

Jersey Jazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 43 • Issue 6

June 2015



Singer Tamar Korn and Jerron "Blindboy" Paxton joined Terry Waldo's Gotham City Band on stage at The Players Club in NYC on May 3. Photo by Lynn Redmile.

New York's Hot Jazz Festival

Old Tunes, Young Turks

A sold-out crowd that included such music world luminaries as George Wein and Gary Giddins and 130-plus top tier musicians filled a 19th century Gramercy Park mansion on May 3 for a 14-hour marathon of traditional and swing era jazz at the 3rd annual New York Hot Jazz Festival. *Jersey Jazz's* Lynn Redmile was there to take in the scene and you can read her report and see more photos beginning on page 26.

NJJS Presents

A Billy Strayhorn Centennial Tribute

June 14 | Mayo PAC, Morristown
Tickets On Sale NOW!
See Page 13

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Prez Sez

By Mike Katz President, NJJS

Thanks to NJJS Board member Sandy Josephson for contributing an outstanding guest column last month!

As you are receiving this issue of *Jersey Jazz*, we are eagerly anticipating our annual concert at the Mayo Center for the Performing Arts, to take place in Morristown on Sunday, June 14. This year's concert celebrates the 100th anniversary of the birth of Billy Strayhorn, and will feature the Billy Strayhorn Orchestra, under the direction of Michael Hashim.

As some of you know, Mike offered us a preview of the Strayhorn program when he appeared at one of our jazz socials last fall, and many of you know that his band provided not one, but two sets of great music at this past March's Pee Wee Russell Memorial Stomp, the second of which was impromptu, occasioned by the snowstorm which prevented the band that had been booked for the fourth set from getting to the Birchwood Manor. So we know that this is an event that you won't want to miss, and I hope that as many of you as possible will attend. The Mayo PAC is a large theater and there are plenty of tickets still available, at a very reasonable price of \$20 to \$25, depending on seating location. Tickets are available by phone and online directly from the Mayo PAC; they are not sold by NJJS.

In addition, we are expecting a group from the jazz band of Newark Academy in Livingston to open for the Strayhorn Orchestra, which is particularly appropriate since earlier this year the Newark Academy band was selected as one of 15 finalists in the 20th annual Jazz at Lincoln Center Essentially Ellington competition for high school jazz groups, the only band from New Jersey to be so honored. The band, along with the other finalists, will attend an in-school workshop led by a professional musician before heading to New York City in May, where they will take part in three days of workshops, jam sessions and rehearsals before performing for a panel of judges that includes Wynton Marsalis.

We had excellent attendance at last year's Mayo concert which featured Bria Skonberg, and I hope that you will all come out for this year's event, to enjoy a great afternoon of jazz and help support the New Jersey Jazz Society.

Members should note that because of the Mayo concert, we will not be having a social in June, and will resume the social calendar at Shanghai Jazz in September.

■ Speaking of anniversaries, this year also represents the 50th anniversary of the tour of Louis Armstrong and his All Stars in which they played in several Eastern European countries

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!!



Dee Dee Bridgewater performs at the 50th anniversary celebration of the Newark Museum's Jazz in the Garden series on June 19.

which were then part of the Soviet bloc. As it happened, the day before I wrote this column, Joe Nocera of *The New York Times* wrote a column titled "The Real Ambassador," which was published on May 2. The title of the column refers to a musical play written by Dave Brubeck and his wife Iola called "The Real Ambassadors," which was based on this and other international tours by Armstrong. Jazz historian Dan Morgenstern and Armstrong biographer Ricky Riccardi, whose work frequently appears or is referred to in *Jersey Jazz*, are mentioned as sources. Also mentioned is a cartoon that ran in *The New Yorker*, suggesting that Satchmo might have been a better diplomat than the then secretary of state John Foster Dulles. But perhaps the most important point is that jazz played a major role during the Cold War, when the State Department sponsored tours by Armstrong as well as Dizzy Gillespie and Dave Brubeck, and that it was "great music that was received enthusiastically everywhere they went." I wish that the same would be true today.

