COVER (except special events)

Highlights, late March & April

wed 3/25: **ANDERSON TWINS**

thu 3/26: **DAN LEVINSON**

fri 3/27: **CHRISTOS RAFILDES**

sat 3/28: **KEITH INGHAM**

thu 4/2: **BUCKY PIZZARELLI**

fri 4/3: **JOHN KORBA**

thu 4/9: **TODD COLLINS**

wed 4/15: **NICKI PARROTT AND
ROSSANO SPORTIELLO**

fri 4/24: **JERRY VIVINO**

fri 5/1: **TONY DESARE** by reservation only

**Book your special parties at Shanghai Jazz.
Call for information.**

Tuesday: 6:30 PM – 8:30 PM; Wednesday and Thursday: 7:00 PM – 9:30 PM
Friday and Saturday two seatings: 6:30 and 8:30 PM | Sunday: 6:00 PM – 9:00 PM

**for latest schedules and updates,
please visit www.shanghaijazz.com**

Please note: We take reservations by telephone only 973.822.2899 and not by e-mail.

BIG BAND IN THE SKY *continued from page 8*

assigned to the band at the Great Lakes Naval Station north of Chicago. After the war, he went back to St. Louis and joined another local band, led by trumpeter George Hudson. He was discovered when the Hudson band played at the Apollo in Harlem. After playing briefly with Charlie Barnet and singer/saxophonist Eddie Vinson, he was hired by Basie in 1948, but in 1951, Ellington stole him away.

He stayed with Ellington until 1959 when he joined a band led by his onetime student, Quincy Jones. In his Facebook post, Jones described that as “one of the most humbling moments in my life.” The Jones band was supposed to be part of a musical play, *Free and Easy* with music by Harold Arlen, but it closed after a preview in Paris, and that’s when Terry joined NBC. He was also, as previously noted, part of the Gerry Mulligan Concert Jazz Band and co-led a quintet with valve trombonist Bob Brookmeyer, also part of the Mulligan band. “Whenever there was a hole in Mulligan’s work schedule,” bassist Bill Crow remembered, “Clark and Bob Brookmeyer would book a week at the Half Note, with Roger Kellaway on piano, Dave Bailey on drums and me on bass. Clark and Bob were a perfect pair, and every night we got a brilliant demonstration of Clark’s command of his horns. On that bandstand, I stood facing Clark and was always fascinated by his perfect embouchure. He had complete control of rotary breathing, which enabled him to play very long phrases, and his rich singing tone extended from the bottom to the top of his considerable range. And, of course, he had a huge bag of melodic tricks.”

It was at the Half Note, Crow said, that Terry began to add vocals to his act, “breaking us up with his ‘Mumbles’ scatting. He performed the bit on *The Tonight Show* and recorded it on a date with the Oscar Peterson Trio. It became a regular and welcome part of his repertoire.” Terry once told *The Washington Post* that “Mumbles” and another song of his, “Incoherent Blues” were designed as “a put-on of the old blues singers I heard as a boy in St. Louis. There always would be some lines you couldn’t make out, and the singers would be making references to chicks and other people in the crowd.”

When *The Tonight Show* moved to Los Angeles in 1972, Terry remained in New York. He had formed a big band in 1967 and in the late ’70s and early ’80s he took it to Asia, Africa, South America and Europe, sponsored by the State Department.

In his autobiography, *Music Is My Mistress* (Doubleday: 1973), Ellington said, “The first time I ever heard about Clark Terry was when Charlie Barnet told me about him. Charlie was raving: ‘Clark Terry is the greatest trumpet player in the world. You wait and see. Or, better still, go get him for your band, but hurry because soon everybody is going to be trying to get him.’ I considered myself lucky indeed to get him in 1951.”

Jazz scholar Dan Morgenstern told *The Washington Post’s* Adam Bernstein (February 22, 2015) that Terry “ranks with the great trumpet players in jazz because he was such an original voice and because he was so adaptable — in big bands and small groups. He

was wonderful with singers. He was an all-around musician. And he was an enthusiastic and inspiring leader. When he started a song, he’d tell his band, ‘One, two, you know what to do.’” Writer Stanley Crouch told *The Village Voice* in 1983 that Terry, “stands as tall in the evolution of his horn as anyone who has emerged since 1940.”

Trumpeter/vocalist Bria Skonberg told *Jersey Jazz* that she “can’t imagine a jazz player alive today who hasn’t been inspired by Clark Terry’s musicality and legacy. I always heard a lot of humor in his solos, which reminded me what playing music is all about — having fun.” Pianist/vocalist/educator Noreen Lienhard was a member of Terry’s all-women jazz band at the Wichita Jazz Festival in the early ’70s. “I was fortunate enough to have one of my jazz band arrangements played at the concert,” she told *Jersey Jazz*. “It was a vocal feature on Jobim’s ‘Quiet Nights’, and our vocalist was the very talented 18-year-old Dianne Reeves! Many years later in New Jersey, I performed with Clark again, in a small group setting at a concert in Montclair. He was the ultimate human being, musician and teacher. Words cannot express what he has done for jazz and for countless musicians.”

In 1991, Terry was named a National Endowment for the Arts Jazz Master and, in 2010, he won a Grammy Award for lifetime achievement. He is survived by his wife, Gwen. A funeral service was held on February 28 at the Abyssinian Baptist Church in Harlem.



Cephas Bowles, 2010.
Photo by Michael Weintrob.

■ **Cephas Bowles, 62, retired president and CEO, WBGO, April 20, 1952, Newark — February 21, 2015, Hackensack, NJ.** Bowles joined WBGO in 1993 as general manager, becoming president and CEO in 2009. During his tenure, he was credited with increasing its audience and membership, facilitated by the introduction of online streaming in 1998, which enabled it to attract listeners and supporters from across the country and around the world. He retired in 2014 after being diagnosed with leukemia in 2013.

Under Bowles’ leadership, WBGO became the primary jazz content producer for National Public Radio (NPR). He also engineered capital improvements for the station’s headquarters in Newark, along with the Signal Improvement Project, which resulted in the installation of a new transmitter and antenna on top of 4 Times Square in New York City.

A radio and television major at Syracuse University, Bowles was a classmate of NBC-TV sports reporter Bob Costas. In a 2010 interview with *The Star-Ledger*, Costas described Bowles as having “an old-school gentlemanly” quality, adding that “He’s cool, but he’s a jazz man.” In a 2009 interview with Roscoe C. Brown, Jr. of

continued on page 12

The Caroline L. Guarini Department
of Music, Dance and Theatre

JAZZ PERFORMANCE DEGREE



Apply Today!

Scholarships Available
for Undergraduate and
Graduate Students

Call or email for more information:
(201) 200-2178 or njcu.edu/mdt



NEW JERSEY CITY UNIVERSITY

2039 John F. Kennedy Blvd
Jersey City, NJ 07305

Study with the most extensive and
experienced Jazz Performance Faculty
in the New York vicinity:

Walt Weiskopf
(coordinator, saxophone,
ensembles)

Nathan Eklund
(trumpet, ensembles)

Andy Eulau
(bass, ensembles)

Allen Farnham
(piano)

Tim Horner
(drums)

Bill Kirchner
(jazz history, jazz
composition)

Bob Malach
(saxophone)

Paul Meyers
(guitar)

Tim Sessions
(trombone)

Mark Sherman
(vibraphone)

Jason Teborek
(piano)

Richie Vitale
(trumpet, ensembles)

Roseanna Vitro
(vocals)

Joel Weiskopf
(piano, jazz pedagogy,
jazz improvisation)

BIG BAND IN THE SKY *continued from page 10*

CUNY TV, Bowles acknowledged that, “Not everyone in the population likes jazz. Years ago, jazz was a mass-appeal, you know, very popular art form, but, because of the lack of exposure and a number of other factors, it fell — not necessarily out of favor — out of the mind of people, and other art forms were elevated.”

Bowles’s radio career began in 1974 in New York City as an assistant producer for CBS Radio’s Spectrum. He moved to Tucson in 1978 to work for public radio station KUAT. He became station manager in 1983 as well as the University of Arizona’s acting director of the division of media studies. He relocated to Newark in 1993 to join WBGO. Through the years, he has received several awards including a Jazz Hero award from the Jazz Journalists Association of America, the New Jersey Performing Arts Center Ryan Community Service Award and the WBGO Champion of Jazz Award.

Former WBGO board chairman Philip Elberg, posting on the station’s tribute page, called Bowles, “a wonder to behold. He was driven in his commitment to the station. He was passionate about the music, about Newark and about the station, and nobody who knew him and listened to him could ever doubt his passion his commitment or his sincerity.” Jazz writer Willard Jenkins, posting on his Facebook page, said Bowles “stood as a pillar of leadership in one of the most vital sectors of [the jazz] community — radio. Thank you for making WBGO truly America’s Jazz Station.”

His wife, Linda Arrington-Bowles, said, in an announcement, that he was “comforted by the sounds of jazz wafting throughout the room as we spent our last few hours together. He bobbed his head and tapped out the beats with his finger while his beloved WBGO played to the very end.”

A resident of Dover, Bowles is survived by five siblings in addition to his wife. They are: Carey Bowles, Jr., Paul Bowles, Ruth Hall, Deborah Bowles and Elizabeth Gaskin.

■ **Orrin Keepnews, 91, jazz producer and historian, March 2, 1923, The Bronx – March 1, 2015, El Cerrito, CA.** In 1948, Keepnews was working as a junior editor at Simon & Schuster and moonlighting as the editor of *The Record Changer*, a jazz magazine. While there he helped raise the profile of a piano player by the name of Thelonius Monk, known more for his eccentricities than his talent. Keepnews’s article helped change that perception.

According to Robin D.G. Kelley (*Thelonius Monk The Life and Times of an American Original*: Free Press 2009), the article, “actually focused on the music, not Monk’s eccentricities or behavior. Rather than fold Monk into the bebop school, Keepnews argued that his approach to modern piano, particularly in an ensemble context, was in a class of its own. He had his own school, so to speak, anchored in a strong rhythmic style and possessed of ‘a sly, wry, satiric humor that has a rare maturity.’ ...Keepnews found more musicality and coherence in Monk’s recordings than in most modern jazz.”

In 1953, Keepnews and a college friend from Columbia University, Bill Grauer, founded Riverside Records, and two years later, Monk

began recording on the label. Among the Monk albums produced by Riverside were the well known *Brilliant Corners*, released in 1956, and *Monk’s Music* and *Thelonius Monk With John Coltrane*, both released in 1957. Riverside Records recorded a long list of other important jazz artists including pianist Bill Evans, alto saxophonist Julian “Cannonball” Adderley and guitarist Charlie Byrd. Adderley’s relationship with Riverside, according to Cary Ginell (*Walk Tall The Music & Life of Julian “Cannonball” Adderley*: Hal Leonard Books 2013) “would be the most successful, both musically and personally, in his career, thanks in great part to his respect for and warm friendship with the producer Orrin Keepnews.”

Riverside went bankrupt in 1964, and Keepnews started a new label Milestone Records. Milestone was sold to Fantasy Records in 1972, and Keepnews moved to San Francisco to run its reissue department. He later formed another record company, Landmark, which recorded artists such as multi-reedist Yusef Lateef and the Kronos Quartet.

Keepnews won four Grammy Awards: Best Album Notes and Best Historical Album for *Thelonius Monk: The Complete Riverside Collection*; Best Album Notes for *The Interplay Sessions* (Bill Evans: Milestone), and Best Historical Album for *The Duke Ellington Centennial Edition: The Complete RCA Victor Recordings (1927-1973)*. In 2004, he received a lifetime achievement award from the National Academy of Recording Arts and Sciences, and, in 2011, he was named a Jazz Master by the National Endowment for the Arts. He is survived by his wife, Martha Egan, and two sons, Peter, an editor at *The New York Times*, and David.

■ **Gerald Kamber, 89, university professor, author, saxophonist, March 15, 1925, Asbury Park, NJ – October 30, 2014, Neptune, NJ.** Gerald Kamber was a World War II veteran of the U.S. Marine Corps who served for two years in the Pacific Theater of Operations in the 5th Marine Division with stays on Guam, Saipan, Tinian, Eniwetok, Peleliu, Sasebo, and most notably the D-Day landing and month-long battle on Iwo Jima. Upon leaving the service he earned a Bachelor’s degree from Rutgers University in 1950, and went on to earn a Master’s degree at Middlebury College in 1952 and a Ph.D. from Johns Hopkins University in Romance Languages and Comparative Literature in 1962. His academic career included posts at Bowdoin, Princeton, Hamilton, Haverford and Harvard.

An accomplished avocational musician, he founded the Monmouth Saxophone Quartet and played with the Eatonton Municipal Band, the Two Rivers Concert Band, as well as with a number of local jazz combos. During the late 1980s and early 1990s Gerald contributed a number of columns to *Jersey Jazz* —writing about artists like Miles Davis, Sarah Vaughan and Count Basie, as well as local musicians, including Vinnie Carrao, and Pam Purvis and Bob Ackerman. Ackerman told *Jersey Jazz*: “He was one of the first people to give Pam and I a boost. Because of things he wrote... we got some important gigs that really helped us.”

■

— Tony Mottola

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.

NJPAC

JAZZ TAKES CENTER STAGE!



NJPAC's Brick City Jazz Orchestra

Photo: Norman DeStrong



Charlie Parker

Bill Charlap presents
Bird Lives!
A Salute to Charlie Parker
Phil Woods, Charles McPherson
and Jesse Davis

Saturday, April 11 • 7:30pm



Michael Franks
with special guest
Raul Midón

Saturday, May 2 • 5pm & 8pm



Jazz Auditions
Wells Fargo Jazz for Teens
& Brick City Jazz Orchestra
Instrumental • Vocal

June 13-11 • 10am - 4pm

Visit njpac.org/education for details.



All-Female Jazz Residency
Instrumental • Vocal

July 5-11, 2015

Join NJPAC and jazz legend Geri Allen at a one-of-a-kind opportunity for young women from across the country!

You may also enjoy!

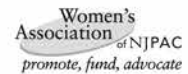
- Alvin Ailey American Dance Theater • 5/8-10
- André Watts with the New Jersey Symphony Orchestra • 5/15
- Jonathan Schwartz and Jessica Molaskey • 5/30
- Invincible: A Glorious Tribute to Michael Jackson • 6/13
- Huey Lewis and The News • 6/17

For tickets and a full schedule visit njpac.org or call 1.888.GO.NJPAC

Groups 973.297.5804

NEW JERSEY PERFORMING ARTS CENTER

One Center Street, Newark, NJ



#NJPAC

Talking Jazz

A Jersey Jazz Interview with Alan Paul

By Schaen Fox

Just two days before The Manhattan Transfer's September 2014 appearance at SOPAC, I interviewed Alan Paul. I have attended the group's performances for decades and noted that Alan always mentioned his Jersey roots when gigging around here. With that in mind, I thought we would focus on his early years in the Garden State. Naturally, with an artist that has been in the business for so long there was also more to talk about. Sadly completing the interview was delayed by the sudden passing of the great Tim Hauser, founder of Manhattan Transfer. Alan volunteered to add a few words about Tim and the future of the group at the end of the interview.



JJ: When did your family settle in New Jersey and where were they from?

AP: My grandparents on my father's side were from Russia and Poland and on my mother's side from Ukraine. Both sides came over right before the Russian revolution. My mother's parents settled in Newark, NJ and my father's parents in Bridgeport, Conn. and then Brooklyn, NY.

JJ: Your website states that your grandfather was a cantor and a big influence on your mother. She in turn was a big influence on you. Did you know him?

AP: Very well. I grew up in a three flat house in Newark. My grandparents lived on the first floor and we lived on the second. So we were very close.

JJ: How did they feel about your musical direction?

AP: I think my mother was thrilled. When I was a kid, my early training came from my mother. She

was my main supporter. She recognized, when I was around six, that I had a voice and my personality was such that I loved to sing, so she coached me. When I was around nine, I got singing lessons in New York and started my career. Early on my mother would look in the *Newark Evening News* and see if there was a men's meeting, a wedding, or anything like that going on. She would call and ask if they had entertainment. If they didn't she would say, "Okay, I've got entertainment for you." She was something else. She had a lot of fire.

When I was a kid I was in the original cast of *Oliver*. Before we went to Broadway, we had to travel for six months. Being a minor, I had to have one of my parents with me and my mother came [along]. She was absolutely there for me. Then I got to a point where I went to another level musically that she didn't understand. I started studying with other coaches in Manhattan, but she understood that.

JJ: Was your grandfather upset with your musical path?

AP: Not really. My grandfather was a milkman by trade and an Orthodox cantor on the Sabbath and holidays. My mother, being a first generation American, really wanted to be more modern. We went to a Conservative temple. I think my grandparents were okay with that. I sang enough Yiddish songs to make them happy.

JJ: Good move. How did you get your professional name?

AP: Paul is my middle name. When I went out as a kid, I was Alan Wichinsky, but back in the '50s it wasn't hip to have an ethnic name, nobody did. I just used my first two names.

JJ: Are you the first professional musician in your family?

AP: I was the first. My mother would have loved to have been in Yiddish theater. Her big idol was Molly Picon. The timing didn't suit it for so many different reasons. After she graduated from high school, she was actually singing around. You could

continued on page 16

MIDWEEK



Always on Wednesday Evenings
\$22 Adults • \$18 Seniors • \$12 Students

JAZZ



Jay and Linda
GRUNIN CENTER
FOR THE ARTS

GELBER & MANNING

Wednesday, April 8 • 8pm

The dynamic vaudeville duo of Gelber and Manning specializes in ragtime and early jazz styles. Jesse Gelber plays stride piano and Kate Manning is a Brooklyn-based singer and lyricist. They can be seen in the hit web series, "Gintown".

NEVILLE DICKIE & THE MIDIRI BROTHERS

Wednesday, May 27 • 8pm

Hailing from England, Neville Dickie is one of the most respected stride pianists in the world. He will be joined by two of Ocean County's favorites, Joe and Paul Midiri.



3 Sails
Jazz Festival 2015
June 12-13



Order tickets at tickets.ocean.edu or call the Box Office at 732-255-0500

ALAN PAUL

continued from page 14

say she was a professional because she was doing gigs and getting paid for it. She worked in the Catskills and on Yiddish radio. She met my father while singing at a Catskill Mountain hotel during WWII. The day after they married, he was shipped out to Southeast Asia. Two years later he came back and he had a daughter. Things were much more serious then; they had a family to take care of, both my parents worked. Then my older brother Jerry came along, so the idea of my mother trying to pursue a singing career was completely out of the question. In some ways that really disappointed her because she really wanted to do that. She also had some damage on her cords, because she never really studied. She had to get it operated on. It just didn't happen. When I was an adult, she told me that because of that she had promised herself that if any of her kids had an inclination towards singing, she would support them to try to help their career.

JJ: I saw that she helped you when you entered a statewide competition.

