

JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 43 • Issue 5

May 2015



*...and his mother
called him Bill*

Billy Strayhorn photographed in the 1950s. Courtesy of the Institute of Jazz Studies, Rutgers University.

A Strayhorn Centennial Salute

The New Jersey Jazz Society celebrates the centennial year of the great composer, arranger and pianist with a special performance by Michael Hashim's 15-piece Billy Strayhorn Orchestra at the Mayo Performing Arts Center in Morristown on Sunday, June 14.

See pages 13 and 24.

in this issue:

NEW JERSEY JAZZ SOCIETY

Prez Sez 2
 Bulletin Board 2
 NJJS Calendar 3
 Jazz Trivia 4
 Editor's Pick/Deadlines/NJJS Info 6
 Crow's Nest 42
 Change of Address/Support NJJS/
 Volunteer/Join NJJS 43
 NJJS/Pee Wee T-shirts 44
 New/Renewed Members 44

STORIES

Strayhorn Centennial Salute cover
 Big Band in the Sky 8
 Clark Terry Funeral 12
 Talking Jazz: Romero Lubambo 14
 Diary of a Nighthawks Fan – Part 8 18
 New Brunswick Jazz Project on TV 22
 President Emerius Writes 26
 NYC Hot Jazz Festival 27
 Fiddling With A Legend 28
 Beacon Hill Band Raises Funds 29
 Jersey Shore Jazz & Blues Festivals 30
 Dan's Den 32
 Rio Clemente Jazz Social 33

REVIEWS

Other Views 34
 Caught in the Act 36
 On The Road 38
 Book Review/Tal Farlow Bio 39

EVENTS

'Round Jersey: Morris, Ocean 40
 Institute of Jazz Studies 41
 Somewhere There's Music 46
 The Name Dropper 47

ADVERTISERS

LauRio 4
 Marlene VerPlanck 4
 WBGO Photo Blog 4
 Arbors Records 5
 WBGO 7
 Shanghai Jazz 9
 Ocean County College 11
 Michael Hashim's Strayhorn Orch 13
 Jazz At Mason Gross 15
 Jim Eigo 18
 Diane Perry 19
 Rosalind Grant 20
 Beacon Hill At Bickford Theatre 21
 Swingadelic 22
 Patrice Jégou 23
 Jazzdagen 25
 WPU Summer Jazz Room 31
 Sandy Sasso 37
 CTS Images 43
 Cadence Magazine 45
 Princeton Record Exchange 48



Prez Sez

By Mike Katz President, NJJS

This month's guest columnist is NJJS board member and Jersey Jazz magazine contributor Sanford Josephson.

Jazz in the Oranges

About two and a half years ago, West Orange-based drummer/educator Greg Bufford approached the owner of SuzyQue's, a local restaurant/bar, about having live jazz on Tuesday nights. Growing up in a family that was in the restaurant business, Bufford knew that Tuesdays are traditionally the slowest night of the week, and he also knew that most musicians do not work on Tuesday nights.

The SuzyQue's gig started in October 2012 and lasted about a year before Bufford moved to Highland Place in Maplewood and stayed there until July 2014 when the restaurant went out of business. He has since moved to Ricalton's, a relatively new restaurant/bar in South Orange, and has added Sunday brunch, so there is now jazz twice a week. The restaurants like it, Bufford said, because "I can guarantee 50-100 people on any given night."

Bufford, who studied under Philly Joe Jones, is not only an excellent drummer, but possesses the type of outgoing personality that transforms a performance into a gathering of friends. He typically will play a set with his trio and then invite other musicians from the audience to sit in. It is not an open jam session, but, "if I look out in the audience and see people I know," he explained to me, "I invite them up. It's a way for

the jazz community to be a community."

One of the SuzyQue's evenings was captured by allaboutjazz.com's David A. Orthmann. "Bufford," he wrote, "is the linchpin for a confluence of jazz, entertainment, and revelry. He's building a loyal audience, one fan at a time, by juggling a variety of skills that are not unlike his sophisticated, polyrhythmic approach to drumming. Bufford leads a core band, graciously encourages singers, instrumentalists (and, in one instance, a tap dancer) to sit in, greets audience members by name in between selections, calls for requests, and makes announcements ranging from birthdays to cars left in the parking lot with the lights on."

The refreshing aspect of Bufford's audiences is that they are very eclectic. There are, of course, musicians in attendance. But the rest of the crowd can range from octogenarians to college students, with every age in between represented. As for the musicians, on one night at Highland Place, West Orange-based Nat Adderley Jr. was on keyboards, and saxophonist Bill Easley also sat in. West Orange-based guitarist Bob DeVos often sits in, and Bufford told me that on the last night at Highland Place, vibraphonist Steve Nelson showed up.

SuzyQue's, by the way, continues to have jazz, featuring South Orange-based bassist John Lee on Thursday nights and the Glenn Franke big band every other Monday night, and Hat City Kitchen, located on the West Orange/Orange border, features a big band led by Montclair-

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!!

“When it’s cherry blossom time in Orange, New Jersey,
we’ll make a peach of a pear”

— Sylvia Fine and Max Liebman, sung by Danny Kaye in *Up in Arms*

based tenor saxophonist Mike Lee on Wednesday nights.


For the past four years, I have been curating a Sunday night concert series, “Music in the Moonlight”, at the Luna Stage in West Orange, and the South Orange Performing Arts Center has a similar Sunday night Jazz in the Loft series. In fact, we haven’t always coordinated things so well. On Sunday night, February 15, Nat Adderley Jr. led a quartet (with Greg Bufford on drums) at Luna, and guitarist Dave Stryker appeared at SOPAC’s Loft series — same night, same time. The good news is that they both sold out.

With all this activity, it’s a shame there isn’t some type of outdoor jazz festival in the summer. It’s probably too late for this summer, but imagine if Valley Road in West Orange were closed down for several blocks on a Saturday or Sunday afternoon. You could have alternating bands, or even concurrent bands, if they were spaced far enough apart. Local restaurants could provide food trucks or stations. All we need is sponsors. It’s food for thought (so to speak).

■ I finally got a chance to see the outstanding documentary, *Keep On Keepin’ On*, about the relationship between young jazz pianist Justin Kauflin, who lost his sight as a child, and the late trumpeter Clark Terry. The film, produced by Quincy

Jones, a protégé of Terry’s, and directed by Kauflin’s William Paterson classmate, Alan Ricks, was praised by *The New York Times* and the *Wall Street Journal* and was expected to be nominated for an Oscar, but wasn’t. It had a short theatrical run in New York, and I kept waiting for it to arrive at the Clairidge in Montclair, but it didn’t, so I ordered it on iTunes. It is a very moving and uplifting film. In the obit I wrote on Terry in the April issue of *Jersey Jazz*, Kauflin pointed out that Terry’s “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.”

The title of the film reflects a point in the movie where Terry, losing his eyesight and facing the possible loss of his legs due to diabetes, tells Kauflin: “Be good. God bless. Stay well, and keep on keepin’ on.”

■ In conclusion, I’d like to remind all NJJS members about our concert on June 14 at the Mayo Performing Arts Center in Morristown. It will feature music composed by Billy Strayhorn, who Duke Ellington called “The other half of my heartbeat.” Tenor saxophonist Michael Hashim will be leading a 15-piece big band in what promises to be a most memorable afternoon. 

See ad on page 13.

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for updates and details.

Sunday May 16

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Saturday August 15

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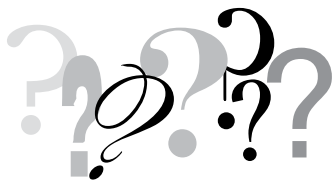
Charlie Musselwhite Band

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www.morristownjazzandblues.com

NJJS Calendar



Jazz Trivia

By **O. Howie Ponder**
(answers on page 41)

WHO SAID THAT? (AGAIN)

Due to the overwhelming reception to last month's questions (Thanks, Mom) we delve further into words uttered by famous jazz artists.

1. "Count Basie was college, but Duke Ellington was graduate school."
2. "Retire to what?"
3. "See if he needs a trumpet player"
4. "Blues is to jazz what yeast is to bread — without it, it's flat."
5. "You've got to learn your instrument. Then, you practice, practice, practice. And then, when you finally get up there on the bandstand, forget all that and just wail."
6. "If you're going to make a mistake, make it loud so everybody else sounds wrong."
7. "I think I had it in the back of my mind that I wanted to sound like a dry martini."
8. "A good quartet is like a good conversation among friends interacting to each other's ideas."
9. "Nostalgia ain't what it used to be."
10. "As long as you've got your horn in your mouth, you're developing."

EXTRA CREDIT: A non-jazz quote from a non-musician —
"Wagner's music is better than it sounds."

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M A R L E N E V E R P L A N C K

Surprise Me Somewhere!

Marlene's Trip to the UK The Reviews Are In!

Ronnie Scott's

(March 8)

"In sum this was two hours of the most potent magic since Merlin gave up his day job."

— Leon Nock, *Jazz Journal Int'l*



Lincoln Jazz at The Collection Theatre

(March 20)

"VerPlanck is a virtuoso performer... she's relaxed and

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— Keith Prior, *In Tune, Int'l*

Swansea Jazzland

(March 18)

"Ms. VerPlanck has a remarkable clarity of tone and diction to her singing, putting love and passion, as well as great understanding, into the lyrics."

— Mark Smith's Blog

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.

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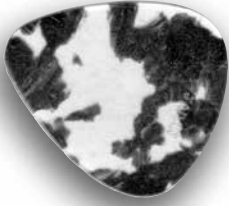
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The Editor's Pick

By **Tony Mottola**
Jersey Jazz Editor

NEW SUMMER JAZZ FESTIVAL SETS SAIL IN OCEAN COUNTY

Former Major League Baseball All-Star and guitarist Bernie Williams will be featured with Latin jazz legend Paquito D'Rivera's band at the First Annual 3 Sails Jazz Festival to be held on the Ocean County College Main Campus, College Drive, Toms River, NJ. The two-day festival is set for Friday, June 12 and Saturday, June 13 (Rain Date: Sun, Jun 14). Fifteen featured artists reflecting different styles of jazz, including classic, smooth, Latin, big band and funk are scheduled to perform. Here (subject to change) are the lineup and ticket info.

JUNE 12 (gates open at 1 PM): Ellis & Delfeayo Marsalis | Bernard "Pretty" Purdie featuring Frankie Cicala (guitarist from Frankie & The Burn) | United States Navy Band Commodores | DYAD | OCC Jazz Band.

JUNE 13 (gates open at 11 AM): Paquito D'Rivera featuring Bernie Williams | T.S. Monk | Lavay Smith & Her Red Hot Skillet Lickers | Don Braden featuring vocalist Vanessa Rubin | Tuffus Zimbabwe Quartet | Blue Plate Special

2-Day Adult Pass: \$90 | 1-Day Adult Pass: \$60 | 2-day VIP Package: \$250

VIP Package: 2-Day Adult Pass, VIP Tent, food & refreshments, meet & greets, signed CD & photo, t-shirt & poster, name in program.

2-Day Student Pass: \$35 | 1-Day Student Pass: \$18

Must present valid student ID at Grunin Center Box Office at time of purchase.

2-Day Young Adult Pass: \$20 | 1-Day Young Adult Pass: \$12

Ages 13-17 (under 12 free with a paying adult).

Food, refreshments, and merchandise available for sale.

For tickets, visit www.3SailsJazzFest.com or call the Box Office at 732-255-0500.

IN MEMORIAM – We learned at press time that New Jersey Jazz Society Charter Member John Maimone had died at age 91. John will be remembered by contributor Joe Lang in the June issue of *Jersey Jazz*.

CORRECTION – (re: "Lady Day's 100th," April *Jersey Jazz*, page 30) Though four jazz reference books in my library and her own autobiography list Billie Holiday as having been born April 7, 1915, in Baltimore, her birth certificate lists her birthplace as Philadelphia, and her official Web site does also. Her original name is listed as either Eleanora Harris, Eleanora Fagan or Eleanora Fagan Hough; she changed it when she began performing because she admired Billie Dove, a 1930s movie actress.

— Sandy Ingham

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JOURNALISTS**

JerseyJazz The Journal
of the New Jersey Jazz Society
Volume 43 • Issue 05
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.

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NJJS Deadlines The deadline for submission of material for upcoming issues is as follows:

June: April 26 • July/August: May 26

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Connect to the Jazz Source

Big Band in the Sky

By Sanford Josephson

■ **Lew Soloff, 71, trumpeter, February 20, 1944, Brooklyn – March 8, 2015, Brooklyn.**

“There was no jazz-rock before Blood, Sweat & Tears,” keyboardist/bandleader Paul Shaffer told *The New York Times*, a day after Soloff’s death. Soloff, Shaffer said, “changed the idiom. Rock ‘n roll was no longer limited to triads and three chords.”

Soloff replaced Randy Brecker in Blood, Sweat & Tears’ horn section in 1968. According to *The New York Times*’ Daniel E. Slotnik (March 9, 2015) his playing “was essential to the success of the band, whose self-titled second album, released in 1969, won the Grammy Award for album of the year and included three singles that went gold and reached No. 2 on the Billboard Hot 100. “Those three singles were: “You’ve Made Me So Very Happy”, originally recorded by Brenda Holloway; Laura Nyro’s “And When I Die”; and “Spinning Wheel”, written by the band’s lead singer, David Clayton Thomas. The album version of “Spinning Wheel,” according to Slotnik, “featured a bebop-inflected upper-register solo by Mr. Soloff that captivated ears more familiar with rock ‘n roll. The solo was removed from the 45 r.p.m. version to shorten the song for radio, but many musicians say it was transformational.”

After leaving Blood, Sweat & Tears in 1973, Soloff was recognized as an exceptionally versatile musician. He performed and recorded with everyone, from Gil Evans and Carla Bley to Elvis Costello and Lou Reed, played Bach with the Manhattan Brass, appeared with Clark Terry’s Big Band and was the lead trumpeter for the Carnegie Hall Jazz Band, led by Jon Faddis, and the Jazz at Lincoln Center Orchestra led by Wynton Marsalis.

On his Facebook page, Marsalis called Soloff’s death a “tragic loss for music, irrecoupable loss for trumpet...Lew helped so many of us on so many levels, there are no words. Always inquisitive, absolutely supportive, thorough musicianship in all styles of music: rock, jazz, classical, Afro-Latin. Musicians of all styles loved him and benefitted from his playing and spirit...He had a way of looking at you when he listened to you playing that made it seem like he was playing, too. He elevated the lead chair in our Orchestra for six years, and every rehearsal and concert was an absolute joy...Lew Soloff probably loved the trumpet more than any person on earth.”

Pianist Renee Rosnes played with Soloff in the Carnegie Hall Jazz Band and, on her Facebook page, called him “a consummate musician and a wonderful man...Lew always played like an angel — and now he is one. It would be nice to imagine that he’s hanging out with Clark Terry now.”

Trumpeter/vocalist Bria Skonberg, also on Facebook, recalled that “the best advice I got early on in New York was from Lew, who said, ‘There’s always going to be someone who plays faster and higher. The best chance you have of surviving in New York is figuring out



Lew Soloff. Photo by John Abbott.

what you have that no one else does and owning it.’ This is a sad day.”

Soloff grew up in Lakewood, NJ, studying piano before switching to trumpet. He played with bands in the Catskills during summer vacations and enrolled in the Eastman School of Music in 1961, later doing graduate work at Juilliard. His first professional job was with Afro-Cuban bandleader Machito in the mid-1960s. According to Steve Chawkins, writing on latimes.com (March 8, 2015), Soloff once recalled being “awestruck” by a recording of Louis Armstrong’s “I Hope Gabriel Likes My Music,” adding that, “I wanted to play like that.” In 2009, he told *Jersey Jazz*’s Schaen Fox about the influence of Armstrong and Roy Eldridge. “When I was at the Eastman School,” he said, “I heard in my head Roy Eldridge’s solo on the great song, ‘After You’ve Gone’ that he did with Gene Krupa. I had listened to that a lot when I was a little kid at my grandmother and grandfather’s house. I didn’t

realize that I had it absolutely memorized, note for note, 15 years later. That is when I really knew that I took up the trumpet because of listening to Roy Eldridge and mainly Louis Armstrong, also. My uncle, Jessie, would always play Louis Armstrong records for me when I was real small. He was a tremendous influence on me.”

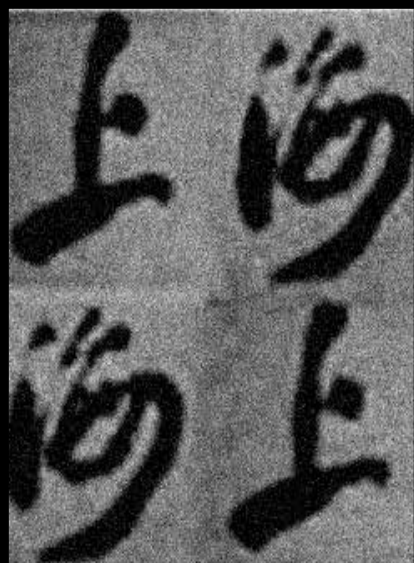
At the height of its success, Blood, Sweat & Tears appeared before 14,500 fans at Madison Square Garden in 1970. The opening act was the Miles Davis Sextet. Recalling those days to *The Jerusalem Post* in 2002, Soloff said, “It gave me the life experience of once having been a sort of rock star — not individually but certainly as a member of the band. At one point, it was the second-biggest band in the world. I’m thankful for that, but there was never enough improvisational freedom.”

Soloff died from a massive heart attack. He is survived by two daughters, Laura Solomon and Lena Soloff, and two grandchildren.

■ **Jack Six, 84, bassist, July 26, 1930, Danville, IL – February 24, 2015, Point Pleasant, NJ.** Six was best known for his years with Dave Brubeck, whom he joined in 1967. According to an article on DaveBrubeck.com, “Jack was called in at the last minute to play the bass part in Dave’s first major composition, ‘The Light in the Wilderness’ when it became apparent that the local bass player was not up to the task. Dave told the story of sitting in the hotel restaurant and, seeing Jack drive up to the hotel, asking him if he wanted something to eat. Jack’s response was: ‘Dave, if it’s all the same to you, I’d rather see the music first.’”