■ Another important 50th anniversary will be celebrated closer to home as the Newark

Museum marks the 50th anniversary of Jazz in the Garden, the popular lunchtime series of weekly jazz

performances in the tranquil Alice Ransom Dreyfuss Memorial Garden. Grammy winner Dee Dee Bridgewater will perform at an anniversary celebration at the museum on Friday, June 19 at 7 PM. The five-week series presented at lunchtime on Thursdays kicks off on July 2 when another Grammy winner, Gary Batz, brings his quartet to the museum. For full details see page 20.

■ I will also take this opportunity to welcome Irene Miller as the newest member of our Board of Trustees. Irene is a longtime jazz fan who lives in Budd Lake, and she has agreed to assume the duties of Membership Chair that for many years have been performed by NJJS vice president Caryl Anne McBride. Caryl Anne will be remaining on the Board, and will be focusing her attention on strategic planning.

Thank you, Caryl Anne, for your service as membership chair, and welcome aboard, Irene!



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See page 47 for details!

for updates and details.

Sunday June 14

NJJS SPRING CONCERT

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

Saturday August 15

MORRISTOWN JAZZ & BLUES FESTIVAL

Swingadelic, Bucky Pizzarelli Guitar Summit, Bria Skonberg, Roomful of Blues, Charlie Musselwhite Band
On the Green, Morristown | Noon – 10 PM
Rain or Shine | FREE
www.morristownjazzandblues.com

Friday September 18

CENTRAL JERSEY JAZZ FESTIVAL

Sarah Partridge Quartet, Mona's Hot Four, Chuck Lambert Blues Band, Bria Skonberg Quintet; gourmet food stands and trucks
Historic Courthouse, Flemington
6 – 10 PM | Rain or Shine | FREE
www.downtownflemington.com

NJJS Calendar

Jazz Trivia

By **O. Howie Ponder**
(answers on page 45)



NOLA'S FINEST

O. Howie recently returned from the 2015 New Orleans Jazz & Heritage Festival and has used that fabled city's musical heroes as subject matter for this month's column, with more of the same to come in July. It's arranged in roughly chronological order.

1. This powerful cornetist is regarded as a jazz pioneer, leading a band he formed in 1895 at parades, picnics and concert halls. He suffered a breakdown in 1907, was confined to a mental institution for the rest of his life and never recorded.
2. Pianist and calliope player who led the band that hired #5 to play on Mississippi riverboat cruises.
3. The self-described "inventor" of jazz in 1902, this pianist-composer led one of the first great bands, the Red Hot Peppers, and is one of the music's immortals.
4. The clarinetist and soprano saxophonist began touring in 1914 at age 17 and spent many years in Europe, including his last 10 years as a hero in France.
5. Rising out of abject poverty, the beloved trumpeter and singer left New Orleans in 1922 for Chicago, then onto the world, which was made more wonderful by his presence.
6. Clarinetist followed #4 and #5 to Chicago, and was recruited in 1928 by Duke Ellington — who sought out several New Orleanians for his band over the years. He remained with the band for 14 years, later joined #5's All-Stars.
7. America's greatest gospel singer resisted singing jazz, but did join Ellington in concert and made a legendary appearance at the 1958 Newport Jazz Festival, captured on record.

"Petite Fleur" is his best-known composition.



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IN THE MAILBAG

CONCERNING TOM SPAIN'S ARTICLE ABOUT ME in the May issue ["Diary of a Nighthawks Fan, Part 8 – The Gentleman With The Trombone"], I first want to thank him for his fine work (my Mom will love it!), and extend my thanks to you and all the hard workers at the NJJS for what you do every day for live music. I'd like to add two clarifications.

When discussing styles of music I performed earlier in my career, Tom quotes me as saying "Indian Jazz." Before my friends accuse me of making another tasteless joke, I should say that something must have been lost in translation. I must have misspoken in some way.

I don't know what Indian Jazz is; but I'd be happy to find out and apply for that gig too! I'm sure it was my error.