AP: There was a talent contest in Atlantic City for all of the Boy's Clubs of New Jersey. I represented our club. I think I was 10 years old. It was for the Governor Meyner Boy's Club Award. There was one group singing doo wop that I thought were so good. I could not believe the harmony and how polished they looked. I was so green. I came out with a white tuxedo and a little bow tie. I sang an Al Jolson song that my mother helped put together and I actually won.

JJ: Would you tell us more about the club and the scholarship they gave you?

AP: The South Ward district of Newark didn't have a Boy's Club and it was the dream of one man, David Warner, to build one. I remember going around door to door with my older brother and his friends to try and raise money to buy the closed down Hawthorn Avenue Theater. Remarkably the dream manifested with the help of corporate sponsorship and some deep pockets.

After I won the Governor Meyner Award, I was very fortunate to receive the Jules Epstein Scholarship through the Boy's Club. It paid for all my private singing lessons as well as my college tuition. I'm so indebted to Jules Epstein and especially to Charlie Messer for always believing in me.

JJ: I read that you went to high school in Hillside and pretty much stopped performing.

AP: My parents moved to Hillside in '62, right before the Newark riots, it was a volatile time, and my neighborhood was unfortunately hit hard. As a child I went to a professional school in Manhattan which allowed working kids to take off school to do auditions or jobs when they came up; public school did not allow students to do that. I was doing *Oliver* on Broadway as well as TV and movie work, but in my sophomore year the work dried up. I was really missing my friends and being a regular kid so I decided to leave show biz and attend Hillside High.

My years at Hillside High were a difficult time for me. I really struggled to find an identity. I tried to hide the fact that I had a professional career, because I wanted to be accepted and to fit in. It wasn't in the cards for me to do that, once the local newspaper wrote articles on me, word spread like fire, and I was bombarded by guys who wanted

to challenge me and by girls wanting to date me. I didn't know how to deal with this and it took me a couple of years to finally figure out that what everyone really wanted from me was to show them all sides of who I was.

After high school, I went to Newark State [Now Kean University] to further my musical studies. On the side, I started doing some club gigs but was having difficulty with my singing and straining a lot. My voice teacher at college, Anna Jean Brown, told me that I needed to stop all outside singing and allow her to retrain my singing fundamentals otherwise I

could do permanent damage to my vocal cords. This was extremely hard for me to do seeing I had gigs booked, but I trusted her. I cancelled my gigs and for the next four years I applied her technique to my singing. By the time I graduated I had full control over my voice.

JJ: Since you majored in music at college, I assume you decided on a career as a performer. If so, would you tell us about reaching that decision?

AP: My degree was in Music Education, but I always intended to go back into performing when I got out of college. It was never an option for me not to do this. When I graduated I got back in touch with the manager I had when I was a kid, Millie Spencer, [the mother of actor John Spencer] and she started sending me on auditions.

JJ: Did you work with any other children who went on to have major careers?

AP: Davy Jones from the Monkeys was in my cast of *Oliver*. Jeff Conaway and I went to professional school together, and then, we both wound up doing *Grease*. I used to do *The Patty Duke Show*. She also went to our school. I took dancing lessons at Charlie Lowe's and David Winter was there. We became friends in the '70s when TMT did a summer replacement for Cher on CBS.

JJ: When did you move out of New Jersey?

AP: When I got into *Grease* after college, my girlfriend and I were living in Elizabeth, New Jersey, right off of Warinanco Park. I was commuting every day and it was really hard. I really wanted to be in the city. I would say around '73 I moved into the city.

JJ: Are you on the original cast recordings of *Grease* and *Oliver*?

AP: Yes.

JJ: Did you make any recordings before joining Manhattan Transfer?

AP: I did some demos. My mother worked at Bamberger's downtown Newark and one of her co-workers was Dionne Warwick's aunt. She brought me up to Scepter Records when I was around 16, but I wasn't polished enough to be a singer yet.

JJ: When you were in *Grease* you decided to switch your focus to Manhattan Transfer rather than Broadway. That sounds like you

continued on page 18

violinist & vocalist
Diane Perry

Look for her highly anticipated debut CD

Out Of My Dreams

featuring songs by
HOAGY CARMICHAEL
JIMMY VAN HEUSEN
IRVING BERLIN
JOHNNY MANDEL
RODGERS & HAMMERSTEIN
ANTHONY NEWLEY
and DIANE PERRY
Available SOON!

Fri. 5/29, 8 PM, \$9
Minstrel Acoustic Concert Series
(on bill w/Brother Sun).
21 Normandy Heights Rd.,
Morristown.
www.folkproject.org

DianePerryJazz.com





He wrote "Lush Life" when he was just 19 years old.

His "Take the A Train" is one of the most recognized tunes of the Big Band Era.

Find out why Duke Ellington called him "The Other Half of My Heartbeat" as we celebrate the...



Billy Strayhorn Centennial

New Jersey **Jazz** Society presents

Michael Hashim's Billy Strayhorn Orchestra

Sunday, June 14 @ 3PM

With his 15-piece big band, saxophonist Michael Hashim, a longtime fixture of the New York jazz scene, will present a broad spectrum of genius composer Billy Strayhorn's music, from his better-known Duke Ellington material to rarely-heard works never recorded by the big band.

Mayo Performing Arts Center
100 South Street, Morristown, NJ

Tickets: \$20 – \$25

973 539-8008 | www.mayoarts.org



Photo by Lynn Redmile

ALAN PAUL

continued from page 16

had pushed open the door to a higher status in theater only to walk away for something even more difficult. What led you to do that?

AP: Boredom! I had been in the show a year and a half already. When I was approached about joining TMT I thought that would be an interesting and fun thing to do.

JJ: Have you completely abandoned the theater or do you occasionally do acting around L.A.?

AP: I love theater and hope one day I can return and do something again. Honestly there has not been time. In order to do theater there has to be a time commitment of at least six months, if not longer.

JJ: I read that you have done a vocalese for an Artie Shaw's clarinet solo that has never been released. Why isn't it out?

AP: Yes. We were doing our *Swing* album and there was this instrumental piece by Artie Shaw and his big band of "The Man I Love." It is absolutely amazing. The idea of vocalese is that you take an instrumental piece, and then you write to the solo and ensemble parts. Even though it is "The Man I Love," it

required a variation of the original Ira Gershwin lyrics. I wrote the lyric to the piece and the vocal arrangement for it. We were all set. We had done the track already, the music was ready, everybody knew their parts and Cheryl was singing Artie Shaw's clarinet solo.

A friend of mine who worked for Warner Chapel Publishing handled Ira Gershwin's music. I went to him about getting the rights to do it. He was very, very close to Ira, and Ira had recently passed away. On his deathbed Ira said to his nephew, "Don't let anybody change my lyrics." Ira's widow and the nephew would not give us permission to use it. It was a beautiful piece, but we had to put it away.



Manhattan Transfer performing at New York's Blue Note in November 2014: (l-r) Janis Siegel, Trist Curless, Alan Paul and Cheryl Bentley. Photo by Lloyd Mulvey.

Hopefully we will be able to do it at another time.

Want to hear another story? "Corner Pocket," as you know, is by Freddie Green, who played guitar for Count Basie. It was a very popular song. Early in our career my partner, Tim Hauser was still driving a cab in New York. He happened to pick up Freddie Green and Freddie said to him, "You guys should learn 'Corner Pocket.'" Years later, after our collaborations with Jon Hendricks, we talked about doing it on our *Mecca for Moderns* album. Jon and Freddie talked, and Freddie said, "Oh yeah, that will be fantastic." Jon wrote the lyrics. We went into the studio and recorded it.

A week before the album came out we get manic calls from Atlantic Records saying we can't put out "Corner Pocket" or we are going to be sued. They said, "A guy named Don Wolf wrote a song called 'Until I Met You' and he is threatening to sue anybody involved because he has the rights on it." We went to meet Don Wolf and pleaded with him. Basically he wrote an AABA song; meaning he wrote verse one, verse two, chorus, verse. But he didn't write the solos, Jon wrote those.

For whatever reason, he did not get along with Jon Hendricks. He said, "Okay this is how it goes. You have to go back into the studio and record any lyrics that I have written. If you want to sing Jon's lyrics on solos that is fine, but Jon doesn't get any credit at all." We went back and redid it with Don's lyrics and we won a Grammy. [Chuckles] Anymore when we perform that live all we do are Jon's lyrics. That is an inside story that we don't tell too often.

JJ: I love it. Do you have any humorous road stories?

AP: [Laughs] I like this story and I've told it before. When we did our *Extensions* album we wanted to have a new look. The cover is an illustration of the group in tuxedos but very futuristic. The illustration was based on clothes we had made by this up-and-coming young designer out of Paris named Jean Paul Gaultier. Today he is now of the most famous designers in the world, but at the time he was this wild French guy. Unfortunately, Jean Paul didn't know how to sew. The first concert we did [dressed in those tuxedos] was a television show in Amsterdam. Back then we did a lot of choreography and during "Birdland" there is a lyric, "in the middle of that hug." We would get together in kind of a hug. I would kick out my right leg and get down almost on the floor. When I did that, my pants split in half. Unfortunately I was wearing white underwear and the tales were black. You could hear the roar of laughter starting from the front row going to the back as they realized what had happened. Looking back now, that sticks out as something really funny.

JJ: Is there a film, book or play that would give us an accurate idea of a musician's life?

SWINGDELIC

SWING 46, NYC
MONDAYS/8:30 PM,
APR. 6, 13, 20, 27
SATURDAY/9:30 PM,
APR. 4, 18

APR. 15/NEW BRUNSWICK
APR. 18/RUTHERFURD HALL
APR. 24/MONTCLAIR
WOMEN'S CLUB

www.facebook.com/swingdelic

AP: [Chuckles] Wow. I think you have to look at an autobiography. There are so many out there. Let me think about that.

JJ: If we visited your home would we see any career souvenirs?

AP: Oh yeah, a lot of stuff. I have my gold albums, my Grammys and actually have my Governor Meyner award, all that kind of stuff. My wife says, "What do you keep all this stuff for?" I said, "I don't know, maybe because it is a memory, part of my life."

JJ: Do you have any thoughts about 9/11 that you wish to share?

AP: I wasn't in the city at that time. I was in L.A. My partner Janis lives in the West Village and saw the plane go in, but it affected the entire world, and it is still affecting us. We just came back from Israel. We had on the books for a long time to do a concert and then the latest war broke out. A lot of the acts scheduled to go there cancelled. We said, "No, don't want to do that. Let's go and try to bring some joy." It wasn't political. War is horrible. We see how it is escalating; it is just insanity, crazy. We have to strive. People don't realize how important they are. One person makes a difference in their daily life just bringing joy, striving to be kind, to help be of service in some way. It is horrible what goes on. I think 9/11 was just part of this huge picture of something that has been going on for a long time. We human beings haven't evolved far enough to where we know how to live in peace and how to forgive. I choose to be optimistic, to believe in it. I'd rather believe in it than not.

JJ: Amen to that and that is a good thought to end on. Thank you for doing this and I'll see you all at SOPAC.

AP: When you come to the show, come up and say "Hi." Take care. JJ

Alan Paul: Some final words on Tim Hauser

It has now been two months since Tim passed away, and not a day goes by that Janis, Cheryl and I don't feel that loss. Janis and I were singing partners with Tim for 44 years and Cheryl for 36. That's a very long time in any relationship. We decided that the best way to honor Tim is to sing and perform the music we created together. This was his wish as well.

We pay special tribute to Tim at each performance we do, so that our fans can also process this loss. Tim was one of a kind; he is irreplaceable, and his mark as the founder of The Manhattan Transfer and his contribution lives on.

In Tim's absence, we've been very fortunate to have Trist Curless singing bass with us. He is a multi-talented singer who comes from the vocal group world. He has a six member men's acapella group called M-Pact, and also has been doing front of house sound monitoring for Pentatonix, and studied our music when he was in college. He subbed for Tim in the past when Tim was out ill, and we are very grateful that he was able to jump at the last moment.

So here we are at yet another crossroads in our career and where that will lead us...we will see.

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.

Luna Stage Presents Roseanna Vitro, April 26

In 2011, vocalist Roseanna Vitro recorded an album for Motema Music called *The Music of Randy Newman*. It received a Grammy nomination for Best Vocal Jazz Album. On April 26, as part of the "Music in the Moonlight" series at the Luna Stage in West Orange, Vitro will be singing selections from that album as well as from some other tribute recordings she has made — to Ray Charles, Bill Evans and composer/pianist Clare Fischer.



Title of the concert is, "Roseanna Vitro Sings The Great American Composers," and she will be backed by the rhythm section from the Randy Newman album: Mark Soskin, piano; Dean Johnson, bass; and Tim Horner, drums. Reviewing the Newman recording for *DownBeat* in August 2011, Kirk Silsbee called Vitro, "a passionate, expressive singer whose emotional streak never overrides her musicality. Nor do her musical flights interfere with the story of a song."

This is the final Luna jazz series concert of the 2014-15 season. It begins at 7 PM, and tickets are \$18 in advance and \$20 at the door. To order tickets, log onto www.lunastage.org or call (973) 395-5551. JJ



Catherine Russell performing at NJPAC in Newark on Feb. 22. Photo by Tony Graves.

Brunch and the Blues

The ebullient jazz and blues diva Catherine Russell held forth at NJPAC's Nico Kitchen + Bar for the Feb. 22 edition of the arts center's popular Dorthaan's Place jazz brunch series. She was accompanied by frequent cohorts Matt Munisteri on guitar, Mark Shane on piano and Tal Ronen on bass.

For this month's event the soulful pianist Junior Mance performs with his trio on April 19, with seatings at 11 AM and 1 PM and sets performed at 11:30 AM and 1:30 PM. After that the series goes on a summer hiatus and resumes next fall. The sumptuous Nico Kitchen + Bar brunch includes an omelette station and a medley of fine desserts. For more information and tickets visit www.njpac.org or call 888-466-5762. JJ



A TIP OF THE HAT: Diary of A Nighthawks Fan

By Tom Spain

PART 7: The Banjo Man and the Dancers – January 30, 2014

Nighthawks' banjo wizard Ken Salvo suggested we meet for breakfast at the Time To Eat Diner on the Route 22 circle in Somerville. He lives nearby in

Basking Ridge where he runs a home inspection business. I ordered pancakes and sausage — the whole diner thing, but he gave the waitress a sweet smile and said, "Just coffee and some fruit."

I asked him how he became a banjo player.

"I had a 4 years older brother and he started taking accordion lessons. And my mom said, 'How about Ken?' And my father said, 'He doesn't have a lick of rhythm in his body.'"

"It was one of few arguments they had: 'You give lessons to Chuck, then you really have to give them to Ken. It's not fair.'"

"The lessons were 50 cents a week. They asked me what do you want to play and I said guitar. So I started taking guitar lessons and then realized I had to practice and I hated that. I didn't want to come home and go in a room and practice. The pressure was huge because my dad had to pay money so I'd better learn my lesson so my teacher wouldn't chew me out. I couldn't play baseball because I had to practice. But then, after a while, they couldn't get me out of the room. I started to accomplish something and once I got that sense of accomplishment I wanted to practice."

The waitress brought the coffee and fruit and set it in front of Salvo. His eyes twinkled a warm smile and he thanked her in a gentle Midwestern manner. He is from Chicago and you can hear it in his voice. He took a sip of coffee and continued.

"This guitar teacher would have me play something and then he would pick up his guitar and start playing it either faster or slower and I was supposed to keep up with him. It was an incredible way of teaching. It taught me to stay with the rhythm. He viewed the guitar as a true rhythm instrument. So that's where my rhythm got embedded. Once he embedded that in me he could play faster or slower and I could stay on track and it made him the happiest man in the world."

Salvo's uncle found a tenor banjo in the attic and

gave it to young Salvo. He took a few lessons from Buddy Lee who had played in Bob Scoby's band. Soon there was a call: "Buddy Lee told another banjo player about me and he called me to sub for him. I knew all the songs, I knew the chords and I had good rhythm and that's all they needed. It was my first paying job. I was 16 years old."

Then the Dukes of Dixieland came to town. Founded in 1948 by The Assunto Brothers, the Dukes made it BIG.

Record sales in the millions, the Ed Sullivan Show, performances sold out in Las Vegas, appearances with Louis Armstrong. It's difficult now to imagine a traditional New Orleans style jazz band at the top of the show business heap. The Dukes of Dixieland were big time in every sense of the word.

Salvo recalls: "When the Dukes of Dixieland would come to Chicago my mom and dad would go see them and my dad befriended the Assuntos. We're an Italian family and so my dad said, 'Come on over. My wife is a great cook.' And she was. My mother would fix ravioli, ham and lasagna, a big Italian dinner like on a holiday. My dad had all their albums and I would listen to them."

"One night they were playing a job in the suburbs of Chicago, and I was hired to play solo banjo on a balcony...like a New Orleans type balcony. When they took a break I was the intermission musician for them. That's the year Frank Assunto passed away in the middle of that job. And they called in Wild Bill Davison to sub for him. I didn't know who he was. I had no clue and now I look back and say, 'Oh, my goodness!'"

When rock 'n' roll came to town Salvo formed a rock band. His dad drove them to the gigs, usually in bowling alleys and at high school proms.

"Then word got out I could play the banjo and I



Banjo player Ken Salvo is the picture of concentration reading his chart as he performs with the Nighthawks at the 2009 Pee Wee Russell Memorial Stomp. Photo by Tony Mottola.

could make more money doing that. So I started earning what I thought was a living and it was great because I got to play with a lot of different bands. I got hooked up with the Red Garter in Chicago and stayed there for many years."

Ken Salvo's banjo is the other half of Vince Giordano's musical heartbeat. Their banjo/tuba pulse gives the band its signature sound. It is a heartbeat that is powerful and steady, a heartbeat every human being can recognize and feel. It is exciting and at same time comforting. But many banjo/guitar players find this rock steady rhythm boring and don't want to do it. Ken Salvo was one of them.

"When I listened to the early jazz, the banjo was very chung-chung-chung. It was the dulllest sound to me and not at all what I was used to. I worked in a small ensembles and we put a little bit of swing in it. When I got into the Nighthawks I realized we were trying to replicate these early songs and they all had a very steady rhythm. Vince explained to me that the reason for that is that there is so much syncopation in the horns, saxes and the clarinet... there is so much syncopation in their notes that having the steady chung-chung-chung sound is something they can come back to, a thread that is constant. They are able to veer off that highway. And the light bulb went on. It made it simpler for me. It's really a simple form between the tuba,

continued on page 22



JazzFest at Sea

Come join your favorite jazz artists for the Ultimate Jazz Cruise filled with music and fun!



An Intimate 10-Night Jazz Club Experience at Sea

with Exotic Ports including Costa Rica, Panama and Colombia

November 11 - 21, 2015

MSC Divina

1-800-654-8090



Featuring...