A few months after that gig, Brubeck was asked by the Newport Jazz Festival’s George Wein to put together a quartet for a Mexico City jazz festival coinciding with the 1968 Summer Olympics. He hired Six, along with drummer Alan Dawson, and when baritone saxophonist Gerry Mulligan joined the group, the Dave Brubeck Trio with Gerry Mulligan was born. I had the opportunity to speak

continued on page 10



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BIG BAND IN THE SKY *continued from page 8*

with Six last October in connection with a biography I am writing about Mulligan. He reminisced about the frenzied atmosphere during a live performance in Berlin with Brubeck and Mulligan. That performance resulted in a two-disc album called *Live at the Berlin Philharmonic* (reissued by Sony in 1995).

In 1975, Brubeck's son, Chris, took over the bass chair from Six, but Six returned in 1988 and stayed with Brubeck through 1998, recording several albums on the MusicMasters and Telarc labels and appearing on the DVD, *Brubeck Returns to Moscow*.

Earlier in his career Six played in big bands led by Claude Thornhill and Woody Herman. He also played with flutist Herbie Mann, mellophonist Don Elliott and guitarist Jimmy Raney.

He is survived by his wife, Dorothy; daughters, Jackie Six and Deborah Davis; granddaughter, Miki DePinto; and great-grandchildren, Alex and Devyn Warner and Lewis and Vinnie DePinto.

■ **Paul Jeffrey, 81, tenor saxophonist, April 8, 1933 – March 20, 2015, Durham, NC.** Jeffrey, the last saxophonist to work with Thelonius Monk, was director of jazz studies at Duke University for 20 years, from 1983 to 2003. He joined the Duke faculty, from Rutgers, in 1981 at the request of the late pianist Mary Lou Williams, who was then an artist-in-residence. Saxophonist-flutist Dr. Ira Wiggins, director of jazz studies at nearby North Carolina Central University, credited Jeffrey with bringing "the New York vibe here." He told the *Durham Herald-Sun* that Jeffrey "took me under his wings," and the two of them collaborated to bring major artists such as saxophonist James Moody, drummer Danny Richmond and the World Saxophone Quartet to the Durham area.

Jeffrey's dedication to Monk was chronicled in *The Baroness*, a book by Hannah Rothschild about Nica de Koenigswarter, a patron and supporter of many jazz artists (2013: Knopf). According to Rothschild, Jeffrey stood by Monk until his death, watching over him as the pianist's physical and mental health deteriorated.

Early in his career, Jeffrey toured with tenor

saxophonist Illinois Jacquet, rhythm & blues singer/pianist Big Maybelle and blues singer Wyonie Harris. In the early '60s, he toured for several years with B.B. King. From 1972-1979, he was a member of the Charles Mingus Big Band and also was a close friend of legendary tenor saxophonist Sonny Rollins.

A music education major at Ithaca College, Jeffrey was artistic director of the Aspen Jazz Festival and conducted jazz clinics at the Riveria Jazz Festival in Dolo/Venice, Italy, and the Umbria Jazz Festival in Perugia, Italy. A school of jazz music in his name was created in Cairo Montenotte, near Genoa. Among the jazz musicians whom he mentored are pianist Jeb Patton, alto saxophonist Todd Bashore and tenor saxophonist Geoff Burke. Bassist John Brown, who succeeded Jeffrey at Duke, told duke.edu that Jeffrey, "worked tirelessly to ensure that jazz remained alive and well, and he was very passionate about the music he loved so much."

Jeffrey's daughter, Bianca, described him to *The Herald-Sun* as "truly a musician's musician." Additional survivors are his wife, Gerardina; another daughter, Catherine; a son, Paul; and three grandchildren, Michael, Jacob and Nicole.

■ **Robert Masteller, 76, president and CEO of Hilton Head Island's singular jazz club, The Jazz Corner, musician, and fervent jazz promoter, died in early March.** Born in Waverly, New York, Masteller was raised with music. His dad, Harold, was a jazz violinist and one of the first vibraphonists, who often welcomed other musicians into their home. Bob later recreated this atmosphere in The Jazz Corner, where musicians, staff and patrons alike are treated as family. His early career includes a stint in the Army, a baseball scholarship to Hobart College and a contract with a major league team, and in 1973 a position as vice-president to Charles E. Fraser, founder of the Sea Pines Plantation Company, which brought him to Hilton Head Island.

Sixteen years ago, pianist Sir George Shearing was the opening musician at the club. and there have been many big names since then, including Bucky Pizzarelli,

Warren Vaché and Freddy Cole. But the club existed primarily on local talent, of which Masteller was rightfully so proud. *DownBeat* magazine regularly named The Jazz Corner as one of the top jazz venues worldwide. The kitchen also receives its share of fame, cited as the top restaurant on the island for its triumvirate of food, drinks, and service.

The club was custom designed with sight lines and acoustics in mind, so that no matter where seated in the intimate, 100-seat venue, a patron has a perfect listening experience. On Tuesday nights, Bob took a joyful turn with the band, often with his son David on bass, playing trumpet, trombone, flugelbon or vibraphone, the one that belonged to his father. It's a measure of the man and his leadership that the club is filled seven nights a week, with reservations required sometimes months in advance.

In 2004, Bob and wife Lois created the Junior Jazz Foundation to preserve American jazz music through education and live performances. During his time on stage, he pitched the JJJF to the audience to make sure his beloved jazz continued on for another generation.

Money raised by the sale of *The Jazz Corner Story*, by Martin McFie, a handsome history of jazz and the venue, complete with recipes from the restaurant kitchen, and two CDs recorded at the club, goes directly to the JJJF.

Bob Masteller leaves his wife and business partner Lois, sons Bob Jr., a computer engineer, and David, a sound engineer and bass player. Scott Masteller, nephew and chairman of the board of directors of the JJJF, has vowed that both the club and the foundation will move forward, as Bob envisioned. The Bob Masteller Memorial Fund has been established at P.O. Box 23019, Hilton Head, SC 29925, or at www.thejazzcorner.com.

As of press time, a New Orleans style send-off is planned for mid-April at Honey Horn Plantation, Hilton Head. Musicians from around the country will take part and Frederic Gomes, a French accordion player, will play what Masteller thought was the most romantic of all instruments. □

— Gloria Krolak

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.



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Adieu, Mr. Terry

Photos and text by Fran Kaufman

The great trumpeter, flugelhorn player, teacher and humanitarian Clark Terry left us on February 21 this year. Fittingly for the legendary musician, his funeral service was held at the Abyssinian Baptist Church in Harlem. And the legendary church was filled to the rafters with fans, friends, family — and a Who’s Who of the jazz world. Here we share a brief glimpse of the proceedings.



Trumpeter Roy Hargrove joined members of Clark’s Quintet for the Prelude: On The Trail. Here, Roy joins Stantawn Kendrick on tenor saxophone and Sylvia Cuenca on drums.



Clark’s great friend, the Reverend Dr. Mickarl D. Thomas, senior pastor of the Ebenezer AME Church in Detroit, spoke of his friend, the good times they had shared, and the good life Clark Terry personified.



Pianist Helen Sung and bassist Marcus McLaurine join Clark’s niece, Lesa Terry, as she performs “Come Sunday.”



Wynton Marsalis and members of the Lincoln Center Jazz Orchestra led the assembled mourners out of the church, New Orleans style. Wynton’s joined in this photo by Victor Goines, Marcus Printemp and Kenny Rampton.



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...



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Photo by Lynn Redmile

Talking Jazz

A Jersey Jazz Interview with Romero Lubambo

By Schaen Fox

Israeli born Anat Cohen came to the United States because she loves jazz. Here she also came under the sway of Brazilian music and culture. It proved so attractive that she interrupted her career to spend several months in Rio de Janeiro. Luckily, to get a taste of that attraction, one need only spend some time listening to or talking with Romero Lubambo. He is a stalwart with Trio de Paz, and has been the first-call guitarist for numerous jazz stars. While Romero is very serious about his music, he has an infectious, ebullient joie de vivre. His musicianship and personality



make for a most entertaining live performance. We spoke about his background and art last October, just before he stepped out in front to lead his own group at New York's Jazz Standard.

JJ: Is there anything that you wish to talk about?

RL: I have two shows coming up next week which is really big for me. It is my group at the Jazz Standard. It is the first show under my own name after I released my last album. That is important for me, but I don't know what your readers are going to know about me. I'm lost.

JJ: Normally I do an overview of the artist's life and whatever special projects they want to talk about.

RL: Okay. I'm from Rio de Janeiro, Brazil. I moved to the United States in 1985. I studied mechanical engineering in Brazil. That is my degree actually. I studied that at the same time I did classical guitar for five years. Before that I was just self-taught musician. I didn't have a school; I was just teaching myself how to play jazz and Brazilian music by listening to vinyl LPs and tapes.

I moved in 1985 to New York, and started to work with Astrud Gilberto. For people that don't know her, she became really famous for singing "The Girl from Ipanema." It was wonderful to work, for four years, with her. We traveled all around the globe. At the same time, I met a guy that was really important for me, the jazz flute player Herbie Mann. We worked a lot together for the last 17 years of his life. He was a mentor for me. I adopted him as my American father, and he adopted me as a Brazilian son.

Also during that period, I started doing many other things. Two Brazilian friends of mine, Duduka da Fonseca and Nilson Matta, and me created Trio de Paz, the Brazilian group that exists until today. Then I started playing with everybody, people calling me a lot to do recordings. I work a lot with Dianne Reeves, Yo-Yo Ma, Michael Brecker, Wynton Marsalis, Kathleen Battle, Leny Andrade, Ivan Lins, Cesar Camargo Mariano, and so many people.

I started doing a crossover of Brazilian, jazz and classical music. That is what I like. I was always among those different styles of music and people called me for a little bit more jazz here, a little bit more blues here, a little bit more Brazilian there. With Richard Stoltzman is a little bit more classical, and Yo-Yo Ma. Yo-Yo Ma is also a bit Brazilian, so I don't know. I love all sorts of music that are good.

In the last 15 years I've been collaborating a lot with a great friend of mine, Dianne Reeves. She is a great jazz singer. So I am always busy and that is nice.

JJ: I noticed that you left that you left Brazil the year Trancredo Neves was elected during that transformation from dictatorship to democracy. Did that have anything to do with your decision to leave?

RL: Oh no. That had nothing to do with it. I voted for Trancredo, but it had nothing to do with that. I always thought about coming to the United States.

continued on page 16

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TALKING JAZZ/ROMERO LUBAMBO

continued from page 14

You are going to think it is funny, but I'm a mechanical engineer. So first because of cars and airplanes, the engineering in this country in the '50s and '60s was fascinating. I was always crazy about the United States. Then in music, it was fantastic. Everybody that I really loved playing guitar, like Wes Montgomery, Barney Kessel, Jim Hall, and George Benson were American players. So I was always fascinated by this country.

When I finished my university in 1980 – 81, I told my father I was going to follow the music path. He was very supportive. My father was a great friend. He just said, "Go ahead, just try to be the best." I'm still trying for that. [Chuckles] I think I am going to try for my whole life. My mother also was very happy about it. She still is. [Chuckles]

I looked around in Rio and said, "For what I want I don't think Rio was going to work very well for me." I decided to come here and have a look and see what I would feel in this country. Me and Nilson Matta prepared the trip together for a long time, selling my car and apartment and stuff.

JJ: When you got here, did you already have established friends to help you?

RL: No, nobody. I knew only one guy that Nilson knew — Duduka da Fonseca, the drummer. He is a great friend of mine now. He was working with Astrud Gilberto, and he had a band called New York Samba Band. He was here a long time before me. He started introducing me to people, and that is the way I started meeting people here. It is very difficult to start from zero.

JJ: How was your English when you first arrived?

RL: I knew how to read very well because all my books in college were in English. I didn't study in Portuguese very much. But I was not good in talking in English because I did not have the practice. Worse than that, I was not very good at listening. When you have to talk to people on the streets in New York, it was really hard because they speak fast and with slang. To read was okay, but to understand what people was talking about was very hard. [Chuckles] Little by little I could understand more. I think the TV helped me a lot because you listen to the real English, the way you guys talk. [Chuckles] It was not an easy process.

Actually nothing was an easy process for me. I didn't have a teacher in the beginning to play guitar. I was learning by myself inside my bedroom every day. It was a very long and not easy process, but at the same time was fun because I could

develop different ways of doing things on the guitar that is not very common. So nowadays I'm thankful for all that time I spent trying to learn by myself. I play different things on the guitar, that's cool.

JJ: I read that you first studied classical piano.

RL: That was when I was eight years old. My mother used to play classical piano, so I started studying classical piano, but I stopped when I was ten. That was good to start something. I only picked up the guitar when I was 13. All this time, my family always played music at home. My mother, or my uncles, or aunts, and my grandmother all played something. I had music all around me all the time. I was not playing, but I was listening and paying attention to what they were doing. That was school for me.

JJ: How did you "pick up" that guitar? Was there one at home?

RL: The first guitar was my uncles'. All my uncles and my grandmother were neighbors, so he came to our house all the time to play guitar and sing. It was fantastic to see him play.

JJ: Were any of your relatives professional musicians?

RL: My youngest uncle is ten years older than me. He actually had a band and played some parties and balls. That was nice because when I was 14, I was already playing very well. I learned very quickly. I became part of the band. The only reason they let me do that was because my uncle was responsible for me. That was good, because I could actually use what I was learning by myself. We used to play until really late, like four in the morning. I had my uncle with me so I could do it. It helped.

JJ: How did jazz come into your life?

RL: My other older uncle played guitar. I saw him many times playing in my house. He loved jazz and was always talking to me about jazz and showing me stuff. My mother liked the orchestras and American music. We liked good music, and American music of the '60s was always very good. There was always this type of music in my house, not just Brazilian music.

When I started playing guitar, I started loving the way American guitar players played. I started looking for it, and it was very hard. It was not a question of going and buying CDs. It was not like that. There was almost impossible to find recordings of Wes Montgomery or George Benson.

Sometimes I would go to a friend's house who had an LP of Barney Kessel and Julie London just to listen to that. It was not easy, but I was so crazy about this music that I found a way to listen and sometimes get a tape, or some guys would lend me an LP. Little by little I got more of that, but it was a world very different from what you have today. You go to the internet and YouTube and you have everything now for anybody that wants to see it. I had nothing. [Chuckles]

JJ: Could you hear anything on Voice of America?

RL: No, not very much on radio. It was hard to find anything, but anything I got, I really paid attention. Little by little, as I grew older, it got easier to find recordings because I knew musicians and could get more material to study. Basically it was me with my guitar inside my bedroom. Then, when I was 17, I started studying classical music in Rio. That was helpful a lot. I was learning classical music and different techniques for the guitar.

JJ: Did you ever use your engineering degree in a day job?

RL: No I never did. I finished in 1980, but I had to deliver a project to my university the next year. I did and got my diploma, but I never ever worked as an engineer. Actually the last two years of college I was already working a lot with music and thinking I would follow the music direction.

JJ: How did you meet Nilson Matta?

RL: Nilson is older than me. When I was young and trying to play jazz, Nilson was already a professional bass player. He didn't study anything, but music his whole life. When I was in the university I was already watching Nilson playing in different situations. I started talking to him and we became friends. Then I was playing in a jazz club for three years before we came to New York, and the last year Nilson was the bass player. We were playing every day together before we came here. It was a very nice time for him to know me. Then when we came here, Duduka was so nice. We started right away to play and develop this trio.

JJ: When did you meet Herbie Mann?

RL: I think we met in 1986. He came to see a show of the New York Samba Band I was playing with. He liked the band so much that he took the piano, bass, drums and guitar to become his band. I think we did our first CD, which I like very much, *Jasil Brazz* in 1987.

JJ: He was such an important artist, yet I've

met few musicians who spent much time with him. What was he like?

RL: He was very nice and the most fun guy off the stage. He liked to enjoy life, to eat well, and go to beautiful places. Actually, he would choose the places to do shows as much as possible be nice places. For example, we went six or seven times to Hawaii, and every time we went, he asked for extra time for the band to stay. At the same time he was very professional and serious about his career and shows.

JJ: Did he give you any advice that helped you in your career?

RL: Herbie became my American father. He taught me a lot of things about life, promoters and producers. [Chuckles] He said, "I never missed a show or a plane in my life." When you travel with a person you learn more with examples that they give to you. The last 17 years of his life I was very close to him. Even when we were not playing we were talking. He was always calling to give me ideas of his next project or discussing stuff.

One thing that was really crucial for my career here was he forced me to bring the acoustic guitar to the stage. I played acoustic guitar at home all the time, but for shows I played a Stratocaster, the rock and roll guitar. Even with Astru Gilberto I played only electric guitar. He loved Brazil and Brazilian music a lot. One day he said, "Bring the nylon string guitar to the show and let's try some stuff." I did, and it was so wonderful. Right away people started liking the fact there was an acoustic guitar playing Brazilian music. With Dianne Reeves I play sort of half of the show with electric guitar. Most of my work, I would say 90%, is acoustic guitar. He was responsible for that change in direction.

JJ: How did you meet Dianne Reeves?

RL: I met her in a situation where she or I, was playing somewhere. The real meeting was when we were invited to go to Brazil, to do a jazz festival, by my friend Cesar Camargo Mariano. Cesar invited Dianne Reeves, Michal Brecker, me, and Ivan Lins. We went together and never separated after that. She invited me to work with her about 1996 or '97, and I have been working with her since then.

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

RL: I was going to fly that night with Dianne Reeves to do one week of shows in Rio and San Palo. That morning of 9/11, I was supposed to be at the passport agency, which was right beside the World Trade Center, to pick up her passport. I was lucky enough that I went one day before. They said it was ready, and I went. That morning Dianne was the first to call me. She said, "Romero don't go. Something weird is there in the south of Manhattan." That was when the first plane hit. Of course nobody flew anywhere. I stayed home. It was just horrible sadness and darkness and shock. I was living in New Jersey at that time, and nobody could cross the bridges.

JJ: When did you move to New Jersey?

RL: I moved in 1996. I go to New York to work and see friends and my daughter who lives in New York, but my house is in New Jersey.

JJ: What attracted you to leave New York for New Jersey?