Also, to give credit where credit is due, the photo of me used with the article was taken by my most excellent fellow trombonist and top photographer, Tom Artin, about 2006. With each passing year I increasingly enjoy pretending that's what I still look like.

Again, thanks to Tom for his fine work.

Jim Fryer
New York City

Our apologies for the unfortunate transcription error. — Editor

MARLENE VERPLANCK

Surprise Me Somewhere!

The UK Reviews Are In!

Ronnie Scott's

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

— Leon Nock, *Jazz Journal Int'l*

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— Mark Smith's Blog



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warm hearted on stage, exuding the kind of presence, charm and rapport that other performers can only dream of. Most important, there is the VerPlanck voice, which quite simply is peerless."

— Keith Prior, *In Tune, Int'l*

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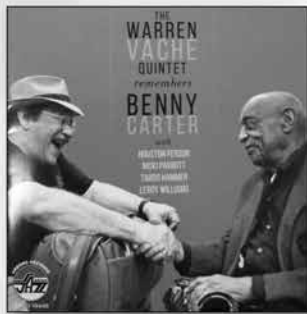
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ARCD 19425

Harry Allen's All-Star Brazilian Band: Flying Over Rio

Harry Allen's blending of the jazz of two Americas; the South American songbook and the North American pop songs and show tunes, featuring vocalist Maucha Adnet.



ARCD 19422

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



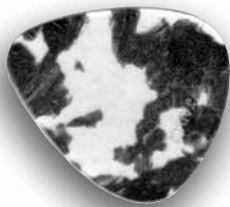
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The Editor's Pick

By **Tony Mottola**
Jersey Jazz Editor

Off The Beaten Path In June

■ **Diane Moser's Composers Big Band 18th Anniversary Celebration with The Elizabeth High School Upper Academy Jazz Band**
Wednesday, June 10 | Trumpets Jazz Club, Montclair, NJ

Trumpets Jazz Club is just down the street from Tierney's Tavern where Diane Moser's Composers Big Band sprang to life in 1997, and the well-seasoned outfit will celebrate it's now 18-year existence at the Depot Square club on June 10 in the company of The Elizabeth High School Upper Academy Jazz Band.

Dedicated to developing and presenting new music for big band, the CBB has featured more than 100 guest composers and performers, some who have come from as far away as Ireland, England and Japan. The band's music ranges from straight ahead, contemporary, Latin, Indian ragas, funk, blues, experimental and beyond. Projects have included spoken word artists, films, dancers, electronics, soundpainting and even a jazz opera. At Trumpets they'll play sets at 8 and 10:30 PM. The Elizabeth High band, who have placed 2nd in the NJAJE State Division 1 championships and have also won best trombone section twice, will open the evening with a 7 PM performance.

For reservations call 973-744-2600 or visit www.trumpetsjazz.com. \$15 music charge/\$7 minimum.

■ **Toby Walker — A Personal History of the Blues**
Friday, June 26 | The Minstrel Acoustic Concert Series, Morristown, NJ

At home with both wooden and steel guitars, Toby Walker plays the classics as well as his own songs with an open style and a dash of humor. His passion for the music drove him to leave an apartment crammed full of recordings, books and instruments to wander around the Mississippi Delta, Virginia and the Carolinas tracking down some of the more obscure, but immensely talented music makers of an earlier era. In his travels, he spent time and swapped tunes with the likes of Eugene Powell, James Son Thomas, Jack Owens, Etta Baker and many more. He has documented his journey with photos, audio and video recordings and countless personal stories. He will deliver this personal history in a fascinating first-person account from a veteran storyteller and consummate musician, illustrated with those photos and videos and his own renditions of the music he learned from those great players.

The *Minstrel Acoustic Concert* is presented by The Folk Project at Morristown Unitarian Fellowship, 21 Normandy Heights Road in Morristown. Performances are at 8 PM. Adults \$9; 12 and under free. Free parking on site.