- Allan Vaché - Clarinet
- Warren Vaché - Cornet
- Houston Person - Tenor Sax
- Bucky Pizzarelli - Guitar
- Butch Miles - Drums
- Paul Keller - Bass
- Banu Gibson - Vocals
- Kristy Cocuzzi - Clarinet/Sax
- John Allred - Trombone
- Mike Pittsley - Trombone
- Bob Leary - Guitar & Banjo
- Danny Coots - Drums
- John Cocuzzi - Piano/Vibes
- Jeff Phillips - Piano
- Charlie Silva - Bass
- Yve Evans - Vocals

If you're a fan of Traditional Jazz, Classic Jazz, Chicago Jazz, Swing, in fact just about any style which emerged during the first half of the 20th century, plan to attend JazzFest at Sea — one of the premier jazz cruises of the year. Our cruise will be departing from Miami to the Southern Caribbean on the MSC Divina for 10-nights of jazz and fun. Not only will you have your choice of amazing performances each evening of our jazz cruise, but you are also invited to the afternoon sessions on our days at sea.

In addition to our internationally acclaimed artists, we will once again be offering more than twenty hours of opportunity for our amateur musicians to get up on stage and jam both with our pros and in your own JazzFest Jammer sessions. This is in addition to our regular schedule. Plus, if you would appreciate some instruction and critique during the jam sessions feel free to ask! But remember, only those who book with Cruise & Vacation Depot or an approved agency will be allowed to participate!

When and where are we going?

- Nov. 11: Depart Miami
- Nov. 12: At Sea
- Nov. 13: Falmouth, Jamaica
- Nov. 14: At Sea
- Nov. 15: Cartagena, Colombia
- Nov. 16: Cristobal, Panama
- Nov. 17: Puerto Limon, Costa Rica
- Nov. 18: At Sea
- Nov. 19: Cozumel, Mexico
- Nov. 20: At Sea
- Nov. 21: Return Miami

Staterooms and Pricing

Yacht Club Suites from \$3299

Waitlist Only
Exclusive private club with breathtaking views • private concierge reception • Top Sail lounge • private dining • unlimited beverages • private deck and pool • exclusive round-the-clock butler service

Aurea Suites from \$2599

Only 2 Left!
Unlimited beverages • open dining • select complimentary spa services

Balcony Staterooms from \$1749

Oceanview Staterooms from \$1599

Only 3 Left!

Interior Staterooms from \$1399

NOTE: PRICES LISTED INCLUDE TAXES AND FEES

Pricing is per person based on double occupancy, cruise only. Pricing for 3rd/4th person in cabin, air/ground transportation and insurance is available on request.

www.jazzfestatsea.com

NIGHTHAWKS DIARY

continued from page 20

drummer and the piano player. The Nighthawks have a phenomenal rhythm section."

That rhythm section includes drummer Paul Wells whose playing is understated, almost delicate except when it isn't. Then it's inventive, expressive, explosive. His solos are absolutely musical, a rare thing in jazz drumming. But mostly he's an ensemble player, never intruding, giving steady support, speaking up at just the right moment. There is humor, even comedy in many of those old arrangements and Wells gets it just right.

Peter Yarin's piano work is a rhythmic marvel, steady as a Swiss watch. His left hand could keep a rowdy crowd in line. Its rhythmic kicks and accents spark the steady pulse, excite it in a way that's almost erotic. Yarin's solos are concert hall virtuosic. Salvo remembers: "When I came here from Chicago I was astounded by the talent here. There were no bad musicians. Almost everyone I came across was just unbelievable. They raised the bar for me."

One Monday last year something different was going on at The Iguana as the Nighthawks assembled for the third set. A man with the look of a biblical patriarch, stepped onto a podium in front of the band and started to give instruction in a quiet voice. The man was Maurice Peress, conductor, writer, historian and, in the Leonard Bernstein days, Assistant Conductor of the New York Philharmonic. In a few days he would lead Giordano's Nighthawks in a recreation of the 1924 premier of George Gershwin's "Rhapsody In Blue," just as it was performed by the Paul Whiteman Orchestra. Despite his more than 80 years Peress was quick and sharp and ready to get to work. It was close to 11 PM. The musicians greeted him warmly, with deference and respect, quietly asking his opinion about his interpretation of the several scores. You could see that they wanted to please him. You could also see they wanted to please Giordano, who for this moment, was not leader, but a member of the band. Giordano was anxious, worried about ticket sales. That this had been a slow night at The Iguana didn't help. There was a lot riding on this program, which besides "Rhapsody In Blue," included a number of hits from the mid-'20s. Peress pointed to Ken Salvo and said "Linger A While."

The band started the old melody quietly and slowly as Salvo played a beautifully embroidered accompaniment, his banjo singing a solo, clear and warm and melodic. A little bit lazy. You could almost smell the honeysuckle. Then the pace picked up and it was banjo fireworks for the whole tune. This was not any chung-chung-chung. Salvo was in the spotlight, a virtuoso soloist of the first order. He played the feature flawlessly.

When he finished, Peress smiled and said, "That was just fine. And you could add little more of yourself into it if you like."

The following Friday night the crowd at Town Hall loved it, showering Salvo with prolonged applause, cheers and whistles. Salvo told me, "The banjo is certainly an important rhythm instrument in the Nighthawks, along with the drums, piano and tuba, but rarely is the banjo player thrust out in front of the band and given a feature. It was a special moment for me, and it was worth the adrenaline rush that comes with the territory — when you're out in front of such magnificent musicians."

The waitress brought more coffee and Ken Salvo gave her another sweet smile. I mentioned that several Nighthawks told me that playing in Giordano's band is challenging, difficult and tests them to the limit. Yet, the challenge seems to

appeal to them. Salvo took another sip of coffee and said: "Most of the chords were unusual because The Nighthawks play in a lot of strange keys — lots of D flats and A flat minor chords I hadn't played for many years. Vince throws out songs...he literally throws out a chart you've never seen or heard in your whole life. He will keep you on the edge of your seat. You just sit down and play it. The band is brilliant. I listen to these guys and it's incredible. That's what keeps me on the edge of my seat having to read stuff where I just have no clue. My wife says, How could you do that? That would just rip me apart."

Salvo looks at his coffee and then with his easy smile says, "I love that, just love that. I thrive on that."

At The Iguana, Salvo will sometimes look up from his music to watch the dancers, but only for an instant. The music demands constant attention and focus. Easy to get lost. He says he thinks having dancers in front of the band is a big part of its appeal.

"They add so much. They are what the music was about at the time it was popular. This music was for dancing. There was no television and it was live music and live dancers. I find the dancers to be invigorating. I joke with them all the time that I can't look up from music to enjoy them because by the time I do the song is over."

Every Monday a group of dancers come to The Iguana and settle into their favorite table along the wall. There are all kinds — professional ballroom dancers, teachers, and modern day hoofers from the Broadway scene. All ages. But most are people who just love to dance. I watched a tall young woman dancing alone, perhaps practicing her steps. Slender, short brown hair, blue sneakers on her feet. The Nighthawks were playing, "Stormy Weather," Jon-Erik Kellso's trumpet growling and massaging the tune's bluesy message. She moved dreamily to the music as if it were her own, a lyrical solo dance both private and public. It was lovely thing to witness. I asked Ken Salvo about her.

"That's Tina," he said. "Tina Micic. Give her a call."

When she picked up the phone, I told her how much I enjoyed watching her dance, especially when she engages the music by herself. I told her it's a beautiful thing to see.

"Thank you for that," she said, "I was in Heaven. This is music that speaks to me and they play it so well."

Tina Micic grew up on Long Island, went to Boston University and studied French and Italian, wound up working with money on Wall Street.

"It's a great relief to be able to do something fun like this because financial stuff can be pretty dry, so it's really nice to be able to dance to this kind of music. I'm never not grateful for them being here and playing.

Tina Micic knows all the tunes and all the steps, listens to the records and says dancing to the Nighthawks always brings something new.

"It's great fun, and what makes it so much fun and is that when you're dancing with someone, you can interpret what the song is doing and it's never going to be the same. It's always uplifting and you feel great after you do it.

I asked her if her family shares her passion.

"They don't really. They're Croatian immigrants, so they don't really

continued on page 24

THE *Jazz* ROOM
WILLIAM PATERSON
UNIVERSITY



Sunday, March 29
4:00 p.m.
Saxophonist Lou Donaldson

Sunday, April 12
7:30 p.m.
Organist Rhoda Scott
with William Paterson
Jazz Orchestra



NEW JERSEY
STATE COUNCIL
ON THE
ARTS



NATIONAL
ENDOWMENT
FOR THE ARTS

A great nation
deserves great art.

Discover
JERSEY
ARTS

Funding for the Jazz Room Series has been made possible, in part, by the New Jersey State Council on the Arts/Department of State, a Partner Agency of the National Endowment for the Arts.

Sittin' In one hour before performance

SHEA CENTER FOR PERFORMING ARTS
973.720.2371 • WP-PRESENTS.ORG • WAYNE, NJ

NIGHTHAWKS DIARY

continued from page 22

understand. They listened to different kinds of music when I was growing up — classic American musicals and the movie musicals and all that stuff. But to this day my mom, she's like, 'I don't understand why you listen to music that my grandmother listened to, I don't understand it.' She just doesn't get it. 'Why don't you listen to stuff from your generation?'"

Ken Salvo suggested I call Jerry Feldman, a Monday night regular who dances with his wife Celia Gianfrancesco.

"Dancing started for me very late in life," he told me. "I was in my 50s. It was in 1999 and I was working in the city and commuting from Queens. I said, it's time to take a dance lesson. I think the swing dancing on the Gap commercial had been a big inspiration and I said, if I don't do it now I'm never going to do it."

Jerry Feldman and Celia Gianfrancesco met at a swing dance function on a Saturday afternoon. "I said to her do you want to dance? And she said 'Sure.'"

"So we danced in the street, it was on the sidewalk facing the band. After that we said, Hey, same time next week. That's how we met. We became friends and then we became more than friends. We got married in 2006. She was a much better dancer than I was."

At The Iguana, Feldman and Celia do the Balboa, a dance that dates from 1915. It works well on small dance floors and the one at The Iguana is tiny. And it can handle the hot tempos that are plentiful here. The couple moves smoothly around the little dance floor in close embrace. They look happy. The Nighthawks are romancing the old chestnut, "Blue Room," Marc Lopeman's tenor sax singing the melody smooth and sweet. From my table in the back of the room, the dancers are silhouettes, all shadowy and lyrical, drifting dreamily in front of the brightly lit band.

Feldman: "We feel we're part of the show. Certainly that isn't the main reason people are there but it's a little added attraction. And we're happy to be part of it."

"Sometimes you meet celebrities. We met Liza Minnelli and Michael Feinstein. Liza complimented



Jerry Feldman met his wife Celia Gianfrancesco at a swing dance. "I said to her do you want to dance? And she said 'Sure.'" Photo by Lynn Redmile.

Celia and myself. She said, 'I just love watching you guys dance.'"

"Tommy Tune was there one night and I said, 'Get up and dance.' And he said, 'I can't dance like you guys because couples dancing, is different dancing from what we do. That's choreographed.'"

"Mel Brooks was there a number of times. Of course I make it my business to go over and say hello, and he said he loves the music and loves the dancing. I said 'My name is Jerry Feldman and my wife is a gentile, Italian.' And he said, 'My wife is a Shiksa, too. And also Italian!' He put his arm around Celia and said, 'Italian women make the best wives.'"

At the Time To Eat Diner in Somerville I told Ken Salvo I was interested in the relationship that the dancers have with the band. He smiled. It's a subject he loves to talk about.

"They add so much. They are what the music was about at the time it was popular. This music was for dancing. There was no television and it was live music and live dancers. I find the dancers to be invigorating. They add fuel to the fire of the band. When I feel the presence of the dancers close to me it invigorates me and it is an uplifting experience. You are giving them pleasure. I think they sense that what they are doing is giving us pleasure. It's a two-way street."

Ken Salvo and Tina Micic told me they lament the time when the dance bands moved up onto the

stage away from the people and the dancers stopped dancing, sat down in the audience and were still, no longer moving, as if they were in church.

Tina Micic: "Jazz moved away from dancing and just became a sitting audience experience. Today some of it has become really hard to relate to. It's hard to follow the patterns and you just get lost unless you're an intellectual musician or you really enjoy the strangeness. I feel like you have to be able to tell a story. You have to be able to, on some level, relate to all people. You can make it fancy but you still have to be able to relate to them. Otherwise you just lose the audience."

Ken Salvo: "It got lost. There is no music today. Watch the Grammy awards. I can't watch it. I just can't. I'm too old for this. I want to hear music, I want to hear notes, instruments, not synthesized drums. I want the real thing."

He paused and then said, "But!" His serious tone softened and a smile crept across his face.

"We're living in great times. You start to think, oh the music is going to die. But then you see signs of life. These kids come out of Juilliard and they are not necessarily trained in early jazz but they have taken an interest in it. They have the technical ability to play it and to interpret it. I see the Anderson twins, this fellow Mike Davis, our drummer Joe Saylor, young guys from Juilliard. You see them being able to sit down and play this stuff and interpret it like it should be."

Ken Salvo put down his coffee cup, ready to go, and then paused for a minute. Then he said, "It's fun music. It's enjoyable and it can be dramatic like with the early Duke Ellington songs. There's an underlining current of joy and you come out of it at the other end seeing the light. You can see it with little children. When someone brings a kid in front of the band the kid just stands there in awe. They have never seen a live instrument and then their knees start to bounce. Their head begins to shake. It is engrained in everyone. It's in the heart. There is something native in every person, something beautiful that goes to your soul in this early jazz."



...to be continued

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



DISCOVER THE WORLD WITH JAZZDAGEN TOURS



800 433 0078 • www.jazzdagen.com • jazzdagen@aol.com



**2 NIGHT
HOTEL PACKAGE
IN VANCOUVER**

JAZZ ALIVE 2015

MAY 11 - 18, 2015

7 day trip from Vancouver to Los Angeles on the Crystal Symphony

Visit Vancouver, Victoria BC, Seattle, Astoria, San Francisco, Santa Barbara, Los Angeles.

Travel with **Ms. Yve Evans, Ms. Brady McKay** and her son **Dexter Williams, Antti Sarpila, Jennifer Leitham, Pieter Meijers, Bill Allred, Danny Coots, Harry Allen, Duke Heitger, Eddie Metz Jr., The Gonzalo Bergara Quartet, John Cocuzzi, Paolo Alderighi and Stephanie Trick, Richard Simon, Scott Whitfield and Randy Morris**



Combine with the
**28TH OLYMPIA
JAZZ FESTIVAL**
JUNE 25-28

ALASKAN EXPLORER JUNE 28 - JULY 5, 2015

7 day roundtrip Seattle on the ms Amsterdam of Holland America

Visit Seattle, Puget Sound, Tracy Arm, Juneau, Sitka, Ketchikan and Victoria BC.

Travel with:

**High Sierra Jazz Band,
The Fat Babies Jazz Band from Chicago,
Tom Hook Trio with Eddie Metz Jr. and
Bobby Durham**



JAZZ ON THE BLUE DANUBE SEP 20 - OCT 2, 2015

13 day river cruise Tour from Budapest to Prague on the ms AmaLyra of AmaWaterways

Visit Budapest, Bratislava, Vienna, Durnstein, Melk, Linz, Passau, Regensburg, Nuremberg, Karlovy Vary and Prague.

Travel with:

Waitlist only

**Rebecca Kilgore, Nicki Parrott,
Antti Sarpila, Pieter Meijers, Eddie Metz Jr. and
Ulif Johansson-Werre**



**CELEBRATE NEW YEARS
WITH JAZZDAGEN**

**RATES
STARTING AT
\$ 1830.-**
based on sharing

CARIBBEAN HOLIDAY DEC 28, 2015 - JAN 8, 2016

12 day roundtrip Ft. Lauderdale on the ms Oosterdam of Holland America

Visit St Maarten, Saint Lucia, Barbados, Martinique, St Kitts and Nevis, St Thomas, Half Moon Cay.

Travel with:

High Sierra Jazz Band

**Wally's Warehouse Waifs with Theresa Scavarda
Tom Rigney & Flambeau**

Pee Wee 2015: Mere Snow Won't Stop This Stomp

By Tony Mottola Jersey Jazz Editor

There were a total of 17 snowstorms in New Jersey this past winter and number 15 had the bad timing to coincide with the NJJS's annual Pee Wee Russell Memorial Stomp on March 1. No matter, the venerable Stomp went on as planned. After all, Mother Nature greeted the first Stomp in 1970 with a full out blizzard and that didn't deter that inaugural event, so a mere three inches of the white stuff wasn't about to shut down the 46th go-round.

The snow's early afternoon arrival did dampen the usual walk-up trade some, but while not all of the of the Birchwood Manor Ballroom's large tables were filled none were empty, and the large cadre of swing dance enthusiasts who've been flocking to the event for some time now appeared undiminished from recent years with the dance floor packed with gaily clad hoofers for most of the afternoon.



STORM...WHAT STORM? A crowd of nattily attired swing dancers, who traveled from far and wide, pause to pose for a portrait at the 46th Annual Pee Wee Russell Memorial Stomp. Photo by Lynn Redmile.

No doubt the outstanding lineup of bands booked by Music VP Mitchell Seidel and his committee was a strong inducement for listeners and dancers alike to brave the elements, presenting a mix of young Turks and seasoned veterans that could only be described as among the top tier of New York's best hot jazz and swing music players.

Case in point was the afternoon's first group. Trumpet man Gordon Au's band, The Grand St. Stompers, is packed

with young lions from the city's flourishing mix and match trad jazz scene, including Dennis Lichtman (clarinet), Matt Musselman (trombone), Nick Russo (banjo/guitar), George Rush (bass) and Rob Garcia (drums).

The Stompers opened with Charlie Shavers's "Undecided" in tribute to Pee Wee Russell who recorded the tune with Ruby Braff in the early '60s, and then brought up the inimitable Tamar Korn for vocals on "On the Sentimental Side" and "Crazy Eyes," a novelty style original number that was sheer Betty Boop.

In the first of several nods to Sidney Bechet at this year's Stomp the group offered an Au original, "Soigné," that beautifully evoked the soulful sound of the great New Orleans musician. There followed three jump tunes, the last of which, another Au original called "Upside Down," had Korn's trademark vocal violin joining the frontline horns for a raucous unison out chorus.

With the room now well warmed, "Professor" Adrian Cunningham's Old School took the stage to stoke the coals with a rumba-fired "Bourbon Street Parade" and then followed with another Bechet tribute, "Egyptian Fantasy," a languid minor key rambling melody that showcased the Australian's Bechet-like prowess on the clarinet. The Old School's set was the most eclectic of the show, and included Fats Domino's "Little School Girl," Dizzy Gillespie's "Ooh-Shoo-Be-Do-Be," the spiritual "Joshua Fought the Battle of Jericho" and the Civil War's "The Battle Hymn of the



The versatile Tamar Korn takes up her "violin" to join Grand St. Stompers frontline for their closing number at the Pee Wee Russell Memorial Stomp. Photo by Mitchell Seidel.