RL: I stayed in New York eleven years and New York is always crowded and expensive. My wife Pamela grew up in a small city and she didn't like big cities. We opted for New Jersey because it is very close to New York, but it is much more calm, quiet, and you can have green areas outside your house. I like the

quiet and more space for the same price.

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

RL: I was part of a project called "Rhythmstick" with Dizzy Gillespie. He was the main guy, but other musicians were Art Farmer, Flora Purim, John Scofield, Airtio, Bob Berg, Charlie Hayden and Anthony Jackson. It was an incredible project, and we stayed one week at Van Gelder's studio to record. That was really important. Another thing that is really important in New Jersey is the NJPAC. I played several concerts there with Dianne Reeves, and sometimes I do some master classes, workshops and stuff there. It is a very important thing.

Also I used to live in Allendale and I was almost a neighbor of a great family that I love very much called Pizzarelli. John Pizzarelli, and his father Bucky Pizzarelli, used to live very close to me. He still lives in Saddle River. We are still very good friends with that family, and get together for playing or talking or laughing, whatever. Also I used to live on Brookdale Avenue. At the end of my street used to live a guy that was very important at Blue Note Records called Bruce Lundvall. Dianne Reeves was at Blue Note for like 20 years. Bruce was an important guy for her and for me. So yeah, there is a lot of good stuff in New Jersey. Claudio Roditi and Paquito D'Rivera live in New Jersey.

JJ: When did you meet and start working with Claudio and Paquito?

RL: Claudio was one of the first guys I met here. He was already a friend of Duduka and used to work a lot with Paquito. I did a project with Dizzy Gillespie, and Paquito was close to Dizzy. You end up knowing a lot of musicians through other musicians, but [with] Paquito I don't remember if it was through Claudio or Dizzy.

I love Paquito so much because he is so smart and plays so well; not only sax, but also clarinet. I actually worked a lot with Paquito and recorded some CDs with him. You learn a lot when you play with Paquito. Paquito has a tendency to always push you ahead, for you to do more than you would normally do, and to learn more every day. I always thought that this was an incredible thing that he did, not only for me, but for everybody that works for him.

JJ: Do you have any career souvenirs that visitors see when they visit you?

RL: I have a bunch of posters. Since the beginning I've actually ask for the posters and I have posters since the 1980s. I have all the badges from the jazz festivals I played in the world. My wife gets crazy about it because I have so many. I have some Grammys and awards, but it is mostly badges and posters. I don't look at them. I don't have time, but one day I'm going to slow down and have some time to see them and remember the situations.

JJ: You are now touring with Sharon Isbin and Stanley Jordan. Please tell us about that.

RL: That is a fantastic project because it is three completely different approaches to the guitar. When we get together I think you can hear so much respect for the music because of the reaction that we have. I think we sound so good when we play together and it makes me go a bit more towards the classical side. It can only help me to improve and get better.

JJ: Thank you for taking the time to do this interview. I have enjoyed talking very much.

RL: Thank you so much. I appreciate it my friend. JD

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



A TIP OF THE HAT: Diary of A Nighthawks Fan

By Tom Spain

PART 8: The Gentleman with the Trombone – February 21, 2014

Vince Giordano is alone on the dark stage, way in the back, fingers shuffling thorough a big book of charts.

He is preparing the musical menu for the Monday night show at the Iguana. His expression is serious, focus intense. He pulls out a chart, considers it for a moment, adjusts his reading glasses, looks again and rejects it, thumbing on through the big book in search of another tune from another time. Worry wanders his face. Bad weather has kept people away the last couple of nights and he's lost money. It's 40 minutes till showtime and the place is dark and quiet, waiting. Hopefully the tables will soon be populated with Nighthawks fans whose loyalty keeps Giordano's big machine running. Across the room Carol Hughes stands at the lectern near the door. Her face is lit by a small lamp; her eyes focused on the reservations list.

There is just one other person in the room, a shadowy figure in a tuxedo, hunched over a table by the window, silhouetted by the lights from 54th Street. He, too, looks serious. Very serious. His face is defined by the blue glow of a laptop which has all of his attention. He checks his cell phone and looks back at the laptop. It is a scene typical of the freelance musician's working life: a momentary office in the dark corner of a

club, cocktail table for a desk, cell phone a lifeline to people who might offer work for tomorrow. Or not. The jazz musician is a nomad who wanders a desert where opportunity and money are scarce.

I approach the table not wanting to interfere, but needing to ask him for an interview. He looks up, not wanting to be interrupted during this quiet moment. His face almost has the look of a farmer who says, "Get off my land." I am surprised because he has always seemed to be friendly, genial, even happy. Timidly, I ask for the interview. His face softens and he gives me a small smile, "Call me around 10 on Saturday morning." Then he goes back to work at his cocktail table desk. His name is Jim Fryer, Nighthawks' trombonist. Fryer is nationally recognized as a major force in the traditional jazz community.



Nighthawk's trombonist Jim Fryer

running in the background.

"There was no audition and no rehearsal. It was at the Iridium. I was on stage in a tuxedo and a big book in front of me and it was sink or swim. And the very first chart was "The Moon and You," the Nighthawks' theme, this dog-eared copy. I'm reading along and at certain moments the notes just fade from sight and I thought this is going to be harder than I realized. Fortunately I did well enough that

night and here I am. Going on seven and a half years."

Watching Fryer and his trombone in the Nighthawks you get a sense of gleeful comedy and fun. At the end of a solo, he waves his horn it like a banner, twirling it around. His eyes twinkle and his face has the look of a jack-in-the-box who just popped up.

"The trombone is a naturally theatrical instrument." Fryer tells me. "So you use it like its part of your show. Music performance is theater and when I am on stage you don't know if I'm having a bad day or not. If my dog just died you aren't going to know about it because when I step on the stage I am there to do my job and part of that is to share the joy. Nine times out of ten I actually do feel that way. I am lucky to be there and happy to have the chance."

The cellphone on the cocktail table appears

I call him at 10 on Saturday morning. He picks up the phone, his voice friendly and cheerful.

"Is it ok with you if we talk while I clean the bathroom?"

"Ummh, sure," I say, and ask him how he came to be a member of the Nighthawks. I can hear water



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to have been chocked full of gigs for Fryer who also sings, plays trumpet and euphonium, a warm sounding baritone horn that looks like a tuba that never matured. His calendar will soon find him in places like Three Rivers, California; Kalispell, Montana; Solihull, England and Toms River, New Jersey. He is a regular with the Nashville based Titan Hot Seven. To get a handle on Fryer's musical personality skill and charm, Google You Tube "I'm Going To Skedaddle Back To Seattle," a happy Vaudeville-style number that features Fryer at his onstage best. He tells the story, sings the tune, directs the onstage traffic. I've been listening and watching jazz musicians for sixty years and I believe Fryer to be the most gracious onstage presence I've ever seen. When not singing or playing, he stands there listening, quietly connected with his fellow musicians, a sweet countenance on his face. He radiates pleasure. It is infectious and the audience can feel the warmth.

Fryer's singing is easy to like, a quiet, youthful sounding baritone, honest, warm without pretense or affect. He gives the composer a clean reading. His showman's face works the funny stuff just right. He sings a fine "Old Rockin Chair" on his CD with Bria Skonberg. The trombone solo all Fryer, not somebody else. (*Over Easy* — Bria Skonberg and and Jim Fryer's Borderline Jazz Band)

Fryer has done significant time as a sideman. His bio lists Slide Hampton, Dave Brubeck, Frank Sinatra Jr., The Four Tops, Rosemary Clooney and Aretha Franklin.

"I played many types of music for many years," he tells me from his Riverside Drive bathroom. "I was a Salsa player and I played Indian Jazz and modern jazz, classic gigs and whatever I get my hands on. When you are working musician and they call, you say yes and figure out how to do it.

"And how did this begin?" I want to know.

"My mom is a good classical pianist, and I grew up listening to her play Beethoven and Brahms on her treasured five-foot grand. She taught me the notes on the piano, but I wanted to play a horn! I really wanted to play trumpet but I couldn't get a note out of the trumpet in my first lesson. Mr. Robinson, my teacher, suggested the trombone"

Years later Fryer wrote a tribute to Mr. Robinson. Here are some excerpts:

"As a young boy, living in Tennessee (I was six when we moved to Massachusetts), I loved tooting on a toy saxophone, figuring out simple tunes. A couple years later, my big brother and I became fans of Herb Alpert and the Tijuana Brass. We bought each album and played them, relentlessly. The albums also merited intense visual inspection, especially the one with the lady covered in whipped cream.

Mr. Robinson was a master teacher: jovial, insistent on doing things correctly, teaching mechanics well, and having fun. He was excited to be there, teaching his music. The process of turning dots on a page into a song fascinated me. He spawned several generations of fine trombonists in that little music store studio.

He was a consummate lead trombonist with a silky tone and absolute command of his high register: a child of Dorsey, as so many of us are...he can be heard on Vaughn Monroe's 1945 hit, "There, I've Said It Again." After Monroe sings the song so beautifully, the band returns to the bridge, and George Robinson's lovely playing leads the trombone section for four bars.

I love that the trombone links us to the long trail of history, from mine to Mr. Robinson's, to Johannes Rochut and his wonderful Melodious Etudes (19th-century Italian arias — Mr. Robinson taught these superbly), Bach Two-Part Inventions and Cello Suites, and all the way back to Orlando di Lasso, more than half a millennium ago. I say to my students as they are going out the door: "You've travelled 500 years in the last 45 minutes. Bet none of your friends can say that!"

A number of the Nighthawks are classically trained. I want to know how this translates to 1920s dance music. Fryer says,

"In Vince's band, 98% of what we are doing is reading. There is actually not a lot of improvisation. I love being part of a section and trying to refine your part to it, the subtlety of it. I love to figure out how you are to blend and who you are blending with. In Vince's band the trombone section is absolutely fascinating. In the 1920s

instrumentation, there are two trumpets, one trombone, 3 reeds, violin, piano, banjo, bass and drums. The trombone is kind of used as glue and in the course of playing an arrangement I may have a half dozen different roles to play at different times. Playing with the trumpets in a brass section and sometimes I am scored as a 4th in the reed section, a lot with the bass, and I have solos to play. Occasionally I play the lead over the other horns and it is endlessly fascinating. Every second you have to be thinking about what the arranger had in mind and play the way that makes it the best."

I want to know about the dancing and suggest The Nighthawks and all their hundreds of predecessors were Dance Bands. Does that have something to do with how this music feels? Fryer is quick to answer:

"This music was meant for young people to dance to and to fall in love with each other and be together. We always want to keep that vitality. I love playing for dancers. I might say that the dance is what the music looks like and

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continued on page 20

NIGHTHAWKS DIARY

continued from page 19

the sound of the music is what dance sounds like. They are really connected. The dancers are part of the creation of the music and everyone participate in some way. If you are in the audience you are part of the creation or the helping to produce a concert or writing for a jazz magazine, we are all part of the creation in some way. All of us. I get to have the most fun of everybody because I get to play but I am cognizant of the fact that we are all in it together.”

Fryer is quiet for a moment, the echo from the bathroom still present. And then he says, “It took me a lot of years to figure out and realize that the reason music exists is to bring people together. That’s really what it is.”

I ask Fryer the same question I’ve been asking all through this journey, “How do you describe the Vince Giordano Nighthawks phenomena?”

Fryer says, ‘I am surrounded by world’s

greatest musicians and very good task master, a leader that has perfection in mind. Every second that I am with that band I am working my tail off to be the best I can.”

He pauses. “On a practical level he provides work for a bunch of people so they can pay bills. That is an important thing. He is an amazing guy. I’ve never seen anyone work so hard. Everyone that comes into the club, whether there are 30 or 130, Vince will shake hands and talk while the rest of us are at the bar or whatever we are doing on break. Vince is always working. That is truly

“This music was meant for young people to dance to and to fall in love with each other and be together. We always want to keep that vitality.

all these veterans who are playing at the highest levels, to be chewed out by the coach. I need that once in a while — a kick in the rear end,

better refocus, make sure you are doing your best. There was an energy in those bands of the 1920’s and you realize that each of them were like the big Rock ‘n’ Roll musicians now. These were the stars and young people were dancing to their music. To bring that kind of energy when you’re older, you have to summon it. It is not just playing technically well, it is about putting energy into it that will drive the music and drive the audience. So that sometimes requires the “The Gipper” standing up there and making sure that we understand that. His drive is so extraordinary. You just respond. It’s sounds very infantile or childish in a way, because here I am 55 years old and Vince is 60 but I like the idea of a making him happy. If he’s happy with my performance, that makes my day.”

Then Fryer recalls a favorite moment at the Nighthawks’ Rhapsody In Blue Concert at Town Hall last year. I tell him I remember Giordano despairing that they wouldn’t sell enough tickets, gloom on his face. Fryer says, “At the beginning of the concert, it was a little late starting because people were lined up around the block. It was sold out. Vince walked onstage at 8:15 and 1400 people stood up and clapped for Vince. I said to him afterwards, ‘Vince, on a dark day when you have the blues I hope you can remember that feeling because it is something you earned and you deserve it.’”

Tom Spain is a writer and producer of documentary films for television with a forty-year career creating specials for NBC, CBS and PBS. This concludes his 8-part series “Diary of a Nighthawks Fan.”

an admirable thing. I just can’t say enough about it. It is mind blowing to me. He claims not to be a great player but he is comparing himself to the very very best. But he is an extraordinary player. Definitely he is the heartbeat of the band. There is no doubt about it.”

I ask Fryer if Vince Giordano is a tough boss.

“If you talk to enough people you will hear all different kinds of stories and many positive ones. But he isn’t adverse to using negative pressure. I have witnessed him taking the band into the back room and chewing us out. It’s amazing to watch —

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Expecting The Unexpected

New Brunswick Jazz Project, Virginia Mayhew Go With the Flow

By Schaen Fox

Things have been going very well for the New Brunswick Jazz Project — ever since they suffered a serious setback. For five years now, the dedicated trio of Virginia DeBerry, Michael Tublin and Jim Lenihan has worked hard to promote high quality live jazz into Central Jersey. They found venues, booked the artists, did the publicity and built an audience. Their artists include established names (such as Rosanna Vitro, Winard Harper and Dave Stryker), faculty from nearby Rutgers University’s formidable jazz studies program (such as Joe Magnarelli and Ralph Bowen) and talented “Emerging Artists” — both locals and students from Rutgers. Amazingly, it is exceedingly rare for a performance to carry a cover charge.

One of their primary venues was Makeda, the Ethiopian restaurant that had endured for many years in New Brunswick. Last December it closed without any warning. Like all good soldiers struggling for a righteous cause, the trio absorbed the setback and quickly found a new spot: Hotoke Restaurant and Lounge, only a short distance from their now shuttered base.

As they have from the start, they announced their annual observance of March’s designation of “Women in Jazz.” For the entire month, every gig they offered would be led by a female artist.

Their situation continued to improve when the *New York Times* featured them, not once but twice. In early January, the newspaper ran a substantial article specifically about the Project. And lightning

struck a second time when the *Times* ran an article about the opportunities to see jazz women performing in New Jersey during March. While it did not mention the Project by name, it listed many of their gigs around New Brunswick. That led people from Public Broadcasting’s NJTV program State of the Arts NJ to contact Virginia, Michael and Jim about featuring one of their performances as an episode.

Ms. DeBerry made some hurried phone calls and selected the group led by Virginia Mayhew to be the one televised. Mayhew a talented tenor saxophonist and New Jerseyan would perform with a trio of long time band mates: Roberta Piket on keyboard, Harvie S on bass and Victor Jones

on the drums at the Hotoke Lounge.

On March 12 the TV crew arrived five hours before the gig and started preparing. But a serious last minute glitch occurred when Virginia’s long time drummer, Victor Jones, could not make the gig. The scramble for a replacement ended when Roberta Piket recommended Jarrett Walser. That left Virginia with an unknown musician on the drum seat behind her, the TV cameras before her, and an attentive audience that filled the lounge to standing room only.



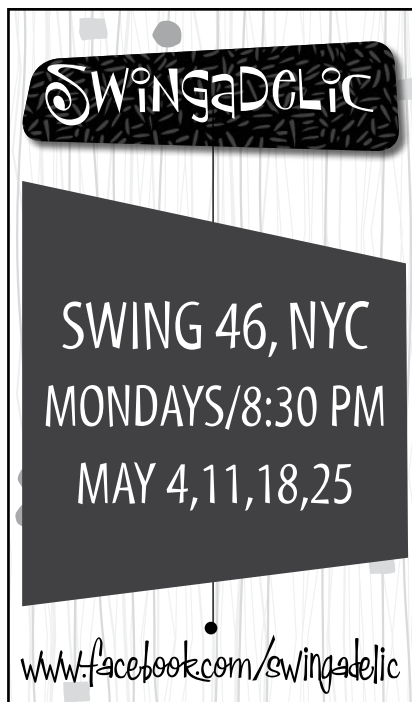
The set kicked off with two standards, “Day by Day” and “Everything I Love.” The smiles and nods of approval from the three other musicians towards Mr. Walser showed they were pleased with his performance. With the TV promising an extra

opportunity, Virginia decided to include some of her own originals, such as “Spring is Not Here” and “Hi-ya Mama.” She noted that the former appears on her CD *A Simple Thank You* about which one reviewer commenting on her playing “a lovely version of ‘Spring is Here.’” If the reviewer had listened to the track he could not have confused the two tunes.

The set went very well. When it ended, some of the musicians went into the restaurant to dine while others stayed longer to chat with some of the audience. The gig’s promoters were especially pleased to reconnect with the talented young drummer. While he had been an unknown to Ms. Mayhew, he had been a regular “Emerging Artist” for them while a student at Rutgers.

The TV crew quickly packed their gear and departed, but we were told that the program would air on April 5 on both NJTV and WHYY, and will remain on the NJTV website for some time. □

The New Brunswick Jazz Project celebrated its 5th anniversary with a party at the Hyatt Hotel’s Brunswick Ballroom on April 11, an event highlighted by the presentation of a Jazz Journalists Association 2015 “Jazz Hero” award to Ms. DeBerry. For more information about the organization and to view their upcoming schedule visit: www.nbjp.org.