CONDOLENCES: We learned at press time that the great jazz pianist Marty Napoleon had died. We will print an obituary by Sanford Josephson in the next issue. Mr. Napoleon was a good friend to the NJJS and we extend our condolences to his family.

Comments?

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

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

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

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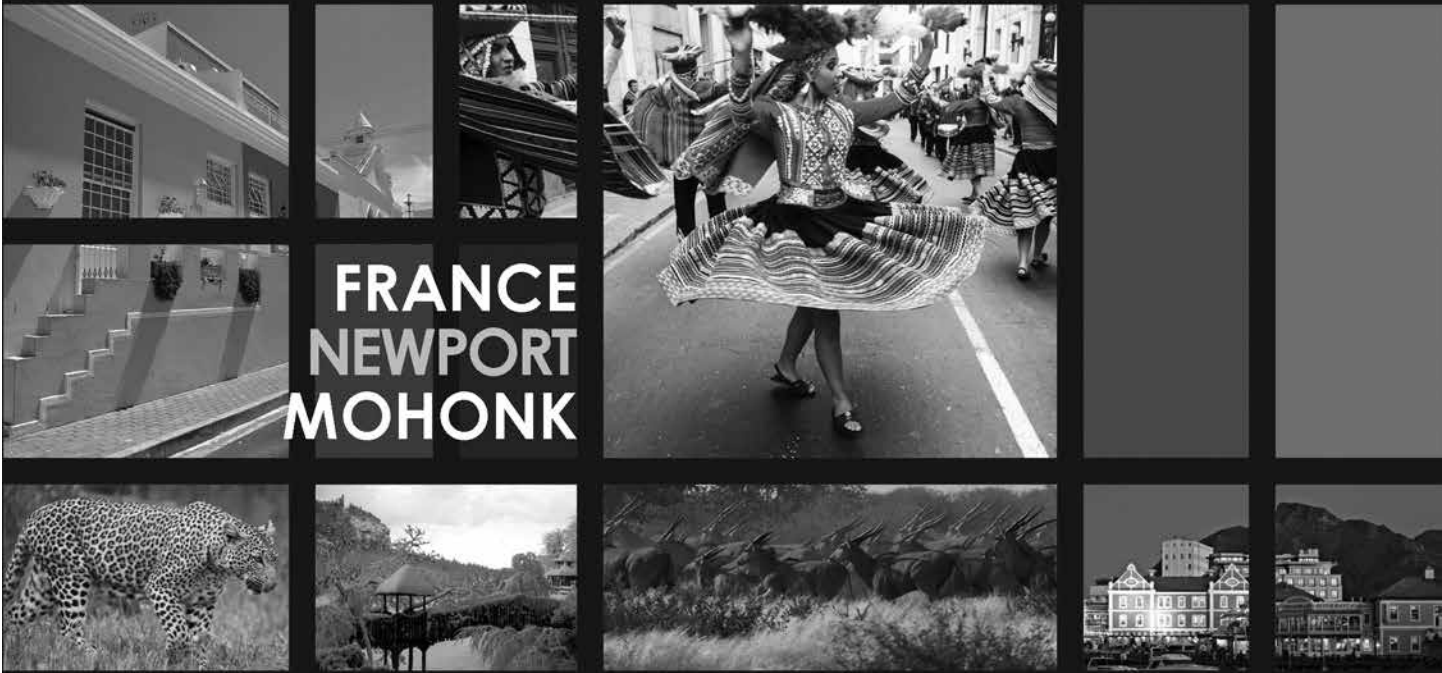
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Big Band in the Sky

By Sanford Josephson

■ **Ralph Sharon, 91, pianist, September 17, 1923, London – March 31, 2015, Boulder, CO.** In the early 1950s, composer George Cory and lyricist Douglass Cross wrote a song called, “I Left My Heart in San Francisco.” A few years later, they gave the sheet music to Sharon, who was Tony Bennett’s accompanist. In 1961, Sharon and Bennett were about to leave on a concert tour, when Sharon noticed the sheet music in his dresser drawer. San Francisco was part of the tour, so Sharon thought it might be a good idea to try out the song there. “We played it there, and the people liked it,” he told *The Denver Post* in 2002. “We thought it would be a local hit.”