Republic.” As if that wasn’t enough potpourri, they threw in “St. James Infirmary” and yet another Bechet number, “Jungle Drums” (hey, whose Stomp is this anyway?).

After a brief intermission, and the presentation of awards to Ray Drummond (“Musician of the Year”) and Vincent Pelote (“Jazz Advocate”), it was time for some veterans to hold forth and Michael Hashim’s Big Time took to the stage. This powerful octet wasted no time getting down to business with a breakneck “Broadway” — everybody blows here, Hashim and Bill Easley on tenor saxes, Charlie Caranicas on trumpet and David Gibson on trombone — with that considerable frontline powered along by the pulsing rhythm section comprised of Steve Einerson, piano; Steve Little, drums; Kelly Friesen, bass and Michael Howell, guitar.

After that bravura opening the leader dialed back the tempo to “invite you out to the dance floor” with an easy “In a Mellow Tone.” The band kept the crowd dancing with some R&B — Tony Pastor’s “That’s Your Red Wagon” — and then a smooth and slow “Mood Indigo” (Mr. Hashim is a major Ellington aficionado).

There followed Ben Webster’s “Poutin” — providing an opportunity for the nonpareil Mr. Easley to shine on tenor — after which the gas was stepped on once again for a quicksilver turn on “Somewhere There’s Music.”

At some point during Big Time’s set word came through that the closing act — Jon-Erik Kellso’s Ear Regulars who were travelling from New York — had been forced to turn back and return to the city due to rapidly worsening road conditions, and some quick scrambling re the program became necessary.

Although Mr. Hashim and his group had now reached the end of their prepared set they gamely agreed to carry on and close out the Stomp. After a brief break the group returned to the bandstand and offered a second impromptu set that featured Tadd Dameron’s “Good Bait,” “Stompin’ at the Savoy,” Eddie Lockjaw Davis’s “Leapin’ on Lenox,” “Moonglow” and “Cottontail.” At which point Tamar Korn returned to contribute vocals on “Blue Skies” and “That Old Feeling.” The group closed the day with Billy Strayhorn’s “The Intimacy of the Blues,” a fitting precursor to the NJJS’s June 14 spring concert at Morristown’s Mayo Performing Arts Center which features the very same Michael Hashim, this time with his 18-piece big band in a centennial tribute to the great Billy Strayhorn. **JD**

more photos on page 28



Professor Old School: On stage at the Stomp
(l-r):
Conal Fowkes,
Adrian Cunningham,
Daniel Foose,
Joe Boga,
Robert Edwards,
Paul Wells and
Andy Stein.
Photo by
Lynn Redmile.



Little Big Man: Trumpeter Charlie Caranicas (3rd from left) pauses to admire Bill Easley’s tenor sax work at the Pee Wee Stomp.
Photo by Mitchell Seidel.



Double Duty: Bandleader Michael Hashim and his group Big Time played an overtime set to finish out this year’s Stomp when a snowstorm prevented the event’s closing act from making the trip from New York City to Whippany.
Photo by Mitchell Seidel.

Stomping With The Stars!

Photos by Lynn Redmile



Stephane Wrembel at MoFiddles

The French-born guitarist (and now Maplewood, NJ resident) performs at an elegant Livingston stringed instrument shop before leaving on a tour to support his new CD, *Dreamer of Dreams*.

By Schaen Fox

One recent Sunday afternoon my wife Vicki and I drove 56 miles to Livingston, New Jersey where guitarist Stephane Wrembel was performing. To put it another way, we drove a very good distance for a very good concert. It was held in the MoFiddles' showroom, an attractive space, with wonderful acoustics, that holds a comfortable number of people. If the venue is new to you, visit their website (<http://mofiddles.com/>), click on "Menzel

Violins," and then take the "360 Tour." This will give you a good idea of why we found the room quite warm and inviting.

Stephane is from Fontainebleau, France, an area closely associated with Django Reinhart. He is a disciple of that master, but his interest in Gypsy jazz came relatively late in his development. He has tagged Pink Floyd and other rockers as more important early influences. While a student at Berklee College of Music in Boston, he expanded his artistic palette to include Greek, Indian, and African music. The mix has helped make him a formidable talent. Since graduating, he has lived, and performed, in the New York City area. Now he resides in New Jersey. This day he was ably accompanied by Robert Cueliari, playing rhythm guitar, and Kells Nollenberger playing the bass.

The sold-out gig was all wonderful music. Almost every selection was either composed by Stephane, like "Barbes-Brooklyn" and "Bistro Fada" or by Django, such as "Nuages" and "Viper's Dream." Stephane did give some brief and interesting introductions. Before playing Django's "Improvisation #1," he said it was inspired



Robert Cueliari, Kells Nollenberger and Stephane Wrembel warm up before their Feb. 1 performance at MoFiddles in Livingston. Photo by Mo Menzel.

by the master's interest in the Impressionist school of painting, which also comes from Fontainebleau. He entitled one of his own compositions, "In Search of Lost Time" because he likes the title of Proust's highly regarded classic. He admitted, however, that while he likes the title, no matter how many times he has tried, he has never read past page 15. He finds the book just too boring.

Mr. Wrembel's own music is anything but boring. It has earned the attention of Woody Allen, who has used it in some of his latest films. Stephane's "Big Brother," is in Mr. Allen's *Vicky Cristina Barcelona*, and the filmmaker/part time jazz clarinetist had him write the theme for *Midnight in Paris*. The guitarist related how he got a call from Woody's staff asking if he would write some music for a scene that called for a guitarist playing in the

background. He agreed. Next he was asked to appear as that guitarist. Again, he agreed. He was flown to France and had a very nice time. He was given his own trailer with his name on it, did the scene, and flown home. Later he got word that the scene had been cut. He entitled the cut music "Human Condition" and played it after dedicating it, "to all the poor bastards that have had their scenes cut from a movie." Though his scene was cut, the very Django like theme

he composed, "Bistro Fada," plays most effectively throughout the film, whose score also features Sydney Bechet's lovely "Si Tu Vois Ma Mère."

The set time flew by. The music was compelling enough that for two hours I had no thoughts of anything else. It ended with a spirited "Dark Eyes" that brought loud and long applause. Many people stayed after to talk to the artists, purchase CD's, and get on the e-mail lists of both Stephane and MoFiddles. It made for a wonderful Sunday afternoon and a pleasant drive home. JJ



Jazz Promo Services

Media Campaigns for the Music Community

National Press Campaigns
Down Beat Voting Critics, Jazz Journalist Assn., Bloggers & more.

Email Campaigns
Promote your gigs, live music events, festivals & newsletters.

Mailings
Save time, money and aggravation – let us do your fulfillment.



Jim Eigo, Jazz Promo Services 269 State Route 94 South, Warwick, NY 10990
Ph: 845-986-1677 • Fax: 845-986-1699 • Cell/text: 917-755-8960
Skype: jazzpromo • jim@jazzpromoservices.com • www.jazzpromoservices.com

Lady Day's 100th Will Be Remembered In April

By Sandy Ingham

For someone who felt unloved for so much of her tragically brief life, singer Billie Holiday is truly beloved as the jazz world prepares for her 100th birthday commemoration this month.

Holiday, born on April 7, 1915, will be honored at weekend-long festivals at the Apollo Theater in Harlem, where she won early acclaim in 1934, and at Jazz at Lincoln Center in her adopted hometown of New York. Both venues are shrines for the history of America's classical music.

A variety of events are also planned in Baltimore, the city where she was born to an unwed mother and sadly grew up, victim of childhood sexual abuse and early imprisonment — disasters that along with the pernicious racism of her lifetime may well account for her later broken marriages and addictions to drugs and drink. Luckily for us, she also was exposed early to the music of Louis Armstrong and Bessie Smith, and developed her own unique voice and style and found joy in making music.

It's hard to overstate Holiday's importance from her debut in the early '30s until her death in 1959. Consider what critics have written:

Nat Hentoff: "No one yet is able to touch Billie as the most emotionally striking singer in jazz."

Leonard Feather: "Her voice was like no other human sound ever brought to music." He praised her "unmatched timbre, that unique sense of phrasing, that bittersweet approach even to the tenderest of lyrics."

Will Friedwald: "She has impacted upon the music of virtually every worthwhile singer of the last 50 years."

Gary Giddins: "She seduced listeners with her multilayered nuances. She embellished melodies, tailoring them to her own needs and limitations; lagged behind the beat, imparting suspense; harmonized well above the range of the composition, projecting a bright authority; and inflected words in a way that made even banal lyrics bracing."

Other singers were equally captivated. Shirley Horn called her "a jewel...one of a kind." Carmen McRae, one of several stars to make albums in tribute (Patti Austin and Dee Dee Bridgewater are others) said of a Holiday record: "When you put it on, it's instant theater."

Frank Sinatra, another 2015 centenarian, said in 1958: "Billie Holiday is unquestionably the most important influence on



Billie Holiday, NYC, c. Feb. 1947. Photo by William Gottlieb.

American popular singing in the last 20 years."

Jazz at Lincoln Center is planning a weekend-long festival April 9-12, headlined by Grammy winner Andy Bey, whose penchant for unabashedly romantic fare makes his Lady Day tribute a must-hear. Molly Johnson and Sarah Elizabeth Charles will share vocal chores with Bey in the Rose Theater on Friday and Saturday nights. Over in the Appel Room overlooking Columbus Circle, the stunning and sassy Cecile McLorin Salvant will delve deeply into Holiday's vast repertoire in four shows, also Friday and Saturday nights.

And at Dizzy's Club Coca Cola, a 12-piece band will be joined by no fewer than five singers in sets titled

"Billie and the Boys" April 9-12. The band is led by Riley Mulkerhar; the singers are Shenel Johns, Elena Pinderhughes, Molly Ryan, Vuyo Sotaske and Michael Mwenso.

Up on 125th Street, The Apollo, in collaboration with Absolutely Live Entertainmen will present another Grammy winning singer, Cassandra Wilson. On Monday, April 6, Wilson will help induct Lady Day into the Apollo Walk of Fame, only the fourth jazz star so honored — others are Ella Fitzgerald, Quincy Jones and Louis Armstrong. April 7 sees the release of Wilson's Legacy Recordings tribute, *Coming Forth By Day*. A concert starring Wilson, her first time headlining the Apollo, is set for Friday, April 10.

Holiday had a special relationship with the Apollo dating back to the theater's founding year, 1934. The then 19-year-old performed "If the Moon Turns Green" and "The Man I Love" to a moved crowd. Over the course of her career, Lady Day would go on to perform at the iconic venue at least 23 times. In the late 1940s, after she lost her New York City cabaret card, the Apollo remained one of the few NYC venues where Billie could perform.

"It is an honor to celebrate Billie Holiday and her many contributions to the jazz and blues world, on her centennial birthday," said Mikki Shepard, executive producer for the Apollo.

Wilson called her new CD "an homage dedicated to the beauty, power, and genius of Billie Holiday." It includes 11 new interpretations of old songs, plus a Wilson original, "Last Song (for Lester)."

On March 31, Legacy Recordings will also release *The Centennial Collection* — a newly curated single disc anthology showcasing 20 of

Billie Holiday's finest recordings.

Various published and online jazz calendars consulted by *Jersey Jazz* before our deadline, which was nearly a month ago, didn't list any Lady Day events at New Jersey venues, but it's hard to imagine the occasion will be overlooked at concerts and clubs. Surely the jazz historian Wynton Marsalis will do it justice when the Jazz at Lincoln Center Orchestra visits the Mayo in Morristown April 10.


No doubt the airwaves will be filled with Holiday sounds. The online Jonathan Channel is going to celebrate throughout April with "A Centennial Holiday" featuring lots of music, expert commentary and online features. Contributors: station maestro Jonathan Schwartz, Loren Schoenberg from the Jazz Museum in Harlem, author Donald Clark and Leah Dickerman of the Museum of Modern Art.

Schwartz will also celebrate Lady Day on his Saturday and Sunday Great American Songbook programs on WNYC (93.9 FM).

WBGO, the all-jazz station at 88.3FM, can be counted on for Billie tributes galore. Longtime DJ Michael Bourne said: "I will certainly be playing Billie songs aplenty on Sunday the 5th, 10AM-2PM," on his "Singers Unlimited" program. "Including also tributes from Carmen (McRae), Dee Dee (Bridgewater), Tony (Bennett), et al."

Bourne adds: "I surveyed singers for the Billie box on Verve, singers who knew Billie, singers inspired by Billie, and most said that what was greatest about Billie Holiday was that she was a storyteller in every song. That's all the more remarkable when you consider that Billie's own story was the most dramatic in the history of jazz."

WKCR (89.9 FM) will be "celebrating the hauntingly honest, lyrical virtuosity of Lady Day with a week-long centennial broadcast, featuring her entire 1933-1959 discography, as well as on-air interviews with musicians and scholars," reports Treena Chatterjee, head of the station's jazz department.

Down in Baltimore, a city graced by an eight-foot bronze statue of her, a number of community organizations have banded together for a monthlong Billie Holiday Centennial Celebration, including a re-creation of her 1958 Carnegie Hall concert on April 4 featuring Denise Pearson with the Arch Social Club big band. Other concerts ensue, as do the unveiling of a mural at a local bakery and tours of the restored block where the singer grew up, which boasts five murals, a mosaic and 11 painted screens all devoted to the city's native daughter (visit facebook.com/baltimorebillieholidayproject). For more on the other events see the Historic Upton Neighborhoods Facebook page. 

2015 NEA Jazz Masters Awards

On Monday, April 20 at 7:30 PM, the National Endowment for the Arts, in partnership with Jazz at Lincoln Center, will present the 2015 NEA Jazz Masters Awards Ceremony & Concert in Rose Theater at Jazz at Lincoln Center's Frederick P. Rose Hall in New York City. Held during Jazz Appreciation Month, this concert will honor the 2015 NEA Jazz Masters, recipients of the nation's highest honor in jazz, and will be hosted by jazz musician and bassist, composer, and educator Christian McBride. The 2015 NEA Jazz Masters Awards Ceremony & Concert will also be streamed live at www.arts.gov and www.jazz.org/nejazzmasters. Follow #NEAJazz15 to join in the conversation on Twitter.

The 2015 NEA Jazz Masters are:


- **Carla Bley** (Willow, New York) — keyboardist, composer, arranger, bandleader
- **George Coleman** (New York, New York) — saxophonist, composer, educator
- **Charles Lloyd** (Santa Barbara, California) — saxophonist, flutist, composer
- **Joe Segal*** (Chicago, Illinois) — jazz presenter and club owner

Bley and Lloyd are scheduled to perform at the concert. Also scheduled to perform are NEA Jazz Masters Jimmy Cobb and Jimmy Heath, as well as Ingrid Jensen, Harold Mabern, Rudresh Mahanthappa, Junior Mance, Cécile McLorin Salvant, and Helen Sung, among others.

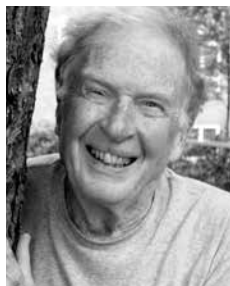
Concert tickets: Tickets are free and can be reserved (limit of two) at jazz.org or at Jazz at Lincoln Center's box office at Broadway and 60th Street. A \$1 fee applies per order for tickets ordered via jazz.org. For those unable to obtain tickets, there will be a standby line the evening of the concert beginning at 6pm.

Live webcast: The 2015 NEA Jazz Masters Awards Ceremony & Concert will be video-streamed live at arts.gov and jazz.org/nejazzmasters. An archive of the webcast will be available following the event. In addition, WBGO.org and NPRMusic.org will also stream the live webcast. Sirius XM Channel 67, Real Jazz will audio stream the event.

The NEA encourages households, schools, and community organizations to come together to watch the webcast. You may request copies of the NEA Jazz Masters publication prior to the event by emailing nejazzmasters@arts.gov.

Viewers may connect with the broader community by sharing comments and photos on Twitter using the hashtag #NEAJazz15. 

(* Joe Segal is the recipient of the 2015 A.B. Spellman NEA Jazz Masters Award for Jazz Advocacy, which is bestowed upon an individual who has contributed significantly to the appreciation, knowledge, and advancement of the art form of jazz.)



Noteworthy

Fradley Garner International Editor *Jersey Jazz*

**POST OFFICE DEFINES 'JAZZ'...KEN BURNS CURATES NEW ORLEANS TOUR...
WHEN CLARK TERRY BLEW NEW LIFE INTO DUKE'S BAND...LONDON'S WHIRLWIND
FROM STATESIDE...CD AWARDS TO NEW CONTEST WINNERS**

FROM THE BACKSIDE of a plate of 20 “Forever” first-class Jazz stamps issued in 2011 by the United States Postal Service: “Jazz, America’s musical gift to the world, developed originally as an innovative combination of European, American, and African influences. It first flowered near the dawn of the 20th century in New Orleans, Louisiana, where Africans from various places mixed with native-born Americans of diverse ancestry as well as Europeans and people from the islands of the Caribbean. Some of the characteristics brought to New Orleans by its African population included rich rhythmic content, an emphasis on spontaneity and improvisation, and the use of musical instruments to imitate the human voice. In the development of jazz, the European tradition of composition was transformed by these traits, while at the same time some of its elements were incorporated. Ragtime and blues were important precursors to the new style of music.* Jazz today is a global phenomenon, welcoming influences from diverse sources. It is performed in small clubs, concert halls, and on festival stages around the world.”

THAT INCLUDES NEW ORLEANS, where it all began. On March 25-29, Ken Burns oversaw a five-day tour through New Orleans focused on the origins and evolution of jazz. The same Burns who directed the 10-part PBS-TV miniseries, *Jazz*. This won the 2001 Television Critics Award for Outstanding Achievement. Several hundred expected guests were split into small groups to explore a daily theme. On opening Wednesday, “The Roots of Jazz” offered guided visits to Basin Street Station, the Garden District, the historic St. Louis Cemetery No. 1 and the Louisiana State Museum Jazz Collections at the Old U.S. Mint. On closing Sunday, “Jazz and the Story of Survival Today” took guests to the Treme neighborhood for a firsthand survey of Hurricane Katrina’s impact on the city’s music life. Of course there was live music — daily private concerts by major Delta artists, especially pianist Ellis Marsalis, at the New Orleans Center for Creative Arts, and an “intimate set” by saxophonist Donald Harrison at the Ritz-Carlton hotel. The Preservation Hall Jazz Band gave a recital at their namesake venue in the heart of the French Quarter. Guests were put up at the five-star Ritz-Carlton, New Orleans. Bottom line: \$4,590 per person, covering just about



everything except the flight to the site. More information: Tauck.com

CLARK TERRY JOINED the Big Band in the Sky in February, and do read more about this extraordinary performer and teacher-mentor in this issue’s “Sky” column. I was lucky enough to see and hear young Clark Terry while covering two early seasons of the Newport Jazz Festival for the dear old *Newark News*. I can’t find those old clippings, but in a *DownBeat* remembrance in February, John McDonough writes: “Then came the legendary performance at the 1956 Newport Jazz Festival (and subsequent concert album *Ellington At Newport*). Suddenly Ellington was back on top and on the cover of *Time* magazine. For the next three years, Terry would play to the largest audiences of his career and develop a fan base of his own. He became a fixture in a band of extraordinary fixtures: Gonsalves,

Hodges, Juan Tizol, Ray Nance, Britt Woodman, Harry Carney and Ellington himself. The struggle for solo space was a competitive sport.”