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Remembering Billy Strayhorn: A Centennial Appreciation

By Joe Lang

Billy Strayhorn, a diminutive man nicknamed “Sweet Pea,” was a giant talent, a superb composer of popular and jazz standards, but his name was relatively unknown to the general public during his lifetime. He is the center of much attention this year as it is the centennial year of his birth. Artistically, he was Duke Ellington’s musical alter ego. It is unknown how much of the music attributed to Ellington actually poured from the creative mind of Strayhorn or what each man’s input was to pieces credited to both of them.

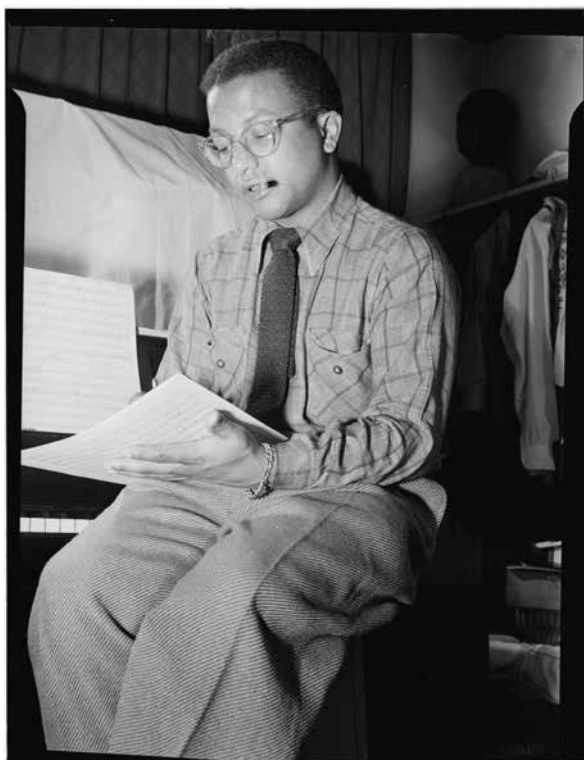
Many who have written about him believe that he subsumed his innate desire to be recognized for the extent of his contributions to Ellingtonia in order to avoid calling attention to his gay lifestyle, a reality that was known to those close to him, but pretty much kept from public awareness. When you listen to the lyrics for two of his earliest and most famous compositions, “Lush Life” and “Something to Life For,” both written when he was still a teenager in Pittsburgh, you realize how sensitive he was to the difficulties faced by those who were gay at a time when being so inclined was not accepted by the general population.

Strayhorn was born in Dayton, Ohio in 1915, but spent most of his formative years in Pittsburgh, with significant interludes staying with his maternal grandparents in North Carolina. He was drawn to music early in his life. By his teens, Strayhorn was playing in a band, and writing music.

The major turning point in Strayhorn’s life was meeting Duke Ellington when he was 23, and having the opportunity to play some of his compositions for Ellington. He impressed Ellington immediately, and was asked to join the band. Strayhorn remained in the Ellington musical family for the rest of his life. He worked closely with Ellington, composing, arranging and collaborating with the Duke on a variety of compositions.

Ellington often undertook writing extended pieces, and Strayhorn often shared much of the composer credit with Ellington on these works. Among them were “Such Sweet Thunder,” “A Drum Is a Woman,” “The Queen Suite” and “The Far East Suite.” It was on these works where it is problematical to determine how much each of them actually composed.

It is as a writer of memorable, sophisticated melodies that Strayhorn



Billy Strayhorn, NYC, c. 1946-1948. Photo by William Gottlieb.

is best remembered. Since his premature death from esophageal cancer at the age of 51, he has become more widely recognized for his talent as a songsmith. In addition to the earlier mentioned “Lush Life” and “Something to Live For,” two of the finest songs in the Great American Songbook, he wrote or co-wrote such classics as “Take the ‘A’ Train,” “Satin Doll,” “Chelsea Bridge,” “Lotus Blossom,” “Blood Count,” “Passion Flower,” “A Flower Is a Lovable Thing,” “Day Dream,” “I’m Checking Out, Goombye,” “The Intimacy of the Blues,” “Just A-Sittin’ and A-Rockin.” “Isfahan,” “Kissing Bug,” “Multicolored Blue,” “My Little Brown Book,” “Raincheck” and “Upper Manhattan Medical Group,” his last composition.

Strayhorn had novel titles for many of his songs, one of the most unusual being “Ballad for Very Sad and Very Tired Lotus Eaters.” Lyricist Roger Schore wrote some wonderful lyrics for the tune, and the version with words is titled “Bittersweet.”

Up until David Hajdu published his fascinating *Lush Life: A Biography of Billy Strayhorn* in 1996, there had been occasional albums devoted to Strayhorn material by the likes of Michael Hashim, Keith Ingham and Harry Allen, Marian McPartland and Art Farmer. Hajdu’s book spurred a revival of interest in Strayhorn’s music that has continued to this day. In 2007, PBS broadcast the documentary *Billy Strayhorn: Lush Life*, and that reinforced the Strayhorn revival.

There were a few occasions when Strayhorn assumed the role as leader of recording sessions. He fronted the Ellington band for two albums, *Billy Strayhorn Live!!!* on Roulette, and *Johnny Hodges with Billy Strayhorn and the Orchestra* on Verve. There was also a septet date, and a singular album titled *The Peaceful Side of Billy Strayhorn*. A wonderful taste of Strayhorn can be found on a CD released on the Red Baron label in 1992, *Lush Life*. The album is a compilation that includes a touching track of Strayhorn playing and singing the title track.

Also worth hearing are a series of albums containing Strayhorn material by the Dutch Jazz Orchestra. In 1995, they released an album titled *Portrait of a Silk Thread: Newly Discovered Works of Billy Strayhorn*. Walter van de Leur, the jazz researcher and historian who had unearthed the Strayhorn works that were the

Music of Billy Strayhorn, published in 2002. That same year the DJO released three more albums of Strayhorn material, *You Go to My Head: Billy Strayhorn and Standards*, *Something to Live For: The Music of Billy Strayhorn* and *So This Is Love: More Newly Discovered Works of Billy Strayhorn*.

If your appetite has been whetted to experience some Billy Strayhorn music, a perfect opportunity will occur on June 14. On that date, Michael Hashim's Billy Strayhorn Orchestra will appear

for a NJJS=sponsored concert at the Mayo Performing Arts Center, 10 South Street, Morristown. The concert begins at 3 PM and tickets priced at \$20-25 are available at the box office, by phone at 973-539-8008 or online at www.mayoarts.org.

I saw this exceptional orchestra in concert at Columbia University in November 2013, and reviewed it on page 46 of the January 2014 issue of *Jersey Jazz*. You you can read the review online at www.njs.org on the *Jersey Jazz* archive page. J

BILLY STRAYHORN TIMELINE

The following is a compilation of some important and interesting dates in the life and career of Billy Strayhorn:

- November 29, 1915: William Thomas Strayhorn born in Miami Valley Hospital, Dayton, Ohio to James Strayhorn and the former Lillian Craig.
- 1920: After periods living in various locations including Montclair, New Jersey, the Strayhorns settle in greater Pittsburgh, Pennsylvania.
- 1926: Billy Strayhorn begins private music lessons.
- 1927: In seventh grade, Strayhorn starts his music study at Westinghouse High School under Carl McVicker and other teachers.
- 1929-1933: While at Westinghouse, Strayhorn engages in various musical activities, including participation in the Orchestra Club. As first pianist with the Senior Orchestra, Strayhorn performs Edward Greig's Piano Concerto, opus 16, among other pieces. During this period, he begins composing his first works combining jazz and classical elements.
- November 6, 1935: Premiere of *Fantastic Rhythm*, a musical revue with book, music and lyrics by Billy Strayhorn, performed at Westinghouse High School.
- September, 1936: Strayhorn attends the Pittsburgh Musical Institute, a private music conservatory.
- 1933-1936: Working on the piece sporadically over a period of several years, Strayhorn composes "Lush Life."
- 1937-1938: Strayhorn performs around the Pittsburgh area with his own jazz combo, The Madhatters.
- December 2, 1938: Billy Strayhorn meets Duke Ellington at the Stanley Theater, where Ellington was performing with his orchestra.
- January 23, 1939: Strayhorn visits Ellington at the Adams Theater in Newark, New Jersey and accepts Ellington's offer to serve as Ellington's collaborator. Shortly after this, Strayhorn moves from Pittsburgh into Ellington's home at 409 Edgecombe Avenue in Harlem's Sugar Hill District.
- March 21, 1939: The Duke Ellington Orchestra records its first Strayhorn composition, "Something to Live For."
- 1941: During a radio ban on music composed by members of the ASCAP, including Duke Ellington, Strayhorn emerges through compositions including "Take the 'A' Train," "Johnny Come Lately," "Chelsea Bridge" and "After All."
- December, 1945; December 1948: Strayhorn wins Down Beat poll as arranger.
- March 29, 1949: First recording of "LushLife," by Nat "King" Cole.
- 1950: Strayhorn joins the Copasetics, a fraternal organization of show business insiders based in Harlem. Soon, he is elected President and leads the group in social and charitable activities.
- November, 1950: Ellington-Strayhorn piano duet recorded, released on LP billed as the *Billy Strayhorn Trio*.
- May 8, 1956: National television broadcasts of Ellington-Strayhorn theatrical collaboration, *A Drum is a Woman*, an allegorical history of jazz told in music and dance.
- Mid-late 1950s: Strayhorn records extensively with Johnny Hodges, serving as musical director, arranger and pianist.
- April 28, 1957: Debut of Ellington-Strayhorn collaboration, "Such Sweet Thunder," an instrumental suite inspired by the works of Shakespeare, at New York's Town Hall.
- April 14, 1959: Billy Strayhorn Septet LP recorded.
- June, 1960: Ellington-Strayhorn adaptation of "the Nutcracker Suite" recorded.
- January, 1961: Strayhorn solo LP, *The Peaceful Side*, recorded in Paris for release by United Artists Records.
- December, 1961: *Billy Strayhorn and the Orchestra* LP recorded for release on the Verve label.
- December, 19-21, 1966: Ellington-Strayhorn collaboration, "The Far East Suite," recorded.
- May 31, 1967: Billy Strayhorn dies of cancer of the esophagus at age 51.



Billy Strayhorn's Westinghouse High School senior class photo. Courtesy Billy Strayhorn Songs, Inc.



The President Emeritus writes... On Living A Sportin' Life

By Jack Stine

Look at this way. Next year about this time I'll be looking back at nine and a half decades. At 95 you shouldn't make too many plans, like buying green bananas, so I don't look too far ahead these days.

But there's nothing stopping you from looking back every so often, if only just to see where the time went. So let me tell you, if you have a few minutes, what life's been like during my tenure.

I've been listening to music, all kinds, for some 90 years, starting with records played on an old upright Sonora phonograph. I was never a very healthy kid, suffered a dozen or so years with a chronic ear condition that left me completely deaf in my left ear for life. Periodically my folks or relatives would lay a new record on me and by the end of the '20s I had a pretty fair collection going. As always happens, the cream rose to the top. The Armstrongs and the Ellingtons and the Whitmans were my favorites, those that got the most playing time on the old Sonora.

There was one disc, however, I didn't quite get. It was Cab Calloway's "Minnie the Mocher." Lots of volume, hip singing, words that made no sense, and allusions that might not have been altogether proper for a youngster. Considering all these things, I never thought of Cab as a jazzman of the order of Coleman Hawkins or Doc Cheatham — guys who played in Cab's band but who got very little notice while Cab had the mike and the room to do his thing in.

This all changed when I saw Cab in action for the first time. It was on the stage of the Ritz Theater in Elizabeth, the first time I'd ever seen a big band in performance and it was a knockout. I would have been eleven or so; Cab, born in 1907, would have been around twenty-three, famous already with a few seasons under his belt, following Duke Ellington at the Cotton Club. I guess you could say he was some sort of prodigy. He was not born to this sort of fame, and you couldn't say fame was thrust upon him. But

famous he became, through the channel of good, hard work.

Prohibition was in full swing at the time. It was marked by the beginning of the big band era as well as the time of the gangland rough houses. Jazz took the hit when they named it the Jazz Age. Years later, Cab looked back to his first booking in Onewey ("The Killer") Madden's Cotton Club. In his autobiography *Of Minnie The Mocher & Me*, he wrote:

So I walked across the room to a table in the corner. The club was empty by then and four guys were sitting there with their coats on. I could tell from the look of them that they were from the mob. Wide-brimmed hats, long cloth coats, one of them had on shades: They were all white guys. I tried to be cool, but inside I was scared to death. "What the hell do these guys want from me?" I wondered. "What have I done now?"

One of the guys said, "Sit down."

I sat down.

"Who's booking you?" one of them asked.

"Moe Gale."

"Yeah? Well you tell Moe Gale that we want you and your band to come into the Cotton Club."

"You gotta be kidding," I said, "Man, you must be joking." And I really did think it was some sort of a gag. The Cotton Club was the place to be in New York City.

"We ain't kidding, Calloway," one of them said. "We want you in the Cotton Club."

"But Duke's in there...I can't leave this. I've got a contract. The whole band's under contract. You got to talk to Moe Gale about it. This is his operation. I can't..."

The guys stood up. I stood up. Jesus, they were rough-looking dudes. The one who had done all the talking said, "We'll talk to Moe Gale. Just you and the band be up at the Cotton Club at two tomorrow afternoon to rehearse the show. That's all you got to worry about." Then they all walked past me and left.

So that's how Cab Calloway negotiated his contract with the Cotton Club gang.

Years went by. Prohibition was repealed and we went through another war. Big bands were like the elephant in the living room, too big and clumsy for their own good. Cab by this time had established himself as a single. At the revival of *Porgy and Bess* on Broadway in the 1950s, he went legitimate as Sportin' Life with Leontyne Price and William Warfield. His notices couldn't have been better. Cab had settled into a very comfortable life. Nobody deserved it more.

One night in Ocean Grove at a gig I had arranged for the New Jersey Jazz Society, I was sitting during intermission with Doc Cheatham and Milt Hinton, idly chatting away, and somehow Cab Calloway's name came up. I asked if either had worked with Cab. Both had, and Doc and Milt stumbled over each other to tell me what a wonderful leader Cab was, what a one-of-a-kind he was in the music business. I think it was Milt who mentioned that if the band was without a date at any time, each member got his weekly pay, regardless. Cab Calloway saw to it.

You had to love a guy like that. Doc and Milt certainly did.

Meanwhile, my own fortune had taken kind of a decided turn, too. A bunch of guys (never overlooking their wives without whom we'd never have gotten off the ground) and I formed the New Jersey Jazz Society. We had rapidly become something of a force, musically speaking, in the state. It seemed we could do no wrong with one successful event after another, especially after the incredible weekends we staged at Waterloo Village under the aegis of George Wein's Newport Jazz Festival. This led to my being asked to join the Board of Directors of the Village. The owners, Percy Leach and Lou Gualandi, came to see jazz as a real money maker and booked a half dozen concerts on their own of proven stars to flesh out their regular schedule of classical music. I couldn't say no when Percy asked me to emcee the series. Among the solo stars they had booked were Dizzy Gillespie, Sarah Vaughan, and Marian McPartland...and also Cab Calloway.

I'll tell you more about that meeting when next we meet.

This Month's Hot Ticket? The 2015 New York Hot Jazz Festival!

Hot on the heels of the success of their previous two festivals, the 3rd annual New York Hot Jazz Festival — produced by the impresario Michael “Misha” Katsobashvili, performer Bria Skonberg, and composer Patrick Soluri — returns to The Players in NYV’s Gramercy Park on Sunday May 3 again presenting the biggest stars of the Hot Jazz and swing scenes in a summit of talent spanning three generations.

The two previous hot jazz festival earned rave review, “...a marathon overspill of trad-jazz enthusiasm,” declared the *New York Times*’s Nat Chinen. *DownBeat*’s Bill Milkowski described the event as “Woodstock for the Hot Jazz set.” This year’s festival promises more of the same, boasting fourteen hours of continuous music, three stages with twenty five acts, and an exhilarating party atmosphere.

Hot Jazz, once the 20th century’s dominant pop music, has found a 21st century home in New York City. As Will Friedwald opines in *Vanity Fair*, “Hot Jazz is so prevalent now that New York has almost become like New Orleans in the fin de siecle period...” While retaining Hot Jazz in its core, this year’s festival is solidly expanding into later swing sounds, with bands such as Andy Farber’s 17-piece After Midnight Orchestra from the eponymous Tony-winning blockbuster Broadway show, as well as Wycliffe Gordon’s & Friends, the trombone superstar’s hard-swinging musical outfit. Additionally, Australian bassist and award-winning vocalist Nicki Parrott will lead a trio featuring cornetist Warren Vaché. Trumpeter Jon-Erik Kellso will bring the Earregulars with guitarist Matt Munisteri and the multi-instrumentalist extraordinaire Scott Robinson.

Aside from Vaché and Kellso, this year’s festival will highlight some of the top horn players of the younger generation, such as Riley Mulherkar and Alphonso Horne, who are bringing their new band the Gotham Rhythm Kings; Gordon Au, the leader of the Grand St. Stompers — a big hit at the recent Pee Wee Russell Memorial Stomp — and the young Hot Jazz shining star, Bria Skonberg with her Jazz Compatriots.

To balance out the brass talent, the festival will feature some of the top young string stars of “Le Jazz Hot” currently residing in New York: French guitar wizard Stephane Wremble, and Finnish Django Reinhardt acolyte Olli Soikkeli, who co-leads Rhythm Future Quartet with violinist Jason Anick.

Among the vocalists taking part is the exceptional songbook stylist and recording artist Rebecca Kilgore, making a rare New York



The Rhythm Future Quartet, (l-r) Jason Anick, Olli Soikkeli, Vinny Raniolo and Greg Loughman, add some Gypsy flavor to this year’s New York Hot Jazz Festival.

appearance, and rapidly rising powerhouse young jazz singer Michael Mwenso.

The New York Hot Jazz Festival continues to present local “institutions” that have long served the city’s trad scene such as Eddy Davis New Orleans Jazz Band, famed for their every Monday gig at Cafe Carlyle with Woody Allen, Terry Waldo’s Gotham City Band, and Dennis Lichtman’s Mona’s Hot Four, among others.