It greatly surpassed those expectations. According to Elaine Woo, writing in the *Los Angeles Times* (April 11, 2015), “When Bennett sang it at the Venetian Room in San Francisco’s Fairmont Hotel, the crowd loved it. So did the rest of the country after he released the recording in early 1962.” The Columbia recording of “I Left My Heart in San Francisco” won two Grammy Awards for Bennett, for record of the year and male solo vocal performance and will forever be considered his signature song.

Sharon got his professional start in the late 1940s, playing in a British big band led by Ted Heath. He moved to New York in the mid-1950s and roomed with clarinetist Tony Scott, recording and playing with several well-known jazz artists such as drummer Kenny Clarke, bassist Charles Mingus and guitarist Joe Puma. A few years later, he auditioned for Bennett, then considered a pop singer, not a jazz singer. “I was skeptical,” Sharon said in a 2009 interview in the *Boulder Daily Camera*. “But I met this guy, and he sang a few things, and I played a few things. I thought, ‘This guy sounds pretty good.’” In his autobiography, *The Good Life* (2010: Simon & Schuster), Bennett said Sharon, “just had to hit a few notes for me to know he was the piano player for me. Hooking up with Ralph was one of the best career moves I’ve ever made.”

Bennett credited Sharon with convincing him to transition from pop to jazz, telling National Public Radio that Sharon, “kept saying, ‘If you keep singing these kind of sweet saccharine songs like ‘Blue Velvet,’ sooner or later, the ax is going to drop on you, and you’re going to stop selling.’” The first result of that conversation was a 1957 album, *The Beat of My Heart* (reissued by Columbia/Legacy in 2013). It was arranged and conducted by Sharon and included such jazz musicians as drummer Art Blakey, flutist Herbie Mann and cornetist Nat Adderley. In 1992, Sharon told the *Chicago Tribune* that Bennett “loved jazz, loved to listen to it. So, if I may say so, I was like the missing ingredient for him. I could bring out the jazz element that already was there in the background.” The association between Sharon and Bennett continued until Sharon’s retirement in 2002, although the pianist left Bennett for a short period in the ’70s to work with Rosemary Clooney and Robert Goulet.

Sharon also recorded several albums of his own, either as a soloist or with a trio. Among the better known were *The Magic of Jerome Kern* and *The Magic of George Gershwin*, both released by Avid

Entertainment in 2000. His son, Bo, told *The Denver Post* (April 3, 2015) that Sharon, only months before his death, “was still playing shows in Boulder and Denver. His passion was music. So, if you had a piano and the time for him, he’d be there. When he was 84, he was still working four or five days around town. We’d go, ‘Dad, you’re supposed to be slowing down.’”

Bennett’s son remembered that Bennett would always take a moment during performances to thank Sharon for being with him for so many years. “That was always a proud moment for me,” Bo said, “because the audience would stand up, and the audience would clap.” Bennett told *The Denver Post* that Sharon was “a very talented musician and a gifted musical director who I was honored to work with for many years,” adding that, “I will be forever appreciative that he found my signature song, ‘I Left My Heart in San Francisco.’”

In addition to his son, Sharon is survived by his wife, Linda, and two grandchildren.



Helen Dorn

■ **Helen W. Dorn, 91, a founding member of the New Jersey Jazz Society, July 17, 1923, Toledo, Ohio – April 19, 2015, Marshfield, MO.**