WHIRLWIND RECORDINGS is a fairly new label you’ve probably never heard of. Fair enough — neither had I. The independent (artist-supported) enterprise is based in London. They have released 50 or so CDs in their first five years. Cool. What snagged my eye, though, was that the founder, Michael Janisch, is an American bassist and composer, a graduate of Berklee College of Music. Michael went looking for an indie to put out his own first album. He didn’t like the package deals he found, and decided to do it himself — and for others. One of those is the American alto saxophonist Lee Konitz. *DownBeat* calls Whirlwind a “DIY Success.” Check the magazine’s 2/24/2015 news post. See details in Wikipedia. We’ll have more about Whirlwind in a coming issue. **J**

**Some object to calling blues and ragtime “precursors” of jazz. They include both under the jazz umbrella, with blues as the shaft that holds the umbrella open. The first three readers who send me their opinions, and a thoughtful reaction to the USPS’s description, will be awarded a CD by an artist recently named in this column. Deadline is April 15. Email: fradleygarner@gmail.com.*

Sinatra: An American Icon at The New York Public Library for the Performing Arts

Free Multimedia Exhibition Features Rare Family Photos, Art, Clothing and More

Frank Sinatra, an artist of such uncommon talent, was known simply as “The Voice.” His impact on American culture is as striking today as it was during the height of his career. As the official exhibition of the Frank Sinatra Centennial, “Sinatra: An American Icon” showcases 100 years of Sinatra legacy and was curated by the Grammy Museum at L.A. LIVE, in collaboration with The New York Public Library for the Performing Arts and the Sinatra Family. “Sinatra: An American Icon, presented in cooperation with the Sinatra Family, Frank Sinatra Enterprises and the Frank Sinatra Collection, USC School of Cinematic Arts, will feature never-before-seen photos, family mementos, rare correspondence, personal items, artwork and recordings. The free multimedia traveling exhibition opens at The New York Public Library for the Performing Arts at Lincoln Center, and will be on display March 4 – September 4, 2015 in the Donald and Mary Oenslager Gallery, Shelby Cullom Davis Museum at 40 Lincoln Center Plaza, NYC.

“This exhibition examines not only how and why Sinatra has such an iconic place in American musical history, but it will also look at the person behind the icon — his family life, his childhood, and what it was like to know him personally,” said exhibition curator Bob Santelli, Executive Director of The Grammy Museum. “This exhibition honors his legacy, and also gives



Frank Sinatra with arranger Axel Stordahl and musicians in a recording session at Liederkranz Hall, NY, c. 1947. Photograph by Bill Gottlieb.

even the most passionate Sinatra fans something new and special to experience.”

In addition to materials from The Library for the Performing Arts, and the Frank Sinatra Collection, USC School of Cinematic Arts, most of the artifacts on display in the exhibition come directly from the Sinatra Family’s personal collections. “Sinatra: An American Icon” traces Frank’s life from Hoboken, NJ, through superstardom, chronicling the meteoric rise of his music career, as well as his Hollywood success, personal life, and humanitarian work. The exhibition features rare family photos, iconic clothes and accessories including the singer’s signature fedora.

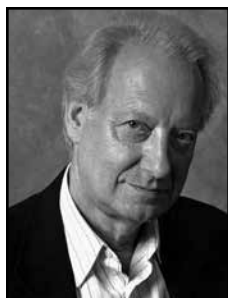
Music, of course, and movies will be central

to “Sinatra: An American Icon.” Video and audio recordings throughout the exhibition will explore some of Frank’s biggest hit records and films. An original Philco radio will play an episode of *Songs by Sinatra* featuring Sinatra, Jane Powell, and Irving Berlin from the Library’s Irving Berlin Collection of Non-Commercial Radio. Bandstand layout diagrams, lighting notes, and other designs, as well as ticket stubs, scripts and contracts show the process and production that went into all of Sinatra’s projects. Fanclub newsletters and memorabilia also illustrate the artist’s impact on American culture throughout his career. Visitors will also be able to step inside a recreation of the historic Studio A at the Capitol

Records Tower in Hollywood as it was during one of Sinatra’s recordings sessions in the ’60s, and take control of the soundboard to “re-produce” the arrangement for one of his classic hits.

“Frank Sinatra was a remarkable musician and actor,” said Jacqueline Z. Davis, Barbara G. and Lawrence A. Fleischman Executive Director of The New York Public Library for the Performing Arts. “Sinatra has both a special place in the history of American performing arts, but also a special significance here in New York. Is there anyone in our town, as Sinatra liked to call New York, who doesn’t deeply identify with his classic take on ‘The Theme from New York, New York?’”





Dan's Den | Old Friends, and Old Haunts

By Dan Morgenstern

Though I dwell in the Garden State, this column more often than not deals with jazz events in New York City, so this edition is a bit of an exception.

Thanks to my friends Nancy and Jerry Miller, great jazz lovers, I finally made it to d'jeet? in Shrewsbury (at first glance, the restaurant's cute name looks kind of French), where my good buddy Ricky Riccardi has been holding down a weekend gig for five years. To many of you, Ricky may be best known as the author of the marvelous *What A Wonderful World: The Magic of Louis Armstrong's Later Years*, or as the archivist at the Louis Armstrong House and Museum in Queens, NY, but he is also quite a piano player. I'd come to know him in that role from our annual get-togethers at the Satchmo Summerfest in New Orleans (where he also presents wonderful shows selected from his peerless collection of Armstrong film and TV clips), mainly in selfless support of instrumentalists and singers, including yours truly's attempts at vocalism. But at d'jeet?, which by the way features a healthy menu, he comes into his own at the helm of a good electric piano, assisted by Brendan Castner, who triples on snare drum with brushes, ukulele and vocals.

Not surprisingly, there was Armstrong in the repertory, covering quite a bit of ground, from "King of the Zulus" to "On A Coconut Island" (lovely) and "I Double Dare You," but also unexpected fare like "I'm Looking Over a Four-Leaf Clover" (I was around when that was an inescapable hit) and the early Jimmie Lunceford special "Jazznocracy." The latter, rendered at as bright a tempo as the 1935 recording, was a fine display of Ricky's terrific beat, and he somehow managed to get quite a dynamic range from the touch-insensitive electric instrument. Castner kept nice time and offered some pleasant singing, more in a folk than jazz vein, though his "Saint James Infirmary" was in the groove. A nice number from the Randy Newman songbook was "Dayton, Ohio," new to me. Within the means at hand, this twosome managed to be very entertaining in a consistently musical vein.

■ Closer to home, at my old haunt, the Rutgers Institute of Jazz Studies, from which I'm by now into my fourth year of retirement, there was a fine afternoon recital in the final week of that cold February. It was one of the quite frequent presentations organized by Dr. Lewis Porter, who, as professor of music at Rutgers-Newark, created the unique Masters Program in Jazz History and Research, by now deep into its second decade, and is the author of notable biographies of Lester Young and John Coltrane. He is also an accomplished pianist, a role in which he has become increasingly active in recent years, and was in rare form on this occasion, which featured a very special guest, Lee Konitz.

With fine support from bassist Joris Teepe and drummer Chad Taylor, the 87-year-old alto saxophone stylist and the much younger

pianist communicated really well right from the start, which was "All the Things You Are," a favorite Konitz vehicle to which he manages to bring freshness of ideas at every outing. Listening to Konitz is a lesson in the art of improvising, of which he is one of the undisputed masters. (True improvisation is not the same as ad libbing, which anyone can do.) His sound, always his own, is as bright and song-like as ever — perhaps even stronger — and as noted in our last Den, when we mentioned Lee at the Charlie Haden Memorial, he has returned to an old love: singing. One might call it scat, since it is non-verbal, but it also unlike most of what is heard under that heading, because it is more melodic and tranquil, less syllabic. One might almost call it romantic. There were some nice exchanges between alto and piano, and Lee made sure that Teepe and Taylor also got their innings — he has always been a team player.

Next, a surprise — "When You're Smiling," which I, a 50-year Konitz fan, did not recall having heard from him before. His two vocal choruses were a sheer delight, and without any direct quotes, in the spirit of Louis, who put this one on the jazz map. It came to a sudden end when a fire alarm went off, causing an evacuation of the building that proved mercifully short. The quartet restarted with a Konitz staple, "What Is This Thing Called Love," a.k.a. "Subconsciouslee." The saxophonist began a capella, then was joined by the rhythm section. Porter came up with a long but consistently interesting solo, hinting here and there at Lennie Tristano, and then, a wonderful surprise — Lee and Lewis in perfect unison with the "Subconsciouslee" line. (To my astonishment, I found out after the concert that this was a spontaneous, unrehearsed first, to which I can only say "Bravo, good Doctor!" There was also an excellent bass solo on this, and exchanges with the drummer (who proved himself an able brushman).

"Body and Soul," another Konitz favorite, brought to the fore his beautiful tone, theme statement followed by a lovely invention in the spirit of this seemingly indestructible tune. Lee offered scat before the piano solo, and voice and piano exchanges followed. The great recital ended with a medium-up "It's You or No One" that made room for all hands to shine, climaxed by two swinging out choruses by Mr. Konitz, 87 years young. After the usual socializing, it was my great pleasure to give Lee, whose first Institute visit this was, a wee tour that included what he really wanted to see — Lester Young's tenor (the one he used with Basie), with the horns of Ben Webster, Don Byas and Benny Carter as a bonus.

■ After the passing of Dick Johnson, we lost track of the Artie Shaw band, but when Barbara Rosene did a mini-tour with them in January we inquired about the present status. According to Barbara, Matt Koza is "Artie" while trumpeter Kerry McKillop is the one who "kinda runs things. The songs she did included Artie's own "Moon Ray" and "Any Old Time" (of Billie Holiday fame), "All the

Things You Are,” which the band (and Helen Forrest) introduced on records (the show it was in was a flop), “Deep Purple,” which was my first Shaw 78, at age 9, and thus has a special place in my heart, “Day In, Day Out” (another Forrest winner), and “I’m Beginning to See the Light,” which was introduced on record by Harry James, who gets co-composer credit with Duke, and with whose ghost band Barbara has a regular berth.

She says the current Shaws are a really good band,

■ Clark Terry, whose death is noted elsewhere in these pages (and indeed in almost every media outlet) was one of the most remarkable human beings it has been my privilege to know. The obituaries took due notice of some of the suffering he had

to endure, but only scratched the surface of what this unbelievably resilient man went through. Well before the blindness and the amputations he had agonizing back problems and other burdens, Small wonder that he adopted the slogan “The Golden Years Suck!” which he began to emphatically utter at performances. (I first heard it at Eddie Bert’s 80th birthday concert in 2002.) But in spite of it all, and as it got worse, his indomitable spirit prevailed. I last saw Clark in Kansas City in the spring of 2010. There was an Ellington festival, and Clark, in a wheelchair, sightless and with hands so swollen that a caretaker would gently bathe them every quarter hour or so, was on several panel discussions, answering questions with humor, insight, even brilliance. He had also been asked to participate in the concert that ended the

three-day event, and did me the honor of requesting that I be seated next to him on stage. Of all the people there, I was the one he’d known the longest. He had his trumpet on his lap, but after a while, he said to me: “I won’t be able to do anything with this, so I’ll just sing.” And so he did, the famous “Mumbles” and a marvelous “Squeeze Me” (the Ducal one, not the Waller). And broke it up! I hope that most of my readers have seen the wonderful 2014 film about Clark called *Keep on Keepin’ On*, incredibly moving testimony to his truly superhuman endurance and dedication. I’m not a believer, but if there is anyone deserving of sainthood it’s Clark Terry, a veritable incarnation of the essential humanity of the music he loved to make and share.

... *That’s it for now!*



‘Mmm, Mmm Good’...

How an advertising jingle singer became a much admired jazz vocalist

By Tony Mottola

During a break in her February NJJS Jazz Social appearance at Shanghai Jazz singer Marlene VerPlanck was asked by Music Programming VP Mitchell Seidel how she had developed the distinctive respect for song lyrics that is such a hallmark of her vocal style. Her answer came as a bit of a surprise. “It comes from the jingle work,” she said. “You had to sing the lyric clearly.”

She is not alone in this regard. Just as Marlene convinced TV viewers that Campbell’s soup was “Mmm, Mmm Good” and “Weekends were made for Michelob,” Cass Elliot invited them to “Hurry on down to Hardee’s” and Joanie Sommers told 1960’s Ameica “It’s Pepsi for those who think young.” Long before they became stars in the pop music and jazz worlds they paid the rent working in the lucrative field of advertising jingle work. For her part, starting in the 1950s, Marlene rose from \$10 sessions for the local businesses like B.F. Wiesnewski’s to become the TV and radio voice of Campbell’s Soup and many other national brands while she honed her pitch-perfect singing voice and impeccable sight-reading chops.

And in the evenings she sang in clubs, becoming a most capable jazz singer and a premier interpreter of ballads, most often supported by the superb arrangements custom crafted by her husband, the fine trombonist Billy VerPlanck.

Since the mid-1970s Marlene has released a steady string of highly regarded solo recordings. Her repertoire is most often jazz standards and the Great American Songbook classics, but the singer frequently takes the road less travelled, and any set by Marlene will introduce the listener to lesser known gems from those sources. This day was



Marlene VerPlanck performing with pianist Tedd Firth at Shanghai Jazz on Feb. 22. Photo by Mitchell Seidel.

no exception, with highlights including Ronny Whyte and Frank Grant’s “I Love the Way You Dance,” Sammy Cahn and Lew Spence’s “So Long My Love,” Jimmy Van Heusen and Johnny Burke’s “Sleigh Ride in July” and Victor Young and Peggy Lee’s “What Can I Do Without You?”

The singer was ably accompanied throughout by Tedd Firth. (“If I had to choose one pianist to be a one-man band it would be Tedd,” the singer declared.) At 81 Marlene’s voice is as strong as any singer half her age, and her stamina is equally impressive. Just days after the February 22nd Shanghai show the always busy artist was off to England — where she is much admired — booked for 17 shows in 18 days, including London’s famed Ronnie Scott’s Jazz Club where her show was sold out a week before she stepped on the plane.

The artist’s full discography of fine solo recordings is available at www.marleneverplanck.com.



Other Views

By Joe Lang
Past NJJS President

This has been a period of cold weather, so it has been nice having some new music to keep me warm. Here is the best of what I have received recently.

■ Trumpeter **BRIAN PARESCHI** has released his self-produced first album as a leader, **Brian Pareschi and the BP Express**, and it is a winner. The group is an octet that sounds like a much larger ensemble. Seven of the nine tracks are Pareschi originals, the others being "I Believe in You" and "I Cover the Waterfront." The players, Pareschi on trumpet and flugelhorn, Wayne Goodman on trombone, Matt Honig on alto sax and flute, Mark Hynes on tenor sax, Carl Marghi on baritone sax, Adam Birnbaum on piano, Neil Caine on bass and Andy Watson on drums, execute Pareschi's exciting charts with precision and feeling. There is something about mid-sized groups that usually catches my ear, and Pareschi has put together a fine one. (www.brianpareschi.com)

■ Sometimes an album comes in the mail that seems like it jumps out of the envelope into the CD player unaided. Such was the case with **The Warren Vaché Quintet Remembers Benny Carter (Arbors – 19446)**. The quintet is comprised of Vaché on cornet, Houston Person on tenor sax, Tardo Hammer on piano, Nicki Parrott on bass and vocals and Leroy Williams on drums — an all-star group if there ever was one. The music was all composed by Benny Carter, one of the greats in jazz history, and a true Renaissance man. Vaché and Person are among the most melodic of players, and Carter's tunes are a perfect fit for their creative sensitivities. The rhythm section is exceptional, and having four vocal selections by Nicki Parrott is icing on a superb musical cake. The liner notes by Ed Berger, probably the foremost authority on Carter, are informative and wonderfully articulate. This is a disc that will surely be on a lot of Top Ten lists when the time arrives for such honors later in the year. (www.arborsrecords.com)

■ The subtitle for **Federico Britos Presents Hot Club of the Americas (3 Knocks Entertainment)** is "When Grappelli Meets Latin America," and that give you a feel for the style of this disc. The Uruguayan violinist Britos has

gathered together a band that fuses elements of the Quintette du Hot Club de France of Django Reinhardt and Stephane Grappelli and the sounds of Latin jazz. To achieve this fascinating blend, Britos called upon guitarist Jorge Garcia, pianist Felix Gomez, percussionist Edwin Bonilla, bassist Renyel Rivero and drummer Carlomagno Araya, and supplemented them with guest appearances by Hendrik Meurkens on harmonica, Gonzalo Rubalcaba and Antonio Adolfo on piano, Giovanni Hidalgo on percussion and vocalist Cecile McLorin Salvant. The 12-song program includes a tunes from the Reinhardt/Grappelli catalog, originals like "Djangology," "Nuages" and "Tears; and standards like "The Sheik of Araby," "Exactly Like You," "I'm Confessin'" and "Honeysuckle Rose." There are two takes on "La Vie en Rose" by Cecile McLorin Salvant, one in English and one in French. Britos had a nifty concept that he has executed with elan. (www.cdbaby.com)

■ **The Journey (Capri – 74136)** by alto saxophonist **CHARLES MCPHERSON** is a voyage well worth hearing. McPherson, a true disciple of Charlie Parker, is wonderfully captured on this disc in the company of tenor saxophonist Keith Oxman, pianist Chip Stephens, bassist Ken Walker and drummer Todd Reid. The impetus for the pairing of the California-based McPherson with four cats from Denver was a clinic that McPherson was doing at Dazzle, a Denver jazz club. There he met Oxman who hipped him to the rhythm section. After doing another clinic at the high school where Oxman teaches, they all agreed that the group had a special chemistry and should be recorded. *The Journey* is the recording that ensued. They address nine tunes, three by McPherson, two by Oxman, one by Stephens, plus Charlie Parker's "Au Privave," "Spring Is Here" and "I Should Care." McPherson at age 75 is still at the peak of his performing powers as can be heard here. There are a lot of exciting sounds emanating from the horns, and the rhythm players are solid throughout. The joy that existed among the musicians is well captured on the recording, and transmits itself to the listener. (www.caprirecords.com)