This year The Big Easy will have its own ambassador at the festival, with one of the members of New Orleans jazz royalty, Evan Christopher, leading his acclaimed Clarinet Road.

Just like last year, the only band returning from the preceding year’s marathon is The Hot Sardines, who are one of the biggest successes of the current Hot Jazz

revival and are stopping by at The Players in the middle of a sold-out national tour.

Festival goers will once again enjoy a dedicated Ragtime, Stride, and Jazz Age Songbook Piano Room with jazz star Bill Charlap, NPR Piano Jazz host and stride master Jon Weber, ragtime specialist Terry Waldo and — the “Klezmer Fats Waller” — Pete Sokolow alongside upcoming young piano stars like Chris Pattishall.

Throughout the festival, attendees will experience continuous multi-level entertainment. Dancing is encouraged and inevitably irresistible; swing dancers will be particularly delighted by The Players’ optimal ballroom dance floor. Once again, while three stages on the two upper levels will be devoted to non-stop live music, the lower level of the Players will feature a day-long screening of Hot Jazz and swing film clips with the first half devoted to Hollywood’s golden age. Party and dancing continues into the wee hours with the festival jam session led by David Ostwald and Gordon Au. Expect surprises galore until the last notes of the night have been played! □

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Fiddling With A Legend

A France-based jazz violinist was invited to sit in with his hero Claude Williams in New York

By John Intrator

One splendid Manhattan day many summers ago, Claude Williams gave an outdoor concert at New York's Lincoln Center. I got there early. I'd never met the man, nor seen him perform live, but the first record of his I heard grabbed me and hung on. Since then I'd been analyzing and learning his solos. I sent Claude my first album, *Tribute*, which was co-dedicated to him. Claude liked what he heard, and the next thing I knew, I'd been invited to sit in on violin with him at two of his three Gotham gigs — though not here at Lincoln Center, thank heaven!

It was sound-check time. But the relaxed and youthful violinist who ambled on stage looked far too young to be the 90-year-old veteran whose solos were already studied by other musicians in the 1920s. Back then, Claude Williams was a more advanced improviser than most of the musicians in Andy Kirk's band, and pianist/arranger Mary Lou Williams (no relation) transcribed his solos to teach the horn players in Kirk's band how to improvise. Williams had moved from Oklahoma to Kansas City in 1928 and was fiddling up a storm with Andy Kirk's territory band, *Twelve Clouds of Joy*.

Claude went on to become the first guitarist with the Count Basie band, in 1936. He performed and jammed with everyone from Lester Young and Nat "King" Cole to the young Charlie Parker, whom he taught some moves on the blues. This youthful gentleman looked way too young to have done all that. Yet there he sat, tuning up with the legendary guitarist Bucky Pizzarelli and bassist Earl May.

By now Lincoln Center Plaza was packed: 1,200 people, standing room only. Bucky and Earl opened as a duo. Then Claude, who'd left the stage, strolled back on and proceeded to blow our collective minds.

I thought I knew Claude's music well from his recordings, but listening to him live was a different experience. This music cast a spell. On his feet and swaying to the groove, Claude mesmerized the hundreds in front of him with the ease of someone playing in his living room for a few good friends. I looked around and saw I wasn't the only one grinning his face off and tapping his foot. I'd heard many fabulous jazz violinists, but none whose playing was so immediate, so totally "right" that he connected intimately with a huge outdoor audience. Every note swung, every phrase said something.

Kansas City Storyteller

Claude was a Kansas City storyteller. What hooked me was the range of stories he told: jump, blues, swing, bebop, R&B, gospel — you could hear it all, not as separate styles, but as a single, personal voice — Claude Williams's voice. Of course he came from an era that gave rise to all these styles. But there was nothing dated about his playing.

After all the encores, bows, congratulations and CD-signings, Claude hopped off the stage. His agent Russ Dantzler, through whom I'd sent Claude my album, introduced us. "Hey John, so glad to meet you!" He treated me like a colleague, which was flattering, but I knew that wouldn't keep him from carving me up once we played together over the next two days. Now it was time to head off for dinner, where Claude, who ate like a bird, ended up giving me half the food on his plate.

Next night's gig was at the Savoy, a club on West 41st Street and 9th Avenue. Joining us were two of the hottest young cats on the New York jazz scene: Peter Bernstein on guitar and David Braham on Hammond B3 organ. They had played with some of the top names, but not yet with Claude. They were joined by drummer Jimmy Lovelace and alto saxist Jerome Richardson, a legendary New York studio musician who, like me, came to sit in. This was heavy company, and I was scared. By the time Claude called me up to play on the bop-era anthem "Cherokee," I was terrified.

As it turned out I played okay, but what I remember most was Claude yelling, "Go, John, go!" as I whipped into the bridge. After that, I managed to play as little as possible. I spent most of the evening hunkered down in front of the stage, watching the looks of increasing amazement on the faces of the other musicians as the 90-year-old prodigy wove his spell.

Claude's last gig on this particular tour was the following afternoon, outdoors at the Harlem Meer,



John Intrator (left) performing with Claude Williams at Chorus jazz club in Lausanne, Switzerland, October 1998. Photo by Alexa Intrator.

a lakeside park in northern Central Park. For the third straight day Claude was playing with different musicians: a guitarist and a bass player who soloed well but didn't give him much back-up support. Claude was unperturbed — he simply did their job too, grooving on beats he created for the rhythm section while playing around with the chord structure the way you might mess with an old

pal, then grinding out licks so achingly right, you felt he was on fire. I joined him for a few numbers and we both had a ball.

I returned home to France overwhelmed by the exposure to Claude, and determined to study his music even more rigorously. My main influence until then had been Stéphane Grappelli, whose playing I still love and continue to analyze. But while Grappelli's solos are so "violinistic" they would sound strange on another instrument, Claude's go straight to the heart of jazz. As it turned out, I soon had an added incentive to study Claude: he was touring Europe that fall, and I managed to get him included as a guest star at Le Chorus, a jazz club I was playing with my band in Lausanne, Switzerland.

Performing on my own turf, with my own band, I was more relaxed than in New York, yet still a little nervous. Again the evening was magic. We played many pieces from his book, including "There Will Never Be Another You," "These Foolish Things" and "How High the Moon." Claude played his butt off and had a blast, the band played beautifully, and I played so much "Claude" that Claude later told me he sometimes wasn't sure which of us was playing. Coming from the master, need I tell you how happy that made this disciple?

Father Time Catches Up


That was in late autumn 1998, the last time I played with Claude. Father Time finally caught up with him, and the 94-year-old passed to Fiddler's Paradise on April 26, 2004. I'm still learning from

his many recordings. His most recent albums under his own name include *Claude Williams Live at J's, Volumes I and II; Swing Time in New York; American Federation of Jazz Society's Statesmen of Jazz*, and *Claude "Fiddler" Williams, Swingin' the Blues*. In 1980 he recorded the album *Kansas City Giants* for Birmingham, England's Big Bear Records.

The more I study Claude's solos, learning his language, trying to absorb his fabulous phrasing and time feel, the more I realize how unique he was. Like Niccolò Paganini, a centuries-earlier innovative violinist who also started on the guitar, Claude routinely stretched his fingers beyond conventional positions. And while most jazz violinists tend to favor the sharp keys, Claude "came up" playing in the flat keys, like a horn. He was so comfortable in them, he played one of his hottest barn-burners, "Smooth Sailing," in the flattest key of all — D-flat which has five flats. So he knew all his flat keys and, of course, the sharp keys. He could play what he heard.

And that, too, helped make Claude unique. What he "heard" was part of a tradition he'd helped shape, along with some of the greatest musicians in jazz history. Claude was a son of Oklahoma, but his vocabulary was forged in Kansas City cutting contests, sparring with killer sax and horn players. The Kansas City sound fueled some of the finest bands and movements in jazz and popular music; Claude was the only musician I know of who brought that sound and that concept to the violin, and his is one of the great voices in that tradition, regardless of instrument.

Claude was self-taught — violin was his fifth instrument — yet his fearless approach called for great virtuosity. His concept at times outstripped his technique, sometimes at the price of intonation. While this may be noticeable on his recordings, it somehow didn't matter "live" — he played so cogently and his message was so strong, you knew what he intended even when he didn't quite make the note.

Claude "Fiddler" Williams was the last surviving jazz musician to have recorded before 1930. In 1997, he was inducted into the Oklahoma Music Hall of Fame. His life-long contribution to jazz brought him to the White House for a National Heritage Fellowship Award in 1998. His memorabilia were donated to the LaBuddy Special Collections Department at the Miller Nichols Library at the University of Missouri-Kansas City. 

JOHN INTRATOR, who lives in eastern France, is a freelance violinist whose styles stretch all the way from African music and bluegrass, Gypsy jazz, swing and Brazilian to Irish folk. He has performed at leading jazz venues and festivals in Europe and America. For more information, visit: www.john-intrator.com

June 2015 East Coast Tour

Next month, John Intrator and the French Gypsy guitarist Sébastien Felix will tour the U.S. East Coast as part of Stephane Wrembel's *Django à Gogo*. Stephane is a French jazz guitarist who now lives in New Jersey. Other featured artists include the seven-string master Howard Alden, the French guitarist Kamlo, and the washboard virtuoso David Langlois. Here are the festival dates and venues:

Friday, June 5/Saturday, June 6
Joe's Pub, Manhattan – 3 shows (7, 9 and 11 PM)
www.publictheater.org/en/Joess-Pub-at-The-Public

Sunday, June 7
Barbes, Brooklyn (8 PM on)
www.barbesbrooklyn.com

Wednesday, June 10
Regattabar, Boston
www.regattabarjazz.com

Thursday, June 11
One Longfellow Square, Portland, ME
<https://onelongfellowsquare.com>

Friday, June 12
The Egg, Albany
www.theegg.org

Saturday, June 13
The World Café Philadelphia
www.worldcafelive.com

Sunday, June 14
The Birchmere, Alexandria, VA
www.birchmere.com

Going To The Dogs — Beacon Hill Jazz Band Raises Funds For The Seeing Eye

By Mike Katz NJJS President

The Beacon Hill Jazz Band, led by NJJS member and tenor saxophonist Marty Eigen, presented a sold-out concert titled "A Festival of Sound" to raise funds for the benefit of The Seeing Eye, an organization in Morristown which trains seeing eye dogs for use by the blind on March 21. The participants included Marty, pianist Rio Clemente, singer Carrie Jackson, guitarist Grover Kemble, harmonica player Rob Paparozzi, bassist Gene Perla and drummer Bernard Purdie.

Rio, who a week before had been the NJJS's under the weather guest at the March Jazz Social at

Shanghai Jazz — and the next day entered Morristown Memorial Hospital for treatment of pneumonia to be released only the day before the Seeing Eye concert — opened the show with a solo rendition of "Rhapsody in Blue," followed, with bass and drums, by "Autumn Leaves," "This Nearly Was Mine" from "South Pacific" and "It Might as Well be Spring." After that, he and pianist Regan Ryzuk, who had been asked to substitute for Rio if he were unable to perform, played a 4-hand version of "I've Got Rhythm."

Grover Kemble followed with "Cool Cat Clawdy," which he described as a tribute to a former chiropractor, and then "Wayfaring Stranger," a 19th century traditional folk song popularized by Burl Ives in the 1940s. Grover was then joined by Rio for Ray Charles's "You Don't Know Me," and by Marty for "Sunny Side of the Street."


After that, Rob Paparozzi and Marty Eigen on flute performed a calypso number, "All I Had was 50

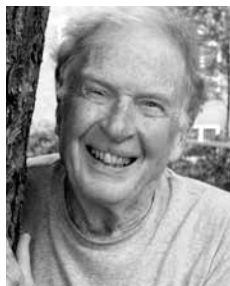
Cents," that included some audience participation.

Next up was Carrie Jackson, who delighted the audience with cuts from her recent CD tribute to Sarah Vaughan, including "Green Dolphin Street," and "Body and Soul," with Marty on saxophone channeling Coleman Hawkins, and two jazz standards composed by immortal pianists, George Shearing's "Lullaby of Birdland" and Erroll Garner's "Misty."

The final act was Rob Paparozzi, who performed a variety of numbers on the harmonica, including the Beatles' "Ticket to Ride," Luiz Bonfá's "A Day in the Life of a Fool," a medley of "Walk Right In" and "Alice's Restaurant," and "Sweet Home Chicago."

Following a standing ovation, an encore of "Goody Goody," featuring all the performers, concluded a most eclectic and enjoyable evening for a most worthy cause.

For more information about The Seeing Eye visit: www.seeingeye.org. 



Noteworthy

Fradley Garner International Editor *Jersey Jazz*

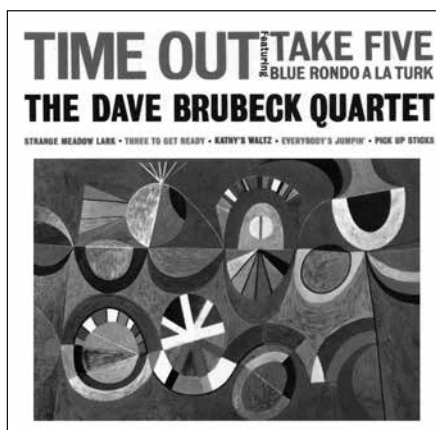
'POST OFFICE JAZZ DEFINITION' CONTEST EXTENDED...BOB BELDEN BAND PLAYS IRAN; FIRST YANK MUSICIANS SINCE 1979 REVOLUTION...JAZZ AUTHOR DONALD CLARKE FINDS NIRVANA IN COLORADO SPRINGS... DAVE BRUBECK'S 'TAKE FIVE' IS DENMARK'S ALL-TIME TOP TUNE

IN THE APRIL JERSEY JAZZ, this column announced — in a footnote — a contest with a CD prize to the first three entrants. Only one had responded at presstime: Bill Bonnet, of Sun City, CA. Okay, the announcement was unorthodox. So we're extending the deadline to May 15, 2015. The first two readers to respond thoughtfully each will receive a CD prize and their entries will be printed here. Read the U.S. Postal Service definition of jazz in the March JJ, page 32. Note that it calls blues and ragtime "precursors" of jazz. Some fans, however, include both styles under the jazz panoply.

Here is Bill Bonnet's take: "Historians feel obliged to identify 'precursors' because they seek to establish [a] linear chronology concerning the past. In that context, of course, blues and ragtime are precursors of jazz. To the artist, however, it is a moot point. I think the U.S.P.S. was a fair start at getting a handle on jazz. Verbal descriptions of music always fall short, though. The problem is, the more worthwhile the music, the more ineffable it is. A person is better served hearing it. Interesting that 'feel' is rarely discussed in print. Although very elusive...it is at the core of what distinguishes blues, rag and jazz, not only from each other but also all "jazz umbrella" music from other kinds of music. It is also the fingerprint that identifies the great jazz soloists from each other. Zoot Sims swung in a very different way than Paul Desmond. Ed Thigpen would never be mistaken for Philly Joe Jones." Email your take no later than May 15 to: fradleygarner (AT) gmail.com.

WHAT STARTED AS a LinkedIn message in 2013, from a music professor in Iran to the New York saxophonist and bandleader Bob Belden, ended this March with a gig at a leading club in Teheran. Listeners cheered the first American musician to play Iran since the 1979 revolution. Could the jazzman, like Louis Armstrong decades ago, be spearheading a cultural diplomacy? "For while...global diplomats have been negotiating a...nuclear deal and...lessening of economic sanctions against the Middle Eastern country," wrote *The Chicago Tribune*, "Belden was reaching out to everyday Iranians via the original American art form: jazz."

"MOVING TO COLORADO SPRINGS is the best thing we ever did," writes our jazz historian and author friend Donald Clarke, recently of Allentown, PA. "All my new friends are



The Dave Brubeck Quartet's "Take Five" from their ground breaking 1959 LP *Time Out* — the biggest-selling jazz single of all time, was voted Denmark's number one favorite jazz tune.

composers and involved with Colorado College, where Hindemith, George Crumb, Rubin Goldmark, Roy Harris and countless others have taught or visited...Raul Bañagale is a music professor here (I haven't met him yet)...his book *Arranging Gershwin*, published late last year, [is] all about "Rhapsody In Blue," which as you know was a dog's dinner; Gershwin threw it together in a hurry and there is no definitive version. Ferde Grofé made half a dozen arrangements of it and it quickly became an American anthem, but it is a myth that Paul Whiteman's two recordings (one acoustic and one electric) sold millions of copies. Bañagale's book tells the whole story of everything the piece has been through, from the first Whiteman recording to United Airline's use of it in their commercials, including Larry Adler playing it

on the harmonica and Woody Allen and even Disney using it in movies. There are musical illustrations and analyses of arrangements, but even if you don't know much about the nuts and bolts of music (like me) the book is fascinating. Duke Ellington played two arrangements of "Rhapsody In Blue" — the second, in 1967, was probably by Strayhorn; the first, in 1932, was never recorded, but the arrangement still exists and was performed in 2009 by the Harvard Dudley House Big Band, with Bañagale on piano: www.youtube.com/watch?v=2U15Zkrfb38." Truly Noteworthy, Donald. Tusind tak

TOP 50 JAZZ TUNES of all time? Denmark's Public Broadcasting Corp. (DR) asked listeners to submit the title of just one favorite song and performer(s), and explain their choice. The "top 50" were compiled from 562 entries. The "top 10" of these may surprise you: 1) "Take Five" by the Dave Brubeck Quartet 2) Miles Davis, "So What?" 3) Oscar Peterson Trio, "Hymn to Freedom" 4) Stan Getz and João Gilberto, "The Girl from Ipanema" 5) "Take the "A" Train," as played by Duke Ellington and His Orchestra 6) "Waltz for Debby," featuring Swedish singer Monica Zetterlund 7) Thelonius Monk's "Round Midnight" played by Monk 8) Swedish pianist Jan Johansson's "Visa Från Utanmyra" 9) the Ella Fitzgerald and Louis Armstrong version of "Dream a Little Dream of Me" 10) "Lullaby of Birdland" performed by Weather Report. At a heavily attended and nationally televised concert, the world-class Danish Radio Big Band performed all 10 top tunes brilliantly. www.dr.dk/Temaer/Jazz-Top-50. 