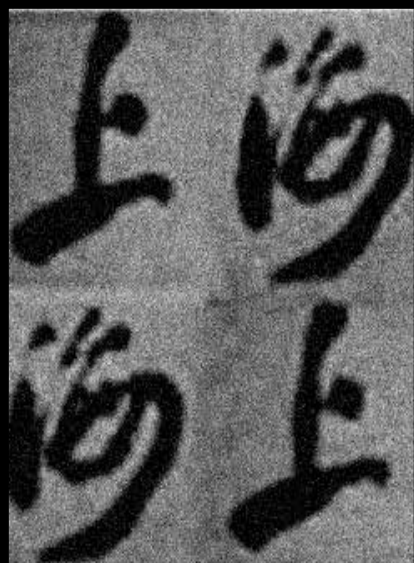
Helen Dorn and her husband, David, helped found the New Jersey Jazz Society in 1972. She served five terms as president of the Society in 1978, 1979, 1984, 1988 and 1989, and her husband managed the NJJS’s Record Bin for many years. Dorn was also president of the New Jersey Parent Teachers Association. She enjoyed

reading, gardening, collecting owls and lighthouses among other things throughout the years.

After graduating from high school, Helen enlisted in the Navy, teaching radar to enlisted men and women in both the Navy and Coast Guard. That’s when she met her future husband, David. She moved to Missouri from New Jersey several years ago to be near her three brothers and older sister.

Dorn is survived by her daughter, Carol Gene Rock, a resident of Canada; a son, Kenneth David Dorn, who lives in Louisiana; three grandsons; four great-grandchildren; a sister, Jeanette Schuster of Kansas City, MO; and three brothers, Morris Weiss, Marshfield; Harry Weiss, Warsaw, MO; and Jerome Weiss, Overland Park, KS. In lieu of flowers, donations can be made to the veteran’s organization of your choice, in care of Fraker Funeral Home, 1131 State Highway A, PO Box 85, Marshfield, MO 65706. □

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



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Memories of John Maimone

By Joe Lang

It is always painful to lose a friend. When I received word that John Maimone had left us at the age of 91, I was not shocked as he had been in declining health for quite some time. As the Pee Wee Russell Memorial Stomp approached this year, I called John to ask if he would like for me to pick him up to go to the Stomp. He was appreciative, but indicated that he was too weak to do so, and that he was starting to receive hospice care. That was my last direct contact with him.

John was a charter member of the New Jersey Jazz Society, but it was through the New York Sheet Music Society that I first got to know John. When I joined the NYSMS about 20 years ago, John was one of the greeters at the desk where one signed in upon arriving at a meeting. His partner at the desk was the legendary vocalist Dolly Dawn. At that time, John and I were unaware that we both belonged to NJJS as well as the sheet music group.

Shortly thereafter, I began writing articles for *Jersey Jazz*, and soon was elected to the Board of Directors on NJJS. It was at this point when John made known to me that he was also a member of NJJS, and our acquaintanceship evolved into a friendship. Often I would give Dolly a ride to her apartment after the NYSMS meetings, and then drop John off further downtown for him to catch his ride back home to North Plainfield.

John was born in Bound Brook, and graduated from Bound Brook High School in 1943. He served in the US Army during WWII, and was stationed in Italy. Following his service, he worked in office administration at PSE&G for 36 years, followed by eleven years at the U.S. Department of the Treasury.

His love for music led him to become involved in recording live music. Many NJJS members are familiar with an album titled *JAZZ: It's a Wonderful Sound*. It was recorded by John at the Morris Stage in Morristown on July 29, 1977, and featured a band comprised of Warren Vaché Jr. on cornet, George Masso on trombone, Clarence Hutchenrider on clarinet, Dick

Wellstood on piano, Dawes Thompson on guitar, Johnny Blowers on drums and Warren Vaché Sr. on bass, a crew of favorite NJJS musicians.

Another recording that benefitted from John's recording prowess was the only album featuring the latter day Buck Clayton Big Band, *A Swinging Dream*. The Hot Club of France awarded John a Grand Prix di Disque de Jazz Award for his work on this recording.

Warren Vaché, the second editor of *Jersey Jazz*, a position that he held for 18 years, was also a prolific author of jazz books. John was a key element in Warren's being able to author these volumes, as he typed the manuscripts for them. John was proud of being a part of this process.

Those on the swing dance scene often found John manning the DJ post, and he was pleased that the Pee Wee Stomp became an event that attracted