■ Live recordings have an element of spontaneity that is hard to replicate in a studio. There is an immediacy that comes through in the playing of the artists on the gig, plus the spontaneous reactions of the audience that give live recordings their special feeling. **Fluidity (Summit – 653)** by trombonist **JOHN FEDCHOCK** is a prime example of a well-recorded evening of excitement by a band of first-rate jazzmen. Fedchock is supported by pianist John Toomey, bassist Jimmy Masters and drummer Dave Ratajczak for a nine-tune program that starts out with a brilliant take on "East of the Sun," and

never wavers right through the final selection, Joe Henderson's "Homestretch. This was not a working group, but it sure sounds like one. The players are at home with a variety of material and tempi. Fedchock's tone, flexibility and creative mind place him among the top tier of trombonists. This is straight-ahead jazz that is at once accessible and imaginative. (www.summitrecords.com)

■ Pianist **JANICE FRIEDMAN** is at her swinging best on **Live at Kitano (Consolidated Artists – 1049)**. Accompanied by Ed Howard on bass and Victor Lewis on drums, she and her mates give spirited life to ten tunes. Friedman is a versatile player, not allowing herself to be boxed in by a particular style or school of jazz. She is at home on up-tempo tunes as she is on a ballad. She can get down on a tune like "I Wish I Knew How It Would Feel to Be Free," and then revert to her classical training on "Nocturned Left," her reworking of a Chopin nocturne. Friedman's original material is instantly appealing. Throughout her program she shows her impressive improvisational chops. There is also her singing, a relatively recent addition to her performances. She has a pleasant sound, and her phrasing is wonderfully influenced by her jazz playing. Having the support of two exceptional musicians like Hoard and Lewis is a bonus for Friedman and her audience. *Live at Kitano* is lively and fun! (www.janicefriedman.com)

■ It is always fun to discover a player new to my ears, especially one like pianist Joe Delaney who is no newcomer to the scene. Delaney is the lead player in **THE CLASSIC JAZZ TRIO**, a group that also includes bassist Kevin Mauldin and drummer Phil Tirino. Delaney splits his time between the Florida Gold Coast and Cape Cod depending on the seasons. The trio has recorded their first album, the **Emily**, a collection of twelve tunes that includes eight standards like "Emily," "My Funny Valentine," "Love for Sale" and "Stardust," and four jazz pieces, "Things Ain't What They Used to Be," "Fungii Mama," "Crazeology" and "Take Five." Delaney is a fluid improviser who respects the melody of each tune that he plays. His cohorts are solid in support, and are adept at adding just the right accents. If well conceived and played piano trio jazz is on your list of favorites, then Emily will hold out a lot of appeal for you. (www.cdbaby.com)

■ New Jersey's own, vocalist **STEVEN MAGLIO** is widely recognized for his uncanny ability to perform the material associated with Frank Sinatra in a natural and convincing manner. On **You Belong to Me**, Maglio offers a program of twelve songs never recorded by Sinatra, and done in the context of a small group. The musicians are arranger/pianist Jim West, guitarist Matt Finck, bassist James Franklin,

saxophonist and flautist John Ruta and drummer Jay Dittamo. The tunes are "You Belong to Me," "Cry," "Stay As Sweet As You Are," "Good Morning Heartache," "Old Cape Cod," "This Time the Dream's on Me," "Skylark," "Real Live Girl," "I Remember You," "The Glory of Love" and "The Party's Over." Several of these, particularly "Good Morning Heartache," "This Time the Dream's on Me," "Skylark" and "I Remember You," are surprising omissions from the Sinatra catalog. Stepping away from the Sinatra shadow, Maglio shows that he is capable of appealingly bringing his own style and personality to these tunes, a mix of standards and mostly 1950s pop songs. It is nice to know that there are still singers out there who are committed to sticking with an approach to singing that was once the dominant strain, but one that has a much narrower appeal in this age. Keep at it Steve! (www.StevenMaglio.com)

■ **All My Tomorrows (Cromcake Records)** features the vocals of **STEVE CROMITY**, a fine singer steeped in the jazz tradition. His light baritone is instantly appealing, and his innate jazz feeling makes this album a delight. There are ten selections on the disc, and Cromity avoids a trip through the same old, same old as he includes several selections like "All My Tomorrows," the Stanley Turrentine and Jon Hendricks tune "Sugar," "My Little Boat," "Jeannine" and "I Was Telling Her About You" that are far from overdone. His support comes from a trio of pianist Marcus Persiani, bassist Eric Lemon and drummer Darrell Green, with saxophonists Parience Higgins and Eric Wyatt, and trumpeter Kenyetta Beasley contributing on several tracks each. Steve Cromity is a singer who deserves to be heard, so check out *All My Tomorrows*. (www.stevetricromity.com)

■ Vocalist/pianist **ELIANE ELIAS** returned to her native Brazil to record for the first time since she moved to the United States in 1981. The resulting album is **Made in Brazil (Concord Jazz - 36693)**, a twelve-tune collection that includes six Elias originals, and two each by Brazilian tunesmiths Ary Barroso, "Brasil (Aquarela do Brasil)" and "No Tabuleiro da Baiana," Roberto Menescal, "Você" and "Rio," and Antonio Carlos Jobim, "Águas de Março (Waters of March)" and a medley of "Este Seu Olhar" and "Promessas." There are guest appearances by Menescal on guitar and vocals, the vocal group Take 6, Take 6 vocalist Mark Kibble and Brazilian vocalist Ed Mota. Seven of the tracks have string arrangements by Rob Mathes that were recorded in London by members of the London Symphonic Orchestra. All of this is nice, but the heart of the album is the singing of Elias, and that is what dominates the attention of the listener. She is a fine vocalist who has a voice that is easy on the ears, and conveys all of the emotions of the lyrics. Even with many of the lyrics being in Portuguese, she is able to make you feel the words. Many people outside of Brazil think strictly of bossa nova when someone mentions Brazilian music. Elias demonstrates on this album that Brazilian music is far more diverse than that, and does so with supreme artistry. (www.concordmusicgroup.com)

■ **Double Feature (LML- 284)** marks a musical reunion for vocalist **B.J. WARD** and pianist **DONN TRENNER** who first recorded together 40 years ago. Ward, who is also an actress and voice-over artist, has a pleasant voice and a smooth style that is free of any frills. Trenner's accompaniment is creatively supportive without being intrusive, the mark of a good accompanist. The album is subtitled "Love Songs from the Movies," but there are a four of the twelve selections that do not really fall into that categorization, "Tulip or Turnip," "I Love Being Here with You," "It Happens," a previously unrecorded song by Trenner and Arthur Hamilton, and "Young and Foolish," a Broadway song. The program as is, however, generally a strong one, and mostly concentrates on songs too often ignored. Here are two veteran performers who have brought forth a fresh album that strikes just the right chords. (www.LMLmusic.com)

■ There are five recently re-released albums from the MPS catalog that should be welcome to those who love straight-ahead jazz, all available at Amazon.com

Basic Basie (MPS - 0209745) is a 1969 recording by **COUNT BASIE AND HIS ORCHESTRA**. The band, as was the case with all Basie aggregations, is swinging. The producer requested that Basie include some longer piano passages, so he did a bit of that. The stunning take on "I Don't Stand a Ghost of a Chance with You" by Eddie "Lockjaw" Davis is a true highlight.

Have You Met This Jones (MPS - 0209731) is a totally satisfying album from 1979 of eight selections by the **HANK JONES TRIO** with two German musicians, bassist Isla Eckinger and drummer Kurt Bong. Jones, one of the giants of jazz piano, is at his elegant and swinging best here. Hearing "Robbins Nest" is always a treat!

Intercontinental (MPS-0209723) is a 1970 trio date from guitarist **JOE PASS**, and it is a nice sampling of his guitar wizardry. He has support from German bassist Eberhard Weber and British drummer Kenny Clare as he covers a wide range of material from "Chloe," a 1927 pop tune, to "Ode to Billy Joe." Dig it for "Joe's Blues," a Pass composition.

It's Nice to Be with You - Jim Hall in Berlin (MPS - 0209730) was recorded in 1969 with Jimmy Woode on bass and the Swiss drummer Daniel Humair. Of the eight tunes, three were composed by Hall, and one, the title song, is by his wife Jane Herbert. Hall had a unique sound and approach to playing that is in evidence throughout the album.

Invitation (MPS - 0209746) found **THE SINGERS UNLIMITED** backed by a quintet fronted by the jazz accordionist **ART VAN DAMME**. This vocal quartet was organized by the prime mover for the Hi-Lo's, Gene Puerling, and produced 15 albums for the MPS label. This 1973 session is a fine example of the unique vocal blending of The Singers Unlimited, and a nice opportunity to hear van Damme, a wonderful jazz player who is not often remembered today. JJ



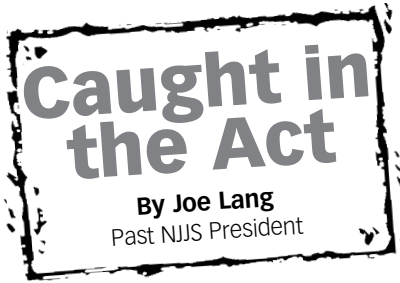
**SANDY SASSO
AND HER TRIO**

April 12
The Hotel Tides
Asbury Park
7-10 PM, no cover
732-897-7744

The Mill
Spring Lake Heights
732-449-1800
April 11 or 18
Please check my
website for
confirmed date

Novu Restaurant
Hamburg Turnpike, Wayne
973-694-3500
Various dates,
please check my website

Visit www.sandysasso.com for more info



LYRICS & LYRICISTS
HERE'S TO THE GIRLS: Hollywood's Leading Ladies

Theresa L. Kaufmann
 Concert Hall - 92nd Street
 Y NYC | Jan. 3

What do names like
 Ginger Rogers, Judy

Garland, Alice Faye, Betty Grable, Rita Hayworth, Jane Powell, June Allyson and Debbie Reynolds conjure up for those who love film? They were among the leading ladies of Hollywood musicals, and it was them and many others who were the focus of Here's to the Girls, the most recent program in the Lyrics & Lyricists series at the 92nd Street Y.

Playwright/actor Charles Busch and director Carl Andress co-conceived and wrote this exploration of the ladies who sang and danced their ways into the hearts of filmgoers from the 1930s through the 1950s. Bush served as the artistic director and host for the concerts, with Andress handling the stage direction. The music director was John McDaniel who was the arranger/orchestrator and pianist for the quintet providing the musical backgrounds for the singers.

To perform the musical numbers, they enlisted five ladies of the musical theater: Nancy Anderson, Andréa Burns, Cady Huffman, Erin Maguire and Zakiya Young.

The concert was organized around the major film studios that brought the musicals to the screen. They were Warner Bros., Universal, 20th Century Fox, Columbia, Paramount and M-G-M. There was no mention made of RKO, the studio that produced nine of the ten Fred Astaire/Ginger Rogers films, but little else in the way of musicals.

"Here's to the Girls" served as an opener with the full cast involved singing this Roger Edens/Arthur Freed song from *Ziegfeld Follies*, with added music by McDaniel, and lyrics by Andruss.

As the evening progressed, there were a lot of familiar tunes ringing though the Kaufmann Concert Hall. Among them were "We're in the Money," "Forty Second Street," "Secret Love," "You'll Never Know," "Put the Blame on Mame," "I Remember You," "Thou Swell," "It's a Most Unusual Day" and "Good Mornin'."

Special notice was made of The Andrews Sisters, Shirley Temple and Judy Garland with medleys of tunes associated with each. The Andrews Sisters segment included "Don't Sit Under the Apple Tree," "Bei Mir Bist Du Schoen," "The Pennsylvania Polka," "I'll Be with You in Apple Blossom Time" and "Boogie Woogie Bugle Boy," nicely performed by Andréa Burns, Nancy Anderson and Zakiya Young. Erin Maguire and Anderson handled the Shirley Temple songs, "On the Good Ship Lollipop" and "At the Codfish Ball" respectively. All cast members participated in the Garland medley of "You Made Me Love You," "The Boy Next Door," "Get Happy," "On the Atchison, Topeka and the Santa Fe," "The Trolley Song" and "Over the Rainbow."

The ladies of the cast did a fine job, each calling on their own

unique stage personalities, with Nancy Anderson being a particular standout.

While the program was well conceived and executed, it was hard not to sit there recalling the genius of the original on-screen performances, and feel that there were some sparks that could never be recaptured in this setting.

KATIE THIROUX
The Kitano, NYC | Feb. 5

There is a nice trend developing on the jazz scene, superb female bass players who also are hip vocalists. Joining the likes of Nicki Parrott, Kristin Korb and Kate Davis is Los Angeles-based Katie Thiroux.

Thiroux has a new album, *Introducing Katie Thiroux*, and her gig at the Kitano on February 5 was a celebration of the release of that disc. She brought her album mates with her for a brief East Coast tour, Roger Neumann on tenor sax, Graham Dechter on guitar and Matt Witek on drums. During the set, the band performed all eleven selections from the album, but varied the order of that on the recording. As good as the album is, and it is a fine one, seeing them play the material in person was even better.

Thiroux plays a mean bass, possesses a pleasant voice, and has a true jazz feeling in her phrasing on the vocals. She also is a melodic composer as was evident in her three original instrumental pieces, "Can't We Just Pretend," a ballad feature for Neumann, "Ray's Kicks," her tribute to one of her bass heroes, Ray Brown, and "Rosebird," a piece inspired by "Rosetta" and "Yardbird Suite."

Neumann's sax work is masterful. He can swing his forever off, and is a marvelous ballad player. Dechter is a dazzler on guitar. He keeps great time in a rhythm mode, and his soli sparkled plenty. Witek has a wonderfully musical feel to his drumming, and he provides great accents without getting in the way of the flow of the music.

In addition to her considerable musical talents, Thiroux proved to be a witty presence when she was offering commentary between tunes, particularly in the verbal exchanges with Neumann. He had mentored her when she was in high school, and is now playing in her group. As he said at one point, "I taught her well."

New York listeners are very demanding. Thiroux and her mates found a consistently supportive audience, showering them with one wave of enthusiastic applause after another, evidence that they should plan on making it back to the area sooner rather than later.

ERIC COMSTOCK AND BARBARA FASANO
ONLY IN NEW YORK:

A Big Apple Valentine

Birdland, NYC | Feb. 9

Eric Comstock and Barbara Fasano have developed into about the hippest husband and wife vocal team since Jackie Cain and Roy Kral were on the scene. They are hip in a different way than Jackie and Roy. Their performances are jazz influenced, but not quite as all out jazz as those predecessors. Where they do excel is in picking a theme for their show, putting together a program of great and often overlooked songs, and providing patter between songs that is full of inside humor, information and all out fun.

To set the theme of Only in New York: A Big Apple Valentine, the

first three songs were taken from Broadway musicals with New York City settings, “This Is the Life” from *Golden Boy*, “Only in New York” from *Thoroughly Modern Millie*, and “I Cannot Hear the City” from *The Sweet Smell of Success*.

The program then turned the romance angle, mixing a few well know tunes like “How Little We Know,” “Oh, Look at Me Now,” “As Long As I Live,” “I Thought About You” and “But Beautiful” with a raft of lesser know songs that deserve more recognition. Among the rarest were Billy Strayhorn’s “Still in Love” from an unproduced show, *Rose Colored Glasses*, “Valentine” by Annie Dinerman, and a gem by Steven Lutvak, “Museums.”

To bring things full circle back to the New York City theme, they closed with a medley of “Put on Your Sunday Clothes,” a song about two chaps from Yonkers getting dressed up for a visit to the Big Apple, and “Broadway.”

Comstock is a singer/pianist who walks the fine line between jazz and cabaret in both his playing and his vocalizing. Fasano leans a bit more to the cabaret/pop side of things. They work extremely well together, both being winning song stylists, and blessed with senses of humor that mesh perfectly. Offering strong support throughout was bassist Sean Smith, a gentleman with a strong sound, and lots of creativity in his playing.

As is almost always the case with Comstock and Fasano, they crafted a show that was satisfying on every level, from concept to execution. They truly provided a Big Apple Valentine at Birdland, a perfect setting for the show.

HIGHLIGHTS IN JAZZ
42nd Anniversary Gala

BMCC TRIBECA
Performing Arts Center
Feb. 19

Jack Kleinsinger has presented many exciting and memorable shows during his 42 year run as producer of Highlights in Jazz. His 42nd Anniversary Gala proved to be one of those that will stand as among the most exciting and memorable.

Music for the first set was provided by the quartet of Dan Levinson on reeds, Bria Skonberg on trumpet and vocals, Nicki Parrott on bass and vocals and Gordon Webster on piano. Levinson first put this quartet together in 2011 for a private party at the Morganville, New Jersey home of jazz enthusiast Jon Hill. The chemistry was immediate among the four players who had not previously played as a unit. Encouraged by what he heard from this fabulous foursome, and by the enthusiastic reception given them by his guests, Hill produced a recording with them working under the name The Morganville Four. They only worked together again as a unit once more, for another party at Hill’s home. The hectic schedules of the four players had precluded their meeting up again on stage until this Highlights in Jazz concert, their first performance for the general public.

Simply stated, it was well worth the wait. They were augmented for this performance by drummer Darrian Douglas, a regular member of Skonberg’s working quartet. The set kicked off with a medium swing take on “It’s Alright with Me,” and it sure was!

Skonberg and Parrott had recently participated in the same North Carolina jazz party where they worked out a couple of

vocal duets, two of which they shared with the HIJ audience, “When I Grow Too Old to Dream,” and a ‘moon medley’ — with Parrott taking the lead on “Blue Moon,” and Skonberg doing the same on “Moonglow.”

Particularly outstanding were Levinson’s tribute to Maxine Sullivan, a bossa take on “A Brown Bird Singing” with some nifty tenor sax work and a heartfelt vocal by Levinson, and Webster’s raucous rendering of “Night Train.”

They brought the set to a rousing conclusion with “Bourbon Street Parade,” and all band members joined in on the vocal.

More excitement was on tap for the second set headlined by Catherine Russell, as dynamic a singer as there is around today. She had outstanding instrumental support from Jon-Erik Kellso on trumpet, Mark Lopeman on reeds, Matt Munisteri on guitar, Mark Shane on piano, Tal Ronan on bass and Mark McLean on drums.

Whatever she sings, Russell makes you feel like hers is the definitive version. She swings as hard as a singer can swing, but also knows how to turn to her tender side on a song like “Blue Turning Grey Over You.”

On this occasion, she included several songs from her most recent album, *Bring It Back*. Among the selections were the title song, “After the Lights Go Down Low,” “You Got to Swing and Sway,” “The Darktown Strutter’s Ball,” “Lucille” and “Aged and Mellow.”