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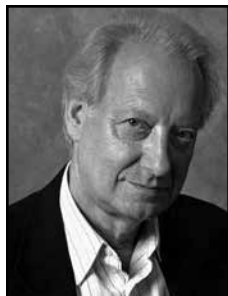
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Dan's Den | Muryani/Savoy Tributes...And Something Novel

By Dan Morgenstern

It's been a while since Joe Muranyi left us, but he was celebrated with a warm tribute from friends on March 9 at an offbeat jazz venue — a modest auditorium in the Jewish Community Center in Manhattan. Three notable things about the event: There was no amplification, there were no drums and only one of the musicians was from Joe's ancestral Hungary, to which country he retained close ties. The guest artist (and he was all of that) was Bela Szaloky, primarily a trombonist but also a good doubler on cornet. It was on the latter instrument that he and the rhythm duo — Matt Munisteri on guitar and Pat O'Leary on bass — opened the proceedings with a brisk "Sheik of Araby" (Ah, the days when references to that part of the world had a romantic flavor!). Bela did his swinging thing with, in turn, cup mute and plunger. He was then, still on cornet, joined by the eminent Scott Robinson, playing the tarogato that Joe bequeathed him, for a fine version of "Wild Man Blues." The tarogato, which looks like a mahogany clarinet with less armature, sounds like a warmer-hued soprano sax, and needless to say, Scott handles it like a master. He has become very fond of it and it has found a favorite place in the Scottish instrumentarium.

The quartet was now expanded by Jon-Erik Kellso, Szaloky switching to trombone, and Scott to tenor sax, for a robust rendition of a gem from the Louis Armstrong Songbook, "Big Butter and Egg Man." Here we were made aware that the trombone is indeed Bela's main horn. Aside from deft ensemble work, he soloed with a supple and relaxed technique and a most attractive sound of his own. Things went along swimmingly from then on, with appropriate Armstrong-ish repertory. The ensemble took bows after "A Kiss to Build a Dream On," with a vocal offering by Munisteri, who did a fine supporting job and soloed well throughout, and a sterling climax by Kellso, but the

audience wanted an encore and got "Indiana," which of course was the traditional opener by the Armstrong All-Stars.

We were happy to see Scott again a bit later in the month, and at our old homestead, the Institute of Jazz Studies at Rutgers in Newark, in duo with the charming pianist Tomoko Ohno. Our esteemed Editor covers this event elsewhere in these pages, but I feel compelled to mention Scott's "Body and Soul" tenor feature. This tune is of course the jazz tenor anthem, and I must have heard hundreds of versions, including many by Coleman Hawkins, who put it on the horn's map. But what Scott did with it that afternoon ranks with the very greatest. This is a special cat, folks!

■ An unusual presentation, sponsored by Hubtone Records, took place over a weekend in March at Dizzy's (where there's some welcome new stuff on the menu — the culinary one). This starred the Brussels Jazz Orchestra, a notable ensemble that I heard some five years ago at the very same venue, with Kenny Werner's piano and music featured. This time, they offered two original compositions for openers, in a kind of post-Evans mold and expertly played, as a prelude to the main event, called "Graphicology." This was a soundtrack, "A Visual Jazz Score" was the billing, to the showing of four graphic novels, projected on a large screen behind the bandstand. Most of my readers will know what graphic novels are. (If you don't, ask your grandkids.) The foursome in question here were all the work of Philip Paquet, famous in his homeland (and beyond), and a jazz fan. I'll describe them in order of appearance; each was scored by a different composer.

First up was "Bird," the text taken literally from Miles Davis's so-called autobiography. I say "so-called" for, among other reasons, Miles's own inimitable "review." When asked his opinion, he answered, "I don't know — I haven't read it." But the early

chapters, including his experiences with Charlie Parker, have the ring of authenticity (and a goodly dose of obscenity and political incorrectness, which, we understand, are in the original European version but were removed from what we were served — probably wisely). The drawings presented the musicians all as avian beings and had considerable character, but this was the most text-rich of the four, and this distracted somewhat from appreciation of the score, properly pop-ish, by Dieter Limbourg.

After Bird and Miles came "Louis," the most famous of Paquet's works, and dealing mostly with the early years. This moved much better in sync with the score, an excellent one, loaded with Louis references, among which the extended variations on "Mack the Knife" were my favorite passages. The composer is Pieter Drevel, and the band was superb here, with notable work by the trumpet soloist (also heard in other scores) who, I was told, is the oldest member of the band.

After these biographical works came two original stories. "Smilin'" is a sentimental tale about a saxophonist who rises and falls (drugs and booze), and, as a bum on a park bench, leafs through a dropped newspaper, sees an ad about an appearance by a female sax player whom he recognizes as his left-behind daughter. He manages to clean up, and at tale's end we see him beaming blissfully at a table while stars shoot from the girl's horn.

After this, "The Portrait" came as a relief (not that the previous music had been as sappy as the story). This was by far the most elaborate of the novels, set in Prohibition-era Harlem, with a colorful (all the artwork is strictly black and white) cast of Jewish, Italian and Irish gangsters, competing for a missing satchel full of money. This has fallen (almost literally) into the hands of the hero, a bartender in a Cotton Club-ish establishment, who is best friends with a gifted painter (based on the sole real person

in the tale) and has a crush on the pretty daughter of the head Jewish gangster, whose portrait the painter is painting and with whom our hero has an affair, though she's married. He also gives most of the money to the painter, so he can go off to study in Paris. Lovely story! Excellent score by Bert Joris, but as in all four cases, one would like to hear the music again, without the graphics, to fully appreciate it (as is the case with any film score of musical value.).

■ Another experience of jazz in a functional role — the one that gave birth to the music, but in which it isn't heard that often any more — came also in March, at an event sponsored by the New York Swing Dance Society, and billed as a tribute to the Savoy Ballroom's 89th anniversary. We had long ago lost track of the NYSDC (our last encounter was when Loren Schoenberg's big band provided the music, down on Irving Place) and were happy to see that it is still alive — and very much so, with a gang of happy feet in action in a basement of the St. Jean the Baptiste Church Hall on Lexington Avenue and 76th Street. The music was provided by Michael Hashim's Big Time, a reduced edition of the octet that triumphed at the recent Pee Wee Stomp. I've been a fan of Michael's ever since he came into New York view, along with the New England invasion that included Chris Flory, Phil Flanigan, and Scott Hamilton (like Flory, Hashim was born in Geneva, NY).

It's a bit incredible that this was so long ago that the protagonists are now past AARP age! Michael has retained his youthful looks and spirit and is playing better than ever, which is something for he was hot right from the start. His band that night had Michael Howell on guitar, Steve Einerson on piano, Kelly Friesen on bass and Steve Little (of Ellington fame) on drums, with Barbara Rosene on vocals. Playing for dancing is a different task from performing in a jazz club, but this band managed to warm the ears as well as the feet. The leader's swinging, full-toned tenor and pleasing alto were the pacesetters, with Howell, whom I should know better, an excellent soloist, Einerson working hard (the acoustics left a good deal to be desired) and bass and drums doing well at keeping tempos steady. For a singer, such a setting is not ideal, but savvy Barbara managed to get some attention, notably with a well-projected "Teach Me Tonight" and a well-paced "All of Me." The dance showcase of the night was, appropriately, "Stompin' at the Savoy," with the most accomplished couples taking over and strutting their stuff — and Savoy veteran Sonny Allen adding an authentic flair. (Good dancers, like good musicians, keep going.) Needless to say, the band did well by the well-worn standard — Edgar Sampson's tunes have a natural swing and don't grow stale. I did not stay for the final set, so may have missed some climactic stuff, but this was fun, and may the Swing Dance Society keep those happy feet moving (and keep on hiring good musicians). J

The Show Must Go On

An ailing Rio Clemente lets his fingers do the talking at the March NJJS Jazz Social

By Tony Mottola

The normally chatty Rio Clemente, usually quick with a quip or a pun, was uncharacteristically mute through two sets at the NJJS's Jazz Social at Shanghai Jazz on Sunday, March 15. Nursing a throat made sore by a nagging cough he stuck to the keyboard, while his bassist, Gene Perla, took the mic and went for the laughs.

It's a testament to the pianist's fortitude, not to mention considerable talent, that he turned in such an entertaining performance that afternoon; considering that he checked into Morristown Memorial Hospital the next morning to be treated for pneumonia. And despite the challenge of performing while that far under the weather, he played a dozen numbers in a decidedly crowd-pleasing manner, offering a diverse repertoire that ranged from Porter and Ellington to Leon Russell and Luis Bonfa.

Like Peter Nero, the pianist he most resembles, Clemente plays to entertain, unapologetically, and is not averse to allowing his early classical training to come to the fore. So his closing number — the old jazz workhorse "Softly as in a Morning Sunrise" — opened up sounding like some lost Bach Two-Part Invention, then transformed into steady swing, along the way quoting "Topsy Part



With a long wool scarf the only concession to his under-the-weather condition, Rio Clemente played two entertaining sets at Shanghai Jazz on March 15. Photo by Tony Mottola.

II," "Jumpin' with Symphony Sid" and "It Don't Mean a Thing (If It Ain't Got That Swing)," before the arrangement drifted into a Beethoven-like rubato and then raced to a climactic close. There are some who think jazz shouldn't be fun, at least not on purpose. Rio Clemente is not one of them. And for their part, the large crowd at Shanghai Jazz on March 15 was down with that. J



Other Views

By Joe Lang
Past NJJS President

Here are the best albums that have come my way this month.

■ The **PEDRO GIRAUDO BIG BAND** explores an interesting mix of challenging charts by Giraudo on **Cuentos (Zoho 201503)**. Giraudo, originally from Argentina, uses the rhythm and musical styles of his native land in his writing. This album contains nine tracks, including the Angela Suite, a four-movement work dedicated to his daughter. His pieces are well conceived, and executed with precision by his crew of New York-based musicians. He carefully describes what he was trying to achieve in his liner notes, and these comments enhance the pleasurable listening experience that this music brings with it. While Giraudo does employ Latin musical forms as a foundation, this music is not in a style that one associates with the term Latin jazz. It is thoughtful contemporary big band music that demands attention from the listener to fully appreciate the impressive artistry of Giraudo and his musicians. Take up the challenge, and you will be rewarded generously. (www.zohomusic.com)

■ **Pinnacle (Hot Shoe Worldwide – 102)** is an ambitious album by **THE TED HOWE BIG BAND**. Howe studied arranging with the late Herb Pomeroy, and adopted his linear approach to writing for a big band, a method that mirrored the approach taken by many classical orchestrators. On **Pinnacle**, Howe presents five compositions, a three-movement suite for jazz orchestra written in 1981, and four newer pieces from 2011-12, "Presto for Two Trombones," "Impromptu for Trumpet," "Adagio for Piano" and "Jazz Étude for Three Clarinets." The band comprises thirteen musicians, a pianist/keyboardist, a bassist, a drummer, a percussionist, a guitarist, three reed players, three trumpet/flugelhorn players and two trombonists. By creative and judicious blending of the instruments, Howe achieves a band that sounds larger than its numbers.

The material is intriguing, and the band executes Howe's complex charts magnificently. This is a stellar collection for modern big band enthusiasts. (www.hotshoorecords.com)

■ Put tenor saxophonist **HARRY ALLEN**, pianist **EHUD ASHERIE**, bassist/vocalist **NICKI PARROTT** and drummer/vibraphonist **CHUCK REDD** in a studio to play on tunes by George Gershwin, Cole Porter and Duke Ellington, and you get what you would expect — superior, smile-inducing mainstream jazz titled **For George, Cole and Duke (Blue Heron)**. The group has chosen to mix familiar tunes with several rarely heard gems. The Porter songs are "Always True to You in My Fashion," "Silk Stockings," "I Love You Samantha" and "Love for Sale." From the world of Ellingtonia, we hear "In a Mellow Tone," "Happy Reunion," "Purple Gazelle (Angelica)" and "Mood Indigo." The Gershwin ditties include "How Long Has This Been Going On," "Shall We Dance," "By Strauss," "They All Laughed" and "Who Cares." Allen is a wellspring of creative improvisation. Asherie is a versatile and swinging cat on the keys. Parrott is a wonderfully strong and imaginative bassist, and her vocals on "In a Mellow Tone," "How Long Has This Been Going On" and "Mood Indigo" are sublime. Redd is always a refreshing presence whether on drums or vibraphone. "Little Johnny" Rivera adds some Latin accents on "Purple Gazelle," "Love for Sale" and "Mood Indigo." All in all this is 70 minutes of pure delight. It is the first release on the Blue Heron label. If this is an indication of what is to come, there is a valuable new player on the scene. (www.blueheronrecords.com)

■ For the last several years, we have made a few trips to the Washington, DC area just to attend concerts at the Barns at Wolf Trap by pianist supreme **JOHN EATON**. Eaton, long a fixture on the D.C. jazz scene, has released a series of albums, recorded at Wolf Trap, on which he and bassist Jay Leonhart give an in-depth look into the works of the great pop songwriters from the Golden Age of American Popular Song. The eighth in the series, **American Hero: The Music of George Gershwin (Wolf Trap – 014)** is now available, and thankfully so.

When speaking of the great pop composers, Gershwin is often the first of them mentioned. One reason for this is the breadth of his output, achieved in a life that was cut too short by his death from brain cancer at the age of 38. As was the case on Eaton's previous albums in the series, he and Leonhart not only play 13 selections, one being a medley of three tunes, but they also offer commentary that provides interesting insight about Gershwin, the man and his music. If you love the Great American Songbook, you will love this offering from Eaton and Leonhart, and you will probably want to consider obtaining the other discs in this wonderfully entertaining and informative series. (www.wolftrap.org)

■ Drummer Duduka Da Fonseca one of the members of the popular Trio De Paz, has had an impressive career. Originally from Brazil, and now residing in New Jersey, Da Fonseca is a highly respected and critically acclaimed drummer in both straight-ahead jazz and Brazilian jazz contexts. As a leader, he always gathers first-rate accompanying musicians. **Jive Samba (Zoho – 201502)** by the **DUDUKA DA FONSECA TRIO** illustrates this reality. His collaborators on the album are pianist David Feldman and bassist Guto Wirtti. The concept behind the album was to play a selection of jazz tunes from non-Brazilian sources in a style reflecting the sensitivities of Brazilian jazz. In concept it is an intriguing idea, in execution it is brilliantly performed. Da Fonseca chose ten jazz composers to honor, Nat Adderley ("Jazz Samba"), Keith Jarrett ("Lucky Southern"), John Scofield ("Sco's Bossa"), Joe Henderson ("Recorda Me"), McCoy Tyner ("Presina"), Kenny Baron ("Clouds"), Claire Fischer ("Pensativa"), Herbie Hancock ("Speak Like a Child"), Wayne Shorter ("El Goucho") and Chick Corea ("Samba Yantra"). The performances by the three participants, tenor saxophonist Paulo Levi is added effectively on "Recorda Me," are fresh and not a note is wasted. You can feel the joy of their collaboration throughout the album. It is not jive to say that *Jive Samba* is as welcome as the arrival of spring. (www.zohomusic.com)

■ For years a friend has been touting a jazz spot and restaurant in his hometown of Cleveland called Nighttown. In the liner notes for the new album from **THE JIGGS WHIGHAM INTERNATIONAL TRIO, Live at Nighttown: Not So Standards (Azica 72251)**, Whigham says about Nighttown that it "must be the best jazz club on the planet!" If the quality of the music on the disc is an indication of the music routinely presented at Nighttown, he seems to be making an arguable point. Trombonist Whigham is a Cleveland native who played on the Glenn Miller Orchestra and the Stan Kenton Orchestra while still in his teens, and in 1966 began a long residency in Germany as a player and educator. He now splits his time between Germany, England and Cape Cod. On this album, he is joined by German pianist Florian Weber and Rumanian bassist Decebal Badila for a program of six selections including three standards, "The Days of Wine and Roses," "Autumn Leaves" and "Someday My Prince Will Come," and three jazz tunes, Whigham's "Steve," Milt Jackson's "Bags Groove" and Sonny Rollins's "Saint Thomas." Whigham and partners takes a very individual approach to the tunes, thus the title *Not So Standards*. The most fascinating track is an "Autumn Leaves" that has interludes of very angular, Monk-ish playing by Weber, often recalling

the classic Monk composition "Misterioso." The overall program is consistently engaging, well capturing the special intensity that is often found on live performance recordings. (www.azica.com)

■ **Quietly There: The Music of Johnny Mandel**

(Powerhousejazzrecords) is a superb collection of Johnny Mandel songs performed by vocalist/guitarist **ANDREA BAKER** and tenor saxophonist **STEVE WILKERSON**. This husband and wife team is perfectly in tune with the Mandel catalog. Baker is a wonderful reader of lyrics, emotionally and musically, and gently accompanies herself on guitar. Wilkerson, a longtime mainstay on the Los Angeles jazz scene, plays just the right fills behind Baker, and solos with creative intensity. Mandel has worked with a variety of lyricists, with Morgan Ames ("Quietly There"), Peggy Lee ("The Shining Sea"), Arthur Hamilton ("Vacation from the Blues"), Johnny Mercer ("Emily"), the Bergmans ("Solitary Moon," "Cinnamon & Clove" and "Where Do You Start?"), Paul Francis Webster ("A Time for Love" and "The Shadow of Your Smile"), Lorraine Feather ("Rainy Afternoon"), Dave Frishberg ("Little Did I Dream," "El Cajon" and "You Are There") and Paul Williams ("Close Enough for Love") represented on the disc. This program shines the spotlight on the compositional genius of Mandel, given a magic musical journey by Baker and Wilkerson. You will not be able to resist repeatedly returning to *Quietly There*. (www.cdbaby.com)

■ In 1951-52 vocalist **PEGGY LEE** hosted a radio show that originated at first from Los Angeles, and later from New York. She sang many songs that she did not record commercially. Forty-four of these performances have been compiled on **At Last: The Lost Radio Recordings (Real Gone Music - 0341)**. This two-disc set is a welcome addition to the available Peggy Lee catalog. The program consists of covers of popular hits from other singers like "Cry," "You Belong to Me," "Somewhere Along the Way," "The Little White Cloud That Cried" and "The Wheel of Fortune;" a few selections from then current shows and film including "Getting to Know You" and "My Darling, My Darling;" and many standards such as "I Got Rhythm," "Everything Happens top Me" and "Skylark." It is a pleasure to hear Lee lend her special sound to these songs. The musical support came from orchestras led by Russ Case in New York and Sonny Burke in Los Angeles. Having this material made available for the first time since the original broadcasts is a real gift for lovers of great pop vocalizing by one of the best of them all, Peggy Lee. (www.realgonemusic.com)