When it was time for the conclusion of the concert, the players from the first set returned to join in on “Bye, Bye Blackbird.” It was a romping, stomping ending for a concert that will linger for quite a while for those wise enough to have braved the cold weather for some hot music.

THE TIERNEY SUTTON BAND

The Jazz Standard, NYC | Feb.19-22
One of the exciting things about seeing the Tierney Sutton Band perform is that each performance

continued on page 40



Novu RESTAURANT

We welcome vocalist **Sandy Sasso** March 27. Celebrate Easter with us April 5. Special a la carte menu and live jazz performance.

presents
JAZZ NIGHT
Every Friday | 6:30–9:30pm

Come and enjoy the cool sounds of jazz performed by different musicians each Friday

Regular a la carte dinner 5–10pm
Live Jazz 6:30–9:30pm

No cover charge | BYOB
Make reservations by calling (973) 694-3500

Wedgewood Plaza
1055 Hamburg Turnpike
Wayne, NJ 07470
973.694.3500
www.novurestaurant.com

CAUGHT IN THE ACT

continued from page 39

is unique. After being together for 20 years, vocalist Sutton, pianist Christian Jacob, bassist Kevin Axt and drummer Ray Brinker have built up a book that enables them to play several consecutive nights at a club, and devise a fresh program for each set.

Their first set at the Jazz Standard on February 20 gave a full taste of why they are widely acclaimed for their singularly creative arrangements and flawless execution. One thing that the arrangements have in common is their shimmering inner tension. It is an element that keeps the listener deeply engaged with each selection.

The individual talents of the group are outstanding. Sutton has a beautiful, flexible voice, invests each lyric with respect and understanding, and has the ability to make the rigid arrangements seem as fresh as if they were being created spontaneously. This latter attribute is also possessed by the other members of the band. Jacob is a marvelous accompanist, and equally outstanding as a jazz soloist. Axt is always right there in support, and is nimble and effective when taking a solo. It is always a pleasure to hear a drummer with the kind of musical sensitivity that Brinker has. He combines strength and tenderness into a blend that is a pleasure to hear.

While the band is an organic unit, Sutton is the center of attention. She chose a well-paced program, and was flexible enough to alter her plans when she had a sudden change of heart or opted to accept requests. The set mixed medium to faster tempi with occasional ballads.

Sutton opened with an intense reading of "Devil May Care," and followed with a passionate "Make Someone Happy," establishing a deep connection with the listeners that continued throughout the set.

The program was consistently interesting, with a few moments that particularly lingered after the set was finished. "Beautiful Love," a lovely but unusual ballad was mesmerizing as Sutton's voice was paired solely with Jacob's sensitive pianism. Her playful side was evident on "My Heart Belongs to Daddy" and "Ding, Dong the Witch Is Dead." The arrangement on "Fever" which evolves from bass only accompaniment to a point where Brinker joined the proceedings was pure fun.

The intelligence and creativity of this team was evident throughout. Sutton was clever

and witty in the spoken interludes between songs. This nicely eased the intensity established by the music, without breaking the musical mood that had been established.

Seeing the Tierney Sutton Band in an intimate setting like that found at the Jazz Standard is the best way to experience the full effect of their artistry. This observer has been seeing the band on a regular basis for about ten years, and they have maintained a level of excellence that was once again on display on this occasion.

THE BIG BAND SOUND OF RUFUS REID

The Jazz Standard, NYC | Feb.26 – Mar. 1

Rufus Reid created quite a stir with his latest album, *Quiet Pride: The Elizabeth Catlett Project*. It received kudos from the critics, and was nominated for a Grammy in two categories.


Reid brought his exceptional music and large ensemble to the Jazz Standard for a four-night engagement. The gig was advertised as being a mix of music from *Quiet Pride* and additional compositions by Reid.

The first set on the opening night was packed by an enthusiastic crowd who seemed to know what to expect, serious music played with flair and precision, the kind of sounds found on the album.

The band played five extended pieces. Four were from *Quiet Pride*, "Recognition," "Mother and Child," "Tapestry in the Sky" and "Glory," each unique and complex musical impressions of sculptures by artist Elizabeth Catlett. The remaining selection,

"Whims of the Bluebird" was Reid's first commission for a large jazz ensemble from the BMI Composers Workshop. It was inspired in great measure by the genius of Charlie Parker, and, like his other pieces, moved through several distinct musical themes, some quite impressionistic, and others more jazzy and rhythmic.

This is not your grandfather's big band music. Reid's music is demanding of the players and the listeners. The band, under the direction of Dennis Mackrel, executed the difficult charts with impressive discipline. Many of the band members were given solo opportunities, with superlative results. Reid anchored the band with his strong bass playing.

It all added up to a fascinating look at the unique creative instincts of a gifted musician named Rufus Reid. 

Rosalind Grant

UPCOMING EVENTS

Friday, May 1, 2015 7-11pm

Priory Jazz Club

233 West Market Street, Newark, NJ

with

The Victor Jones Trio

Victor Jones drums
Alex Blake bass
Dylan Meek piano

and

Anthony Nelson, Jr.
tenor sax

No cover, no minimum;
food or beverage
purchase required



Rosalindgrant@gmail.com

THE INDEPENDENT JOURNAL OF CREATIVE IMPROVISED MUSIC



Cadence Jazz World www.cadencejazzworld.com

The FREE site from Cadence Magazine
1000s of interviews, reviews, and features,
from today's top jazz writers.

“CADENCE MAGAZINE is a priceless archive of interviews,
oral histories, book reviews...”

The Penguin Encyclopedia of Popular Music

“No stone unturned here as they cover reissues, European,
independent and individual releases. . . . The heart is the in-
credible amount of reviews and interviews. . . . An absolute
must have for jazz fans.”

Victory Review

CADENCE MAGAZINE, SINCE 1976
www.cadencemagazine.com
www.cadencejazzworld.com

On The Road | Jazz Cruising – A Recipe for Joy

By Gloria Krolak

Blend well:

*One mid-sized cruise ship with crew
100 or more jazz legends, go-to guys and young lions
About 2,000 diverse jazz fans
Assorted performance venues, about half a dozen one big band
A team of piano tuners
Ports of call (optional)
Top with musician interviews and jam sessions
...Best enjoyed hot*

Destinations hardly matter on the annual Jazz Cruise this January 25 through February 1 hosted by Entertainment Cruise Productions. In fact, no one seemed bothered when excursions to Grand Cayman Island were canceled the night before our arrival due to choppy water. Most enjoyed the extra day at sea as we sailed on to Cozumel. It was the total immersion in jazz that mattered. From early afternoon to early morning, you could catch any number of musicians laying down their best lines in venues large and small. And where else can you rub elbows in the lunch line with the likes of Benny Golson, lounge alongside Hubert Laws on the promenade deck and sail the sea with Grammy nominee Tierney Sutton?

The cruise was dedicated to jazz impresario and Newport Jazz Festival founder, George Wein, and celebrated the centennial birthdays of both Billie Holiday and Frank Sinatra. This cruise was sold out like its 13 predecessors. Management has added a cruise to the Mediterranean in 2015 along with its traditional Caribbean sailing.

What makes the cruise so successful that ECP, headed by Michael Lazaroff and Anita E. Berry, can charter Holland America's MS Eurodam for a full week? A well-run and staffed ship, certainly. Plus the restaurants with appealing and varied menus, well-stocked bars and ship's officers, mostly invisible to passengers, doing the full-time management.

But mostly it's the music, nearly non-stop, duets, combos and a big band, with vocalists and without, from the welcome show on Sunday — a smorgasbord of talent — until the final jam on Saturday. Then all the horns gathered on stage to blow, in unison and solo, down the chorus line of 10 kicking trumpets.

Michael, my cabinmate, and I caught legend Monty Alexander — he made Michael Jackson's ode to a rat named "Ben" sound like chamber music — multi-instrumentalist Arturo Sandoval

with his band of young lions and organist/horn player Joey De Francesco, to name only a few. But after trying to hear everyone and everything, we decided four hours of music a day would be our limit, one set in the afternoon and one at night. Every musician performed at least four times, so we were able to hear everyone on our "must" list, aided by the roster of activities in our mailbox each evening. It saved us from racing deck to deck and through meals, or leaving halfway through the first hour of one set to catch the last hour of another.

In the quest to be everywhere at once, some passengers left mid-set, the same folks who insisted on sitting up front. Often others rushed in to take their places but musicians noticed large gaps of empty seats or people filing out mid-song, and some were unhappy about it. These were, after all, dedicated jazz fans walking out on the same people they came to hear. Given the complexity of the schedule, there were bound to be conflicts and overlaps but in the words of one passenger overheard describing his intentions, "If it's exciting I'll stay, if not I'll go."

The list of who we didn't see is probably just as long as those we did. Here are a few highlights: Hubert Laws playing flute with vocalist Tierney Sutton and guitarist Larry Koonse were divine. Houston Person's quartet with John DiMartino (piano), Matthew Parrish (bass) and Chip White (drums) was tightly-knit perfection. The erudite gentleman who is Benny Golson told some great stories during his sets; he also made sure to play his best known compositions,

"Killer Joe," and "Stablemates."

Vocalist Gregory Porter was simply amazing, and the Christian McBride Trio blew our life jackets off. Joy is another word for nirvana.

We also caught two of bassist Marcus Miller's four unique interviews — first with bassists Buster Williams, John Clayton, Christian McBride and Tom Kennedy, then with reed players Phil Woods, Gary Smulyan, Jeff Clayton, Golson and Laws. The other two interviews were with guitarists one day and drummers another. Grammy winner Miller is a talented, relaxed interviewer who keeps it real. Lastly we were able to chat with Sutton before her interview with cruise host Dane Butcher. All of these sessions, musical and otherwise, were taped and aired on the ship's TV channel during the cruise.

You can see pictures and read more about it at The Jazz Cruise Facebook page and find the line-up for 2016 at the website www.thejazzcruise.com.



LauRio Jazz

Featuring
The swinging songs of Broadway

Laura Hull



Rio Clemente



Ed Wise



Brooks Tegler



For free artists information package with DVDs contact:

John & Virginia Bell *ARTIST ADVOCATES*
50 Palace Drive, Gettysburg, PA 17325
Phone: 717-334-6336 E-mail: vjbell50@comcast.net

Gloria Krolak is host of Good Vibes at www.jazzon2.org.

Has Jay Leonhart Found The Way?

By Schaen Fox

Technology, as they say, is both a blessing and a curse. For many musicians the emphasis is definitely on the negative. While musicians can record at amazing levels of audio perfection, technology is allowing the public to take their music at little or no cost. Even for well-established jazz artists, CD sales have fallen drastically. I once asked Warren Vaché what he thought of his videos on YouTube. He replied that while it was great advertising, he wished he could make some money from them. Maria Schneider gave the following testimony to Congress about the need to fix the Digital Millennium Copyright Act, or the DMCA:

I come here as an independent musician in the prime of my career, grateful for a steadily growing fan base and critical acclaim. But my livelihood is being threatened by illegal distribution of my work that I cannot rein in.

The DMCA creates an upside down world in which people can illegally upload my music in a matter of seconds. But I, on the other hand, must spend countless hours trying to take it down, mostly unsuccessfully. It's a world where the burden is not on those breaking the law, but on those trying to enforce their rights. It's a world with no consequences for big data businesses that profit handsomely from unauthorized content, but with real world financial harm for me and my fellow creators.

I'm now struggling against endless Internet sites offering my music illegally. After I released my most recent album, Winter Morning Walks, I soon found it on numerous file sharing websites. Please understand, I'm an independent artist, and I put \$200,000 of my own savings on the line and years of work for this release, so you can imagine my devastation.

Jay Leonhart might have a partial solution. He is doing a series of live performances



Jay Leonhart. Photo by JonasMusicServices.com

that anyone can watch on their computer via Concert Window, a live online music service. This company offers musicians both the technology and the flexibility to perform from established venues, or even their own homes, to a potentially world-wide audience. Jay used his own equipment, but Concert Window controlled the broadcast remotely.

Jazz at Lincoln Center is also offering some concerts live on their website, and Cheryl Bentyne, Jackie Ryan and a few more jazz musicians grace the Concert Window roster. Ticket prices range from free up to about \$10, with the company taking 30%. The concept is, however, only a few years old and still unknown to many artists and fans. The popular bassist designed his performance after his DVD *The Bass Lesson*, but instead of appearing before a live audience, he did it in “the southwest corner

of my music room.”

The show ran about 50 minutes and included both classic and new material. It was wonderfully personal and informal, with the artist even leaving for a moment due to a noise in the next room. Even watching days later on YouTube, I felt I was an active participant. Jay evaluated the experience as “technically not so easy. It is a very good system, but their support is slow and weak because they don't have a lot of help. You have to figure out a lot of stuff yourself — how to record it and how to get it to them. It was fun and very successful, and I'm learning how to do it. I'll be a lot better at it than I was, because now I know how to answer people and speak to them.”

The format allows viewers to write to the artist, and to other fans, during the performance. The artists can view that on their computer screens and interact. Publicity is an important problem. Jay said that he did alert the people on his mailing list, but, “Sending a message to people who want to see me is hard to do. Thousands of people view my YouTube videos, but I don't know who they are. How do you reach the people who want to see it? I am going to get [Jazz Promo Services owner] Jim Eigo to send out to that whole big list he has.”

If you want to see it, Jay posted that concert on YouTube entitled “Jay Leonhart Concert Window 2. 5.2015.” He said that, “every three weeks I'm going to do it. I'm going to break out new songs and write new stuff.” He plans to be flexible about the admission price, “You can put \$1 in, or \$50 in. I don't mind. There are 2 billion people with access to the internet. One day, when I get about a billion to watch, I'll be doing great. If each gives \$1, I can go to Tahiti.”

'Round Jersey

Morris Jazz

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

THINK SPRING! It's been a long time coming, but now great music coming to the Bickford this spring.

On Monday, April 6 at 8 PM, **Jeff Barnhart** (piano/vocals) with his lovely wife **Anne Barnhart** (flute/vocals) will return to our stage with the exciting **Ivory and Gold**. Behind them and leading the rhythm section will be **Jim Lawlor** (drummer/vocals). The concert will feature a wide variety of styles from ragtime to swing, Broadway to gospel with some selections you won't hear others dare. Praised by the *L.A. Jazz Scene* as a musical duo that can "draw out the beauty in the rich melodies and play the music...with taste, sensitivity, and a real affection for the idiom." Music guaranteed to put a smile on your face and exciting jazz sounds in your hearts.

Adrian Cunningham, a New York-based musician originally hailing from Australia, is one of his home country's best jazz exports. With fluent command of the saxophones, clarinet, and flute, he is one of the finest multi-instrumentalists in jazz today. He has performed at some of the finest clubs in NYC — Blue Note, Smalls, Birdland, 55 Bar, Apollo Theatre, Fat Cat, Dizzy's Club (Lincoln Centre) and even a private event at the hallowed Village Vanguard; with such luminaries as Lew Soloff, Wycliffe Gordon, George Coleman Jr and Bucky Pizzarelli, and Chris Potter, and Renee Marie.

In 2014, Adrian became the leader of the saxophone section of the grammy-winning Vince Giordano and the Nighthawks. On Monday, April 27 at 8 PM, Adrian who has been a featured sideman in our Jazz Showcase before, will take the lead for this visit. Joining him will be **Daniel Foosse** (bass), **Ehud Asherie** (piano) and **Rob Garcia** (drums). Promises to be a great evening! Adrian is "Possibly the only young saxophonist with a sound reminiscent of Eddie Miller," says *The Wall St Journal*.

It's official and has been re-scheduled, drop by and see your jazz shadows on May 4 at 8 PM. **Herb Gardner's Ground Hog Day** in May will avoiding any and all snow cancellations. The excitement of February, moved to May!

The scheduled band will be **Randy Reinhart** (cornet), **Joe Licari** (clarinet), **James Chirillo** (guitar), **Mike Weatherly** (bass), **Robbie Scott** (drums) with **Sarah Gardner** (vocals).

Also coming in May and June:

May 18: **Marty Eigen** and his **Beacon Hill Jazz Band**

June 1: **Neville Dickie** and the **Midiri Brothers**

June 22: **Robbie Scott's Big Band**

June 29: **Stephane Seva's Swing Ondule**

And the Jazz SummerFEST artists are lining up, including Harry Allen, Dan Levinson, Frank Vignola, Nikki Parrot, The Shane Gang and more. Looks like another hot summer at the Bickford!
— 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

As "hot jazz" continues to grow in popularity around the New York area, it has also revived a few other popular modes of entertainment from the 1920s and 1930s, namely burlesque and vaudeville. MidWeek Jazz will be getting into the act on April 8 with the modern day vaudevillian duo of **Gelber and Manning**.

A lot has happened to Gelber and Manning since their last appearance at Ocean County College in 2009. More than just a show business team, **Jesse Gelber** and **Kate Manning** are a married couple and recently welcomed their first child, daughter Greta, into the world in December (some might remember that they were originally booked to play MidWeek Jazz in December but baby Greta was ready for her close-up!). Now, after taking some time to explore the joys of parenthood, the team is ready to perform again, starting in Toms River.

If you've never seen them before, they really are a lot of fun, performing a mixture of old songs and their own compositions to give attendees a real feel for the days of vaudeville. They're also both fantastic musicians. Manning has a background in musical theater, appearing on Broadway in *A Year With Frog and Toad*



Jeff and Anne Barnhart



Gelber and Manning



Adrian Cunningham

JAZZ TRIVIA ANSWERS

questions on page 4



- | | |
|--------------------|--------------------|
| 1. Louis Armstrong | 6. Dizz Gillispie |
| 2. Eddie Condon | 7. Duke Ellington |
| 3. Eubie Blake | 8. Stan Getz |
| 4. Art Blakey | 9. Coleman Hawkins |
| 5. Billie Holiday | 10. Count Basie |

BONUS: Dorothy Hammerstein, irritated at a woman who neglected her husband's contribution to *Showboat*.

and in a touring production of *Evita*, while Gelber has a background in jazz studies from the New England Conservatory and Rutgers University. He is an in-demand stride pianist, playing with such hot jazz notables as Vince Giordano and the Nighthawks and Michael Arenella's Dreamland Orchestra. In addition to his jazz background, Gelber has won an ASCAP Foundation Morton Gould Young Composer Award for his opera, *Broad Stripes and Bright Stars*, and was the musical director for the 50th Anniversary of Israel Concert in Boston's Symphony Hall.

But away from the concert stage, Gelber and Manning are most at home in the speakeasies and nightclubs that are popping up throughout Manhattan and Brooklyn. On April 8, MidWeek Jazz attendees will have a rare opportunity to experience this kind of entertainment right in the middle of Ocean County. The concert starts at 8 PM.

Looking ahead, MidWeek Jazz patrons are still talking about the **Midiri Brothers'** sensational Benny Goodman tribute this past January. Already, I've been asked about when they're coming back and I'm happy to report that they are returning on May 27. But instead of bringing their usual sextet, they will be accompanied by the hard-swinging one-man band that is British stride pianist **Neville Dickie**. Last year, the Midiri Brothers and Dickie nearly sold out the Bickford in Morristown and I heard the buzz all the way down in Toms River. It's going to be great fun to present this show in May, but you might want to purchase your tickets in advance as it is sure to be a packed house that evening. I'll have more on that show next month but hope to see you for Gelber and Manning in April. — *Ricky Riccardi*

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

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



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

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

calendar:

free roundtables

JAZZ RESEARCH ROUNDTABLES

All programs are free and open to the public, and take place Wednesday evenings from 7 – 9 PM in the Dana Room, 4th floor, John Cotton Dana Library, Rutgers University, 185 University Ave., Newark. Financial support for the Roundtable is provided by the Rosalind & Alfred Berger Foundation.

■ **APRIL 15: Scott Wenzel and Ricky Riccardi: The Making of The Columbia and RCA Victor Live Recordings of Louis Armstrong and the All Stars**

One of 2014's most critically acclaimed reissues was Mosaic Records' 9-CD boxed set *Columbia and RCA Victor Live Recordings of Louis Armstrong and the All Stars*. "Whether played in an outdoor stadium or an indoor studio, there's a copious amount n these Mosaic discs of truth, beauty, spontaneous joy and technical prowess," wrote Tom Nolan in the *Wall Street Journal*.

But putting the set together was no easy task. After many years of begging by Armstrong biography Ricky Riccardi, Mosaic's Scott Wenzel green-lighted the project in 2011, enlisting Riccardi as his co-producer. Neither man envisioned the many trials and tribulations of getting the licensing, finding original sources, engineering and correcting previous discographical errors that lie ahead.

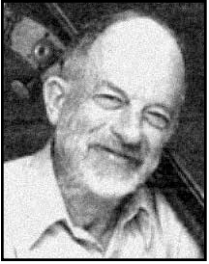
On April 15, Wenzel and Riccardi will discuss the making of the set at the Institute of Jazz Studies, opening with Riccardi's frequent pleas for Wenzel to release this material on Mosaic. A hit at Jazz at Lincoln Center and the Satchmo Summerfest in New Orleans last year, Riccardi and Wenzel will provide laughs, war stories and above all, examples of timeless music from the one and only Satchmo.

free concerts

CONCERTS/PERFORMANCE
Newark Jazz Legacy Concert Series

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

■ On **April 14** the Institute of Jazz Studies will be holding the fourth of four concerts in our series called: *Jazz Piano: Contemporary Currents*. We will be presenting the **Brandon McCune** 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. McCune's musical studies began at age three. For the past eighteen years McCune has been an experienced professional musician serving as a principal music instructor, composer, counselor, arranger, and performer with a special concentration in the jazz, classical and gospel genres. He has worked as band leader, music director, or as a sideman for artists such as Betty Carter, Abbey Lincoln, Wynton Marsalis, Larry Ridley, and many others.



From the Crow's Nest

By Bill Crow

When Dave Lambert and I were living in adjoining buildings on Cornelia Street in Greenwich Village in the early 1950s we collaborated on odd jobs to make a living while trying to get something going in the music world

One day while I was having coffee at Dave's place, he mentioned an invitation he had received to a costume party. He wanted to go, but couldn't afford to rent any kind of costume.

On Dave's kitchen table were two dark green plastic place mats that had impressions of large maple leaves on them. Dave suddenly picked up one of them and looked at it with interest. "I can make a costume out of these!" He took a pair of scissors and cut out the leaf shape, and then cut a similar piece from the other placemat. He glued them together in a way that made a pouch. Stripping off his clothes, he slipped the pouch over his genitals. "It's close enough to a fig leaf," said Dave. "I'll go as Adam!"

And he did. He glued the top of the leaf pouch to his belly. When he arrived at the party, he took off his hat, overcoat and boots and was Adam for the evening, dressed in nothing but the leaf pouch. I heard he carried it off with aplomb, greatly enjoying the shocking effect he was having on some of the other guests.

■ On a Saturday in 1944, William Zinn passed three auditions in one day. At 10 AM, Zinn had an audition with Jose Iturbi for the Rochester Philharmonic at a hotel across 57th Street from Steinway Hall. He had another audition at eleven at Steinway for the St. Louis Symphony, so when Iturbi failed to show up, Zinn left the hotel and started across the street to the second audition. He saw Iturbi standing in front of

the Little Carnegie movie theater admiring a life-size portrait of himself that advertised the movie he was in, "100 Men and a Girl," with Deanna Durbin. Zinn remarked, "I hear Durbin is good, but Iturbi is not." Iturbi bristled: "Do you know who I am?" Zinn said, "Of course, you're Jose Iturbi. But do you know who I am? I'm William Zinn, and I was supposed to have an audition with you an hour ago!" "Oh, my god!" cried Iturbi, "It slipped my mind! And I have an important meeting at eleven!"

They rushed back to the hotel room where a violist was also waiting to audition. Iturbi asked the orchestra manager, "Do you have any violin – viola duets on hand?" The manager pulled out a Mozart duet, and they played it for Iturbi in the elevator as it descended. When they reached the ground floor, Iturbi gave them both a contract. But it was not very well paid, so Zinn turned his down.

He rushed over to Steinway hall in time for the second audition, which he passed, but then he saw that a young woman was in tears because she hadn't been chosen. He felt sorry for her and asked the management to give the job to her. They agreed, and Zinn hurried to the third audition he had that day, at a hotel downtown, for the Indianapolis Symphony. He was awarded a contract with that orchestra, which provided him with a better salary and a better seat than either of the other jobs that he had auditioned for.

■ Allen Lowe posted this on Facebook: When Dave Schildkraut got out of the Navy in the mid 1940s, he took his alto up to Minton's. They were playing a tune he didn't recognize the head on, so he asked Fats Navarro, who was standing there, "What are you playing?" Fats said, "Whispering," and so Dave got up and

played. The pianist was Bud Powell. Afterward, Allen asked Dave, "Weren't you nervous? You had hardly played for three years!" Dave said, "It was okay. I'd been practicing in my head."

■ Also on Facebook, sax man Alden Banta said: Jack Bashkow told me about doing a show with Jackie Mason. The show unexpectedly closed after a couple of weeks. Mason asked for a meeting with everyone. He said, "Guys, I know it's an unexpected closing, but I don't want you to worry. I'm going to be all right!"

■ My friend Chris White, a fine bassist, passed away last month. I met Chris in the 1960s when he was with Dizzy Gillespie's quintet, with James Moody, Lalo Schifrin and Rudy Collins. I was working in a jazz club opposite them with Gerry Mulligan's quartet, so I got to hear Chris a lot, and I liked what I heard.

Chris went on to play with many jazz groups, and we met occasionally as time passed. But in the last several years I saw a lot of him in connection with Lou Caputo's Not So Big Band, when we played gigs around Greenwich Village. Chris wrote some things for Lou's band which we still enjoy playing. He was always at our performances. He was always at the bar cheering the band on. Chris was a good musician and a good friend, and I'll miss him on those gigs with Lou. 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. wLocal 802.

NJJS Offers Patron Level Benefits

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


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

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

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


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

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

Please consider making an extra donation in one of these amounts, or an amount of your choosing. Donations are tax-deductible to the full extent of the law. For more information, contact Caryl Anne McBride at membership@njjs.org 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. 

CTSIMAGES | The Face of Jazz

LICENSING • RESEARCH • APPRAISALS



© Ray Avery/CTSIMAGES.COM

Photo Archives include vintage Jazz, Pop, Blues, R&B, Rock, Country/Western, Radio Personalities, Big Bands, Vocalists, Hollywood and more.

- PHOTOGRAPH RESEARCH • LICENSING FOR COMMERCIAL USE
- FINE ART LIMITED EDITION PRINTS • GALLERY EXHIBITIONS
- RECORD & PHOTOGRAPH APPRAISALS

WWW.CTSIMAGES.COM e-mail: Cynthia@ctsimages.com

About NJJS

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

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

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

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

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

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

Member Benefits

What do you get for your dues?

- **Jersey Jazz Journal** — a monthly journal considered the best jazz society publications in the country, packed with feature articles, photos, jazz calendars, upcoming events and news about the NJ Jazz Society.
- **FREE Jazz Socials** — See www.njjs.org 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 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)**
 - **Jazzier (\$100 – \$249/family)**
 - **Sideman (\$250 – \$499/family)**
 - **Bandleader \$500+/family)**
 - **Corporate Membership (\$100)**
- } Members at Jazzier Level and above receive special benefits. These change periodically, so please contact Membership for details.

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

Contact **Caryl Anne McBride** Vice President, Membership
at **973-366-8818** or membership@njjs.org

OR visit www.njjs.org

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

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

Mr. Arthur Abig, Millburn, NJ
 Dr. Raymond Addabbo, Teaneck, NJ
 Mr. Joseph Arena, Hillsborough, NJ
 Mr. George Bassett, Ewing, NJ
 Mr. & Mrs. James M. Blackwood, Mountainside, NJ
 Mr. Jim Blucker, Kewanee, IL *
 Mr. Frederick Born, Hewitt, NJ *
 Mr. Gerry Cappuccio, Passaic, NJ
 Keith and Dalya Danish, Leonia, NJ
 Ms. Beverly DeGraaf, Morristown, NJ
 Ms. Susan Dumais, Florham Park, NJ
 Mr & Mrs Jeffrey & Miriam Eger, Morristown, NJ
 Mr. Don Fagans, Clinton, NJ
 Mr. & Mrs. Herman Flynn, Somerville, NJ
 Marcia Graff, Basking Ridge, NJ
 Mr. Stan Greenberg, Sarasota, FL *
 Joe Hanchrow, New City, NY
 Ms. Edythe Hittcon, Iselin, NJ
 Ms. Judy Kendall, Morristown, NJ
 Mr. James Lafferty, Monmouth Junction, NJ
 Mr. & Mrs. Joseph Lo Bianco, Englewood, NJ
 Mr. Vincent E. Lobosco, Fanwood, NJ *
 Ms. Joan Loume, Bridgewater, NJ
 Mr. & Mrs. Frank Marrapodi, Watchung, NJ
 Mr. Thurman McDaniel, Haddonfield, NJ
 Edward & Sharon Meyer, San Antonio, TX
 Dr. & Mrs. Stan Moldawsky, Livingston, NJ

Mr. Charles J. Mowry, Piscataway, NJ
 Mr. & Mrs. John O'Leary, Hackettstown, NJ
 Edward J. Raser, Monroe Township, NJ
 Suzanne Reeves, Newfoundland, NJ
 Mr. & Mrs. Louis L. Rizzi, Sarasota, FL
 M. Samuel, Hackettstown, NJ *
 Bill Shadel, Springfield, NJ
 Mr. & Mrs. Thomas Shutkin, White Mills, PA *
 Ms. Sandra Simpson, Hillsborough, NJ
 Novella and Karen Smith, Rockaway, NJ
 Mr. Anders R. Sterner, Brooklyn, NY
 Sheila and Marc Tarabour, Livingston, NJ *
 Wayne & Barbara Thoen, Teaneck, NJ
 Lois E. Weinstein, West Orange, NJ *
 Richard and Judy Weisenfeld, Mahwah, NJ *
 Mr. & Mrs. Alfred R. White, Jr., Pine Bluff, AR
 Mr. & Mrs. Henry G. Wilke, Pittstown, NJ
 Mr. John Yanas, Slingerlands, NY
 Boyle Hotels Management Group, New Providence, NJ/Corporate

New Members

Susie Mackay, Gladstone, NJ
 Diane Mahatha, Plainfield, NJ
 Andrew Smith, Chester, NJ
 Gregory Whitehead, Flanders, NJ
 Paul Yanosik, Landing, NJ

Moving? Please e-mail your new address to: editor@njjs.org; or mail to: NJJS c/o 382 Springfield Ave., Suite 217, Summit, NJ 07901.

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.

THE DAZZLING DEBUT BY
AWARD WINNING VOCALIST

PATRICE JÉGOU

SPEAK LOW

FEATURING TAKE 6, CONRAD HERWIG,
KIRK WHALUM, ANDRAÉ CROUCH
AND THE ANDRAÉ CROUCH SINGERS



AVAILABLE AT iTUNES,
AMAZON, CDBABY, AND MOST
RETAIL OUTLETS

PATRICEJEGOU.COM

Somewhere There's Music

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

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

Allamuchy
RUTHERFURD HALL
 1686 County Rd. 517
 888-944-1816
 908-852-1894 ext. 335

Asbury Park
HOTEL TIDES
 408 7th Ave.
 732-897-7744

LANGOSTA RESTAURANT
 100 Ocean Ave.
 732-455-3275

TIM MCLOONE'S SUPPER CLUB
 1200 Ocean Ave.
 732-744-1155

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, 4 PM

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

Cartaret
ZION EVANGELICAL LUTHERAN CHURCH HALL
 712 Roosevelt Ave.
 908-541-6955
 Somerset Jazz Consortium
 Usually 3rd Monday, 7–9 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
 Tuesdays & Wednesdays

Dunellen
ROXY & DUKES ROADHOUSE
 745 Bound Brook Rd.
 732-529-4464

MAGGIE MURRAY'S PUB HOUSE
 119 North Washington Ave.
 732-629-7660
 Jazz nights 1st and 3rd Wednesdays

Edison
THE COFFEE HOUSE
 931 Amboy Ave.
 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 – Fridays & Saturdays

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

Garwood
CROSSROADS
 78 North Ave.
 908-232-5666
 Jam session Tuesdays, 8:30 PM

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 PM

Highland Park
ITALIAN BISTRO
 441 Raritan Ave.
 732-640-1959

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

MAXWELL'S TAERN
 1039 Washington St.
 201-653-7777
 Tuesdays

Hopatcong
PAVINCI RESTAURANT
 453 River Styx Rd.
 973-770-4300
 Big Band, 3rd Tuesday
 of the month

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

Jersey City
MADAME CLAUDE CAFÉ
 364 Fourth St.
 201-876-8800
 Gypsy jazz Thursdays

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
 908-275-3043

Madison
SHANGHAI JAZZ
 24 Main St.
 973-822-2899
 Wednesdays/Thursdays, 7 PM
 Fridays/Saturdays, 6:30 PM
 Sundays, 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

Mendham
BLACK HORSE TAVERN
 1 West Main St.
 973-543-7300
 Saturdays

Metuchen
BOUQUET BOOKSTORE & CAFE
 420 Main St.
 917-686-6056
 Sunday jam sessions

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.
 Fridays/Saturdays, 7 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 PM

THE COMMUNITY THEATRE
 100 South St.
 973-539-8008

HIBISCUS RESTAURANT
 At Best Western Morristown Inn
 270 South St.
 866-497-3638
 Tuesdays, Fridays, Saturdays,
 Sunday brunch

ROD'S STEAK & SEAFOOD GRILLE
 One Convent Rd. (Madison Ave.)
 973-539-6666

Mount Holly
THE FIREHOUSE CAFE
 20 Washington St.
 609-261-4502

Newark
27 MIX
 27 Halsey St.
 973-623-8161
 973-648-9643

BETHANY BAPTIST CHURCH
 275 Market St.
 973-623-8161
 Jazz vespers, 1st Sunday

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

DINOSAUR BAR-B-QUE
 732-549-5306
 No cover
 862-214-6100
 Thursdays, 5:30–8:30 pm

IDEAL LOUNGE
 219 Frelinghuysen Ave.
 973-824-9308

MEMORIAL WEST UNITED PRESBYTERIAN CHURCH
 286 South 7th St.
 973-242-1015
 Jazz vespers monthly

NEW JERSEY PERFORMING ARTS CENTER
 1 Center St.
 888-466-5722

THE PRIORY
 233 West Market St.
 973-242-8012
 Fridays, 7 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

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

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.

Newton

THE NEWTON THEATRE
234 Spring St.
973-383-3700
Occasional jazz concerts –
contact venue for schedule

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 PM,
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 St.
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 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
Blues jam Thursdays

South Orange

PAPILLON 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
Jazz Vespers, 4th Sunday of
the month

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 Rd.
908-753-0190
www.watchungarts.org

Wayne

LAKE EDGE GRILL
56 Lake Drive West
Wayne, NJ 07470
973-832-7800
Friday & Saturday

NOVU RESTAURANT

1055 Hamburg Tpk.
Wayne, NJ
973-694-3500
Fridays

WILLIAM PATERSON UNIVERSITY

300 Pompton Rd.
973-720-2371
Sundays, 4 PM

Westfield

**16 PROSPECT WINE BAR
& BISTRO**
16 Prospect St.
908-232-7320
Tuesdays, Wednesdays,
Fridays, 8 PM

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.
201-722-8600

Woodbridge

BARRON ARTS CENTER
582 Rahway Ave.
732-634-0413

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

Also visit
Andy
McDonough's
njjazzlist.com

The Name Dropper

Recommendations may be sent to editor@njjs.org.

Joe Lovano Quartet — Jazz Vespers at Bethany Baptist Church, Newark. Saturday, April 4 at 6 PM, freewill offering, artist's reception with refreshments following.

Rhoda Scott — with the William Paterson Jazz Orchestra at Shea Center, William Paterson Univ. Sunday, April 12 at 7:30 PM.

Jerry Topinka — at Trumpets Jazz Club, Montclair. Friday April 17, 8 PM and 10 PM, \$18 cover/\$12 minimum.

Junior Mance Trio — Dorthaan's Place Jazz Brunch, Niko Kitchen + Bar at NJPAC, Newark. Sunday, April 19, 11 AM and 1 PM.

Jerry Vivino — at Shanghai Jazz, Madison. Friday, April 24. No cover.

Roseanna Vitro — Sings the Great American Composers at Luna Stage, West Orange. Sunday, April 26 at 7 PM.



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

**Time Value Material
 Deliver Promptly**

PERIODICALS
 Postage PAID at
 West Caldwell, NJ
 and additional
 mailing offices

Send all address changes
 to the address above

RETURN SERVICE REQUESTED

BLUE NOTE | PRESTIGE | RIVERSIDE | MOSAIC | MANY MORE

WE make SELLING your LPs, CDs & DVDs EASY!

Visit us online at PREX.com/sell
 Call us at 609-921-0881



**140,000 Titles in Stock!
 Thousands of Jazz & Swing
 CDs & LPs Priced Under \$5.00**

HIGH PRICES PAID SINCE 1980



WE BUY

**Jazz • Bebop • Soul
 Rock • Blues • Classical
 DVDs & Much More**

**NO COLLECTION
 TOO LARGE**



20 South Tulane Street • Princeton, NJ 08542 • 609-921-0881 • www.PREX.com • info@prex.com