■ Chicago-based vocalist **ELAINE DAME** was not on my radar before I received the self-produced **You're My Thrill** in the mail. Well, it is nice to have this introduction to a lady who knows how to sing, has great taste in songs, cares about lyrics, and has surely listened to a lot of jazz. This is her second album, and after hearing it, the question is why she had not gotten into a recording studio for almost ten years after her first release. Being familiar with the current recording scene, it really is not surprising. Quality

music like this is unfortunately appealing to a very limited market in this day and age, so investing in the expense of producing a new recording is too often a losing proposition. That is a sad fact of life that talented singers like Dame must face, but the commitment to the great songs seems to hold an attraction that keeps them pushing on despite the forces conspiring against them — limited venues for performing, an undersized but faithful audience, relatively paltry compensation and gaps in opportunities to record their artistry for a wider audience. On *You're My Thrill*, Dame has surrounded herself with a superb group of musicians, and has selected a winning program songs to sing. Among the selections are "They Say It's Wonderful," "I'm All Smiles," "This Will Make You Laugh" and "Something to Live For." Dame has a warmly attractive sound, and her phrasing is spot on, making me realize for sure that there is nothing like a Dame. (www.elainedame.com)

■ **Ernestine Anderson Swings the Penthouse** (HighNote -7273) features the vocalist recorded in a 1962 club appearance at The Penthouse in Seattle. Anderson is nicely backed by pianist Dick Palombi, bassist Chuck Metcalf and drummer Bill Richardson for a 13-song program. On tunes like "You Make Me Feel So Young," "I Fall in Love Too Easily," "On Green Dolphin Street," "Time After Time," "Gone with the Wind" and "There Will Never Be Another You," Anderson shows that jazz and swinging are innate attributes that she possesses whether she is singing a ballad or an up-tempo selection. Hearing this set of tunes brings back the memories of sitting in clubs around the time of this recording, absorbing similar sounds, and just feeling that it was just as good as it gets. You were hearing great songs sung by an artist who was on the same page with you musically. She had brought along musicians who knew just what notes to play, and when to play them to enhance what she was singing. This is a welcome addition to my music library, and will surely be to yours. (www.jazzdepot.com)

■ One of the hits of the current Broadway season is the spirited revival of **On the Town (PS Classics - 1525)**. Seventy years after it originally hit the boards on Broadway, this legendary musical has a production that captures the magic of the original. While the costumes and staging are not visible, listening to the two-disc recording of the new production gives you a fine appreciation for the excitement generated on stage. The music by Leonard Bernstein, and the book and lyrics by Betty Comden and Adolph Green are as enjoyable now as they were when the show was first produced. Several of the songs have had strong lives outside of the show, among them "New York, New York," "Lonely Town," "I Can Cook Too," "Lucky to Be Me" and "Some Other Town." The entire score comes to vibrant life on this recording. If you have not yet made it to the theater to see the current production, take a listen to the **NEW BROADWAY CAST RECORDING**, and you just might find yourself ordering tickets. (www.PSClassics.com)



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Caught in the Act
 By Joe Lang
 Past NJJS President

DUCHESS

Jazz Standard, NYC
 March 3

There is a swinging new vocal group on the scene, and they call themselves Duchess. They have taken their inspiration from female vocal groups from the past, particularly the Boswell

Sisters. Inspiration yes, but imitation no! Amy Cervini, Hilary Gardner and Melissa Stylianou have successful careers as singers on their own, and now they have found a way to blend their individual talents into a cohesive and winning whole as Duchess.

Celebrating the recent release of their first CD, *Duchess*, they took to the stage at the Jazz Standard before a supportive packed house, and showed why their recording has been receiving terrific reviews. These ladies are not only fine singers, but are also superb entertainers.

They performed a program primarily of selections from the album. As on their CD, they were supported by Michael Cabe on piano, Paul Sikivie on bass and Matt Wilson on drums with occasional contributions by saxophonist Jeff Lederer and guitarist Jesse Lewis.

For openers, Duchess sang "Love Being Here with You," and it was apparent immediately that this sentiment also reflected the attitude of the audience toward these three talented ladies.

The selections on the album are an interesting mix of tunes, many of which reflect their senses of humor. Among these are "Ain't No Sweet Man," "Blah, Blah, Blah" and "A Little Jive Is Good for You."

In a more sentimental mood, they offered up "P.S. I Love You" and "Que Sera, Sera."

Cervini was featured on "A Doodlin' Song," and Stylianou took the spotlight on "Hummin' to Myself."

They did not include any songs associated with the Andrews Sisters on the album, but acknowledged their admiration for this seminal vocal group by singing "Three Little Sisters."

To take it out, they called upon Anat Cohen and her clarinet to join the festivities for a romping take on "Lolliop."

Expect to see more appearances by Duchess listed in the coming months. If you are looking for good music and a lot of fun, be sure to catch them when you can.

HIGHLIGHTS IN JAZZ: Saxophones Supreme

BMCC TRIBECA Performing Arts Center | March 19

Saxophones were the center of attention for the second Highlights in Jazz concert of the current season.

The opening set was by performed by the Lou Donaldson Quartet. Donaldson, selected as a NEA Jazz Master in 2012, is a legendary alto saxophonist who is also a showman supreme. He and his band, Eric Johnson on guitar, Pat Bianchi on organ and Fukashi Tainaka on drums, put on a joyous and entertaining show.

First up was one of Donaldson's classic tunes, and the band's theme song,

"Blues Walk." They then turned to a song by one of Donaldson's prime influences, Charlie Parker's "Wee." Donaldson mentioned his high regard for Louis Armstrong, and played and sang a song closely associated with Satchmo, "What a Wonderful World." It was then back to another Donaldson mainstay, "Fast and Freaky." Donaldson also has a strong blues influence in his music, and he told the tale of a "Whiskey Drinkin' Woman."

The set closed with Donaldson's most popular recording, "Alligator Boogaloo."

Donaldson, now 88 years young, is recognized as one of the finest alto saxophonists in jazz history. He has maintained a level of excellence that was apparent from his earliest appearances.

Originally a bebopper, he eventually settled on a synthesis of hard bop and soul jazz that brought him a deserved place among the jazz elite. His performance at this concert demonstrated the talent and charisma that propelled him to the great popularity that he has enjoyed.

The second set of the evening featured a wealth of saxophone talent in the persons of Will and Peter Anderson, Grant Stewart and Ken Peplowski. Will Anderson played alto sax, while the other three cats were there with their tenors. The rhythm section was comprised of Ehud Asherie on piano, Neal Miner on bass and Aaron Kimmel on drums.

Prior to the arrival of the saxes, vocalist Rebecca Kilgore, accompanied by Asherie, made an appearance as the special guest of the evening. She sang three songs, "I Hear Music," "Namely You," and "Tea for Two." Kilgore is a special singer. Her smooth voice and impeccable phrasing have won her new fans wherever she appears. This occasion was no exception. The crowd loved her, and producer Jack Kleinsinger mentioned the strong possibility that he would bring her back as one of the featured performers at a future Highlights in Jazz concert.

Following Kilgore's departure, the saxophone quartet appeared with the balance of the rhythm section. With the Anderson's sharing the speaking duties, the four saxophonists put on quite a show.



This "Battle of the Saxes" took place at the March 19 Jack Kleinsinger's Highlights in Jazz concert. From left: Ehud Asherie, Peter Anderson, Grant Stewart, Will Anderson and Ken Peplowski. Photo by Mitchell Seidel.

Their initial offering was an energetic take on "Let's" by Thad Jones. After a unison statement of the tune, each of the players took a solo turn, a format followed on the subsequent selections. "Walkin'" by Richard Carpenter is most closely associated with Miles Davis. These gentlemen strode through it with aplomb.

With the celebration of the Billy Strayhorn centennial this year, there are a lot of jazz players giving at least a nod to his prodigious talent. On this occasion, the group gave "Upper Manhattan Medical Group," a thorough examination.

They followed with "Here's That Rainy Day" with an unusual approach, giving it a Latin feeling.

One of the staples of the legendary Jazz at the Philharmonic concerts was the inclusion of a ballad medley, with each of the primary horn players giving their impression of a standard ballad. These gentlemen followed this model with Peter Anderson assaying "More Than You Know," Grant Stewart playing "You Go to My Head," Ken Peplowski caressing "Love Locked Out" and Will Anderson musing upon "Some Other Spring."

They stayed with the mellow feeling on "Love Letters," before taking it out with the Eddie "Lockjaw" Davis/Sonny Stitt burner "Whoops." The only thing that was whoops about it was that it brought a wonderful evening of music to a close.

The next Highlights in Jazz concert will be a tribute to Wycliffe Gordon on May 7, followed by the season's final concert on June 11 with Randy Weston, and a group of upcoming jazz stars.

All concerts are at the TRIBECA Performing Arts Center located in the Manhattan Borough Community College at 199 Chambers Street in Manhattan.

LYRICS & LYRICISTS New York: Songs of the City

Theresa L. Kaufmann Concert Hall - 92nd St. Y, NYC | March 21-23

There are probably more songs written about New York than about any other city, and that is not surprising. There is so much happening, and such a diversity of personalities and experiences in the Big Apple that it offers an unparalleled source of subjects for songwriters.

Lyrics & Lyricists artistic director Deborah Grace Winer served as writer and host of New York: Songs of the City, an eclectic program of songs that explored the many aspects of life in New York City.

For this concert, Winer recruited a stellar cast of singers that included Klea Blackhurst, Darius de Haas, La Tanya Hall, Leslie Kritzer, Jeffrey Schechter and Billy Stritch. John Oddo served as music director, arranger/orchestrator and pianist, calling upon Aaron Heick on reeds, Jack Cavari on guitar, Jay Leonhart on bass and James Saporito on drums to supply the instrumental support.



Klea Blackhurst



Billy Stritch

The mood for the evening was set by Hall front and center on Oscar Brown Jr.'s "Call of the City," with the other vocalists providing complementary accents.

Lyricist Lorenz Hart was the ultimate city guy. The late vocalist Mary Cleere Haran once stated, "Larry Hart's idea of going to the country was to go see a Western at the movies." It was fitting that two of the tunes that he wrote with Richard Rodgers were at the top of the program. Billy Stritch assumed the piano chair from Oddo, and sang "Manhattan." Klea

Blackhurst followed with "Way Out West (on West End Avenue)," the closest Rodgers and Hart ever came to writing a cowboy song.

Many Broadway shows featured New York related songs, and many of these tunes found their way onto the stage during this show, among them "Times Like This" from *Lucky Stiff*, "What More Do I Need" from *Saturday Night*, "Ohio" from *Wonderful Town*, "I Happen to Like New York" from *The New Yorkers*, and "Autumn in New York" from *Thumbs Up*.

Some of the other selections were obvious choices for inclusion like "Take the A Train," "New York State of Mind," "Boy from New York City," "Rose of Washington Square," "Spanish Harlem" and "Sunday in New York."

Other songs chosen for this show were a bit more surprising until you listened to the lyrics, songs like "I Walk a Little Faster," "Will You Still Be Mine" and "(Have I) Stayed To Long at the Fair."

A few performances were particularly memorable. Jeffrey Schechter was consistently strong in his turns, brightly expressing the cheery optimism of "What More Do I Need," joining Stritch and de Haas to catch the wry Cole Porter lyric for "I Happen to Like New York," conveying the spirit of Christine Lavin's "Waiting for the B Train," capturing the hopefulness of "I Walk a Little Faster," and having fun exploring "Will You Still Be Mine" with Leslie Kritzer.

Perhaps the most impressive moment in the show was Kritzer's wonderfully entertaining turn singing "Ring Them Bells," a song written for a Liza Minnelli television special, and strongly associated with that dynamic performer. Kritzer's performance said, "Move over Liza, there is a new lady on the block."

Of course, there had to be room for the two songs titled "New York, New York."

The one from the film of the same name, and usually done as an anthem, was given a different perspective by de Haas who was not playing the conquering hero like the famous Frank Sinatra approach, rather a statement of hopeful expectation by a stranger longing to find success in the big city.

The excitement of the lead characters in *On the Town* was replicated by the full cast of this New York evening to conclude the program.

Throughout, Winer provided witty, thoughtful and insightful commentary about the many facets of life in New York City, words that set up the individual selections. Her vision for the program proved to be the springboard for an absorbing evening of song.



On The Road | The Frank Giasullo Quartet Poses A Good Question

By Gloria Krolak

There were few people sitting at the bar when Michael and I entered the Lafayette Bar in Easton, PA on a recent Saturday night. We went straight to the rows of nearly empty tables in front of the stage. There we spotted some friends and sat down to talk while the band sound-checked with Marcus, the full-time sound man.

Then Tunsei, the owner, came to sit in front where he could let out his “I like it” with feeling, as he often does, swinging the tassel on his fez. His lady, Erica, wasn’t there. Unusual. Turned out she was baby sitting her two-year-old nephew who’d gotten a baby sister a couple days before. Regulars came to greet Tunsei and chat awhile, then dissolved back into the bar crowd where smoking was permitted. That’s how it is at the Lafayette. Show up, pay your respects to Tunsei, enjoy the jazz and you’re a regular.

Meanwhile, the band was warming up. Once known as Frankie G back in the day, pianist Frank Giasullo brought his quartet out to play a few standards and some originals. Dr. Neil Wetzel, Director of Jazz Studies at Moravian College, played tenor, alto and soprano saxes, New York-based John Loehrke on bass and sidekick Ronnie Glick, drums. It was Glick’s wife, Michelle, who came out of retirement to sing for Tunsei just a year ago (April 2014 On The Road). The band had rendered its first two tunes when I turned around to see that the tables were full. The bar was packed. The stools lining the walls all were occupied. Word gets around.

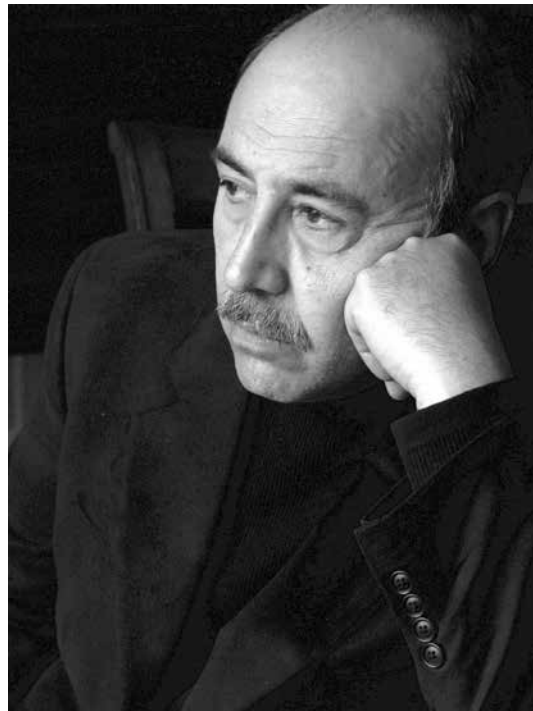
The foursome kicked off with Giasullo’s original “Dr. Nick,” a peppy number punctuated by Glick hitting his sticks on the snare drum rim, Wetzel on tenor, and Giasullo’s Latin-flavored piano solo. The tune is dedicated to a friend of Giasullo’s, a chiropractor, who died too young. Easy to imagine what adventures these two must have shared. Another original, a wistful ballad, “Til Next Time,” also recalls the friendship and hope they’ll see each other again.

On a brand-new electronic synthesizer, the piano sounded a little too bright, especially

in the higher registers, but probably all right to overcome the clamor of the Lafayette. This night’s performance had harder edges and sharper curves than I’d heard in Giasullo’s music before. Could there be a steeper learning curve to master the nuances of such a complex instrument? When you listen to Giasullo CDs — he has four — his renditions are smooth and sure as a chauffer-driven limo. Giasullo was, after all, educated as a classical pianist, and didn’t turn to jazz performance until his 40s.

“M. Renault,” so named because Giasullo thought it sounded like the theme to a Peter Sellers movie, is both mysterious and amusing. Wetzel played its snaky melody with Giasullo all percussive on keyboard piano. Giasullo has never recorded Oliver Nelson’s “Stolen Moments,” but he really should. It’s one of his favorites, with a dreamlike quality that may be inherent to the tune itself, or may be one that Giasullo imparts. The joyful Sonny Rollins “St. Thomas,” was an upbeat end to the set.

The next two sets included “You Don’t Know What Love Is,” another Giasullo favorite, and “Autumn Leaves,” which he has recorded twice, on *First Light* and *Until The Next Time*. They closed with his thoughtful “A Good Question,” from his first recording in 1986, *Expedition*. Nothing beats nostalgia for inspiration, though, than his newest CD, *Kensal Road*, recorded in the



Frank Giasullo, philosophical and nostalgic.
Photo by Gloria Krolak.

UK in 2011. With titles like “Looking Back,” “From A Hilltop,” and “Near Miss,” all originals, it’s easy to spot Giasullo at a crossroads. Major life changes, including the sale of the hilltop house he and his wife built, are all reflected in the depth of his newest works. But out of despair can come great music. Still, one suspects that the philosophical question he posed to himself in 1986 has yet to be answered. *Kensal Road* also includes

Giasullo’s arrangement of the traditional “House of the Rising Sun,” as melancholy a tune as there is, and the only song not written by Giasullo.

If you go; eat dinner beforehand. There are fine eateries populating Easton and with a 9:30 PM start you have time for a leisurely dinner. Parking is plentiful either on the street or the free lot to the left of the building. Tables are set up for four, but seldom remain in that configuration. Count on sharing a table or being in close proximity to your neighbors and don’t be afraid to start a conversation during the breaks. There are always interesting people at the Lafayette Bar

Lafayette Bar
15 North 4th St.
Easton, PA 18042
www.lafayettebarjazz.com
610-252-0711

Frank Giasullo
www.fgjazz.com

BOOK REVIEW

By Joe Lang

Tal Farlow: A Life in Jazz Guitar

By Jean-Luc Katchoura with Michele Hyk-Farlow | Paris Jazz Corner, Paris, France |344 Pages, 2014 |\$99.00

Tal Farlow was a special jazz guitarist, and deserves a special book documenting his life. *Tal Farlow: A Life in Jazz Guitar* fits that description.

Jean-Luc Katchoura was an architecture student in France in 1983. His love of jazz led him to produce a jazz festival with Tal Farlow as one of the participants. A friendship bloomed between the two men and they kept in contact over the years prior to Farlow's death in 1998. In the years after Farlow's passing, Katchoura visited Farlow's wife Michele who showed many photos and memorabilia from Farlow's life to Katchoura. He believed that these items deserved to be shared with his friends and admirers; thus were planted the seeds for this book.

The book contains dual English and French text. This includes the captions for the abundance of wonderful photographs, the biography, and the brief portraits of four musicians, who played pivotal roles in Farlow's career, pianist Jimmy Lyons, singer/pianist/vibraphonist Dardanelle, vibraphonist Red Norvo and bassist Charles Mingus. Also included are an extensive discography and bibliography.

Tal Farlow is a fascinating subject for many reasons. He is considered one of the finest and most accomplished jazz guitarists ever on the scene. He was a talented sign painter, having started in this field before becoming a significant jazz guitarist, and continuing this activity once he settled at the Jersey shore. He was a warm individual with a keen sense of humor who was admired by his fellow musicians for his human traits as well as for his immense creative talent.

Farlow was born on June 7, 1921 in a small town near Greensboro, North Carolina named Revolution. The Farlow family was of humble circumstances, but music was an important part of their family life. His mother played piano and his father a mandolin. Tal began teaching himself to play his father's mandolin, but eventually turned to playing guitar. His ear for music and his innate talent enabled him to master the guitar without formal training.

His father insisted that Tal learn a trade, and recognizing that his son had artistic talent to complement his musical gifts, he helped Tal become an apprentice for a local sign painter.

Rejected for military duty because of fragile health, Tal occupied himself with his job painting signs, and playing guitar in amateur bands. He had a chance meeting with pianist Jimmy Lyons who was stationed at a local military base. Impressed with Tal's playing, he strongly urged him to become a professional musician. Soon an opportunity came to tour with a Philadelphia based band, and Tal got his first taste of life on the road. He continued to return home and to sign painting between gigs.

He was heard by Dardanelle Hadley, known professionally as simply Dardanelle, during one of his stays in Philadelphia. She invited him to join her trio, and once more it was back on the road. The gigs were on and off, so he returned to his sign painting back home, but eventually Dardanelle landed a series of engagements that led the trio to New York City.

Feeling creatively stifled by his work with Dardanelle, he once more returned to North Carolina, but it was not long before he got a call

to join the Marjorie Hyams Trio. A series of jobs eventually led him back to New York City where he settled in for the long pull.

Within a year, Tal met the next influential figure in his life, Red Norvo. Norvo heard Tal playing at a club in New York City, and was deeply impressed. When he decided to base his trio in Los Angeles, his then current guitarist, Mundell Lowe, did not want to head westward and recommended Tal for the guitar seat. Soon Tal found himself in a group that became legendary once Charles Mingus became the bassist.

He remained with Norvo from late 1949 until early 1953 when a hand injury led him to leave the trio, and head back to New York City. His next major gig was a stay for several months with Artie Shaw's Gramercy Five. When Shaw got an engagement in Las Vegas, Tal decided to stay in New York City, and that soon led to his recording and gigging, mainly as a leader.

After an initial session for Blue Note, he joined the roster of Norman Granz's Norgran label, a label that eventually adopted the legendary Verve moniker. Between 1954 and 1959, Tal recorded extensively as a leader and as a sideman for Verve. These recordings were collected in a terrific boxed set by Mosaic, but the set is unfortunately out-of-print, although many of the individual albums can still be obtained.

By the early 1960s Tal had moved to Sea Bright, New Jersey and turned back to painting signs.

He also started a formal relationship with Gibson guitars who produced a series of Tal Farlow models. Later in the decade, he started to get back on the scene as an active player.

Throughout the rest of his life, he remained active, recording occasionally, including a series of terrific albums for the Concord Jazz label. He made many trips to Europe for club dates and festivals. In 1992, he replaced the ailing Barney Kessel in the Great Guitars trio with Herb Ellis and Charlie Byrd

Much of his playing took place at local venues on the Jersey shore, including a memorable ten-year run of duo gigs with bassist Gary Mazzaroppi at the Yankee Clipper in Sea Girt. They also played frequently at Zinno's in Manhattan. In the early 1990s, he and Mazzaroppi appeared at one of the last New Jersey Jazz Society Jazzfests to be held at Waterloo Village.

Katchoura has done a fine job of telling the story of Tal Farlow. His narrative is complemented by many quotations from Tal and his peers. He covers the essential details without delving deeply into the kind of minutiae that bogs down many jazz biographies.

The photographs are numerous and add a great deal to presenting a complete picture of Tal Farlow, man and musician.

What come through most strongly throughout the book is that the strength, talent, wit, warmth and creativity that Tal Farlow possessed was complemented by his humility and his loving relationships with his two wives, Tina and Michele. The tale surrounding the making of Lorenzo DeStefano's superb 1981 documentary *Talimage Farlow*, which includes a moving encounter with the ill-fated guitarist Lenny Breau, brings his humble nature to the fore.

If you are a Tal Farlow enthusiast, *Tal Farlow: A Life in Jazz* should be on your wish list. It is a limited edition volume available at Amazon or the Jazz Record Center, 236 West 26th Street, # 804, New York, NY 10001 (www.jazzrecordcenter.com).



'Round Jersey

Morris Jazz

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

It's May, it's May...the lusty month of May.

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 get together once again. The fabulous sound will be generated by **Randy Reinhart** everybody's favorite world-class cornet player, **Joe Licari**, the "Invisible Clarinetist," **James Chirillo**, jazz guitar at its finest, **Mike Weatherly**, bassist of choice for so many New York bands and the incomparable **Robbie Scott**, leader of the "New Deal Orchestra" and former drummer with Bobby Short. Leading this exceptional group of musicians, and back by popular request, **Abbie and Sarah Gardner**, whose *Jazz Pour Le Bebes* CD, on which she sings and plays piano and guitar, is doing fabulously well. Leading this exceptional group, **Herb Gardner** (trombone, piano) has performed with a renowned roster of jazz luminaries, including Wynton Marsalis, Doc Cheatham, Max Kaminsky, Gene Krupa, Roy Eldridge and more. He toured with popular jazz performers Wild Bill Davison, Kenny Davern and Dick Wellstood and is a veteran of the Eddie Condon bands that played at the Metropole, Condon's and Ryan's in the heyday of New York jazz.

Beacon Hill Jazz Band returns to welcome in the warm weather with their unique rhythms and unbridled swing. For this concert, bandleader, **Marty Eigen** (tenor sax/flute) will feature guest stars **Rio Clemente** (piano) and **Carrie Jackson** (vocalist). Don't miss one note of this fantastic evening! The music begins at 8 PM, Monday, May 18. The rest of the band includes **Bill Ash** (trumpet/trombone), **Flip Peters** (guitar), **Gene Perla** (bass) and **Gordon Lane** (drums).

And the, June is bustin' out all over!



Abbie Gardner

Starting with the return of a super celebrity trio, all-stars alone and one nebula together. From

across the pond, London stride pianist **Neville Dickie** joins **Joe Midiri** (clarinet/saxophone) and brother **Paul Midiri** (percussion/vibes). Were you there the last time they played the Bickford? Come on back for an encore. Missed them last season? Now's your chance. Get tickets now before they sell out for Monday, June 1.

Monday, June 22 — **Robbie Scott's Big Band**

Monday, June 29 — **Stephane Seva's Swing Ondule**

And the Jazz SummerFEST artists are lining up, including Harry Allen, Dan Levinson, Frank Vignola, SteNikki Parrot, The Shane Gang, Aaron Weinstein, and more.

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

In the eight-year history of MidWeek Jazz at Ocean County College, there has been no more popular act than **The Midiri Brothers**, Joe and Paul. All of their concerts, including their most recent Benny Goodman tribute in January, have been rapturously received. But often, the Midiri's are backed by their usual sextet of fantastic New Jersey-based musicians. On May 27, however, they will be backed up only by a single man: powerhouse pianist **Neville Dickie**.



Branford Marsalis



Paul and Joe Midiri

If you know anything about Dickie, you know that that is more than enough as he is one of the finest stride and boogie-woogie pianists in the world. Dickie was born in County Durham, England in 1937 but eventually settled in London, where he performed in pubs for years before getting regularly featured on BBC Radio 2. In 1969, Dickie scored a hit record with the single "The Robins Return," and followed that a string of successful albums, including 1975's *Back to Boogie*.

Since then, Dickie has been an in-demand attraction around the world, having recorded over 20 CDs under his own name. He makes an annual trip to the United States, which led him to the Bickford

JAZZ TRIVIA ANSWERS

Questions on page 4.



- | | |
|--|-------------------|
| 1. Clark Terry | 5. Charlie Parker |
| 2. Duke Ellington | 6. Joe Venuti |
| 3. Harry James —
when told that Louis
Bellson, Willie Smith and
Juan Tizol were leaving his
band to join Duke Ellington. | 7. Paul Desmond |
| 4. Carmen McRae | 8. Stan Getz |
| | 9. Stan Kenton |
| | 10. Zoot Sims |

EXTRA CREDIT: Mark Twain

Theater in Morristown last May. There, he teamed up with the Midiri's for a concert that brought down the house. Word trickled down to Toms River so I'm thrilled to have the Midiri's and Dickie reprise their showstopping performance at Ocean County College on May 27.

There are some other exciting performances coming up that are worth mentioning. The next MidWeek Jazz performance will feature the ever-popular **Baby Soda** group from Brooklyn on June 10. Led by **Peter Ford** and his unique "box bass," Baby Soda features the cream of the young hot jazz crop in New York. They made their OCC debut in 2013 and before they had packed up their instruments, concert attendees were demanding their return. We're happy to have them back in June!

But aside from MidWeek Jazz, Ocean County College has suddenly become a hotbed of jazz and there are other exciting performances on tap at the college's newly re-named Jay And Linda Grunin Center For The Arts. On Saturday, May 30 at 8 PM, the college will showcase "**An Evening With Branford Marsalis**," featuring the first Toms River performance of the legendary saxophonist. And just two weeks later, the College will be hosting **The First Annual 3 Sails Jazz Festival**, a two-day outdoor showcase for twelve top bands, including **Bernard "Pretty" Purdie, Ellis and Delfayo Marsais, Don Braden, T.S. Monk, Lavay Smith and her Red Hot Skillet Lickers, Paquito D'Rivera** and many more. These events feature different ticketing than MidWeek Jazz so for full information, please visit ocean.universitytickets.com. Jazz is bursting out all over Toms River, New Jersey! — *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:

please check Web site for upcoming events

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.

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

free
concerts

CONCERTS/PERFORMANCE

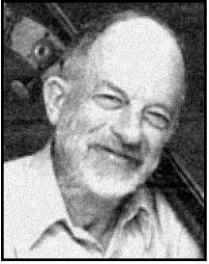
Newark Jazz Legacy Concert Series

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.

jazz
archives

JAZZ ORAL HISTORY PROJECT

The Institute of Jazz Studies has completed a program to preserve and make accessible its collection of recorded oral history interviews from the Jazz Oral History Project (JOHP), the most comprehensive and widely consulted body of jazz oral histories in the United States. This collection of tapes consists of 120 oral histories of seminal pre-Swing Era and Swing Era jazz musicians recorded between 1972 and 1983. Musicians sixty years and older (as well as several younger artists in poor health) were interviewed in depth about their lives and careers. The taped interviews range in length from 5 to 35 hours each and are accompanied by typewritten transcripts. They have been consulted by hundreds of scholars and writers producing articles, books and dissertations, in addition to frequent use by producers of radio and television.



From the Crow's Nest

By Bill Crow

Karl Kraber sent me an excerpt from Nicolas Slonimsky's book "Perfect Pitch," which listed some of the remarkable expressions of conductor Eugene Ormandy. Back in 1987 in this column, I printed a collection of Ormandy-isms that had been sent to me by a member of the Philadelphia Orchestra. This seems like a good time to reprint them:

"Congratulations to each and every one of you for the concert last night in New York, and vice-versa."

"Who is sitting in that empty chair?"

"I'm conducting slowly because I don't know the tempo."

"I conduct faster so you can see my beat."

"I cannot give it to you, so try to watch me."

"I was trying to help you, so I was beating wrong."

"I am thinking it right, but beating it wrong."

"I can conduct better than I count."

"I guess you thought I was conducting, but I wasn't."

"I purposely didn't do anything, and you were all behind."

"Why do you always insist on playing while I'm trying to conduct?"

"Even when you are not playing, you are holding me back."

"Don't ever follow me, because I am difficult."

"It is not as difficult as I thought it was, but it is harder than it is."

"The notes are right, but if I listened, they would be wrong."

"I wrote it the right way, so it was copied the wrong way right. I mean, the right way wrong."

"At every concert I've sensed a certain insecurity about the tempo. It's clearly marked 80... uh, 69."

"It is not together, but the ensemble is perfect."

"Watch me closely. Only one can spoil it."

"Someone came too sooner."

"Start beforty-two."

"Start three bars before something."

"Start at B. No. Yes. No. Yes. No."

"Did you play? It sounded very good."

"Intonation is important. Especially when it is cold."

"Beauty is less important than quality."

"If you don't have it in your part, leave it out, because there is enough missing already."

"Percussion a little louder." (We don't have anything.)

"That's right. Play it louder."

"More basses, because you are so far away."

"I need one more bass less."

"There are no woodwinds at number six." (We are at number fifteen.) "I know. That is why."

(To the tubist)

"Long note? Yes. Make it seem short."

"Brass, stay down all summer."

"Don't play louder, just give more."

"Accelerando means in tempo. Don't rush."

"I don't want to repeat this a hundred times. When you see crescendo, it means p."

"The tempo remains pp."

"It's difficult to remember when you haven't played it before."

"We can't hear the balance yet, because the soloist is still on the airplane."

"Please follow me, because I have to follow him, and he isn't here."

"With us tonight is William Warfield, who is with us tonight."

"...he is a wonderful man, and so is his wife."

"Bizet was a very young man when he composed this symphony, so play it soft."

"Mahler wrote it as the third movement of his Fourth Symphony, I mean, the fourth movement of his First Symphony. We play it third. The trumpet solo will be played by our solo trumpet player. It's named 'Blumine,' which has something to do with flowers."

"That's the way Stravinsky was...bup, bup, bup. The poor guy's dead now. Play it legato."

"Serkin was so sick, he almost died for three days."

(On David Oistrach's death)

"I told him he'd have a heart attack a year ago. But unfortunately, he lived a year longer."

(On Willy Knappel's death)

"Death is a terrible thing. I don't believe in it myself."

"This is a very democratic organization. So let's take a vote. All those who disagree with me, raise their hands."

"It's all very well to have principles.

But when it comes to money, you have to be flexible."

"Thank you for your cooperation, and vice-versa."

"I mean what I meant."

"I never say what I mean, but I always manage to say something similar."

"Let me explain what I do here. I don't want to confuse you any more than absolutely necessary."

"I don't mean to make you nervous, but unfortunately, I have to."

"Relax. Don't be nervous. My god, it's the Philadelphia Orchestra!"



Bill Crow is a freelance musician and writer. His articles have appeared in DownBeat, 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 is reprinted with permission from Allegro, the monthly magazine of AFM Local 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. 

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About NJJS

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

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

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

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

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

e-mail updates Student scholarships Pee Wee Russell Memorial Stomp Collaborative Jazz Concerts:

Ocean County College Bickford Theatre/Morris Mayo PAC Morristown

NJJS supports JazzFeast presented by Palmer Square, Downtown Princeton.

NJJS is a proud supporter of the Morristown Jazz & Blues Festival, the NJCU President's Jazz Festival in Jersey City, and more.

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.

■ **FREE listings** — Musician members get listed FREE on our website.

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)**

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} Members at Jazzier Level and above receive special benefits. These change periodically, so please contact Membership for details.

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for more information or to join:**

Call **908-273-7827** or email 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. & Mrs. Bob Ackerman, Bethlehem, PA
 Mr. Steve Albin, Montclair, NJ
 Mr. John Banger, High Bridge, NJ
 Mr. Ed Berger, Princeton, NJ *
 Mr. & Mrs. Paul Bernhardt, Toms River, NJ *
 Mr. Roderick Black, Fanwood, NJ
 Joe Brisick, Springfield, NJ
 Mrs. Betty K. Brodo, Hackettstown, NJ
 Mr. Raphael Cerino, West Caldwell, NJ
 Ms. Sharon Cioffi, Meriden, CT
 Mrs. Hope Colt, Princeton, NJ *
 Ms. Patricia C. Curry, Vauxhall, NJ
 Miss Donna Cusano, New York, NY
 Dr. & Mrs. Frank Dauster, Skillman, NJ
 Mr. Frank DePiola, Glen Cove, NY
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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.

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- 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)

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Victory Review

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www.cadencejazzworld.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
 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

SUZY 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
njazzlist.com

The Name Dropper

Recommendations may be sent to editor@njjs.org.

New Jersey Guitar and Mandolin Society — Annual night at Trumpets Jazz Club, Montclair with special guests, including the outstanding guitarist Muriel Anderson. Thu., May 7, 8 – 11:45 PM. \$20 music charge, \$10 minimum.

Sandy Sasso and her Trio — Novu Restaurant, Wayne on Fri., May 22, 6:30 – 9:30 PM. No cover, fine food, BYOB.

Diane Perry — The violinist and vocalist opens for Brother Sun at The Minstrel, Morristown Unitarian Fellowship on Fri., May 29 at 8 PM, \$9.

The Firey Sistas — At the Flatted Fifth Jazz Vespers, Memorial West Presbyterian Church, Newark. Sat. May 30 at 6 PM. Freewill offering, refreshments. Call 973-242-1015 for more information.



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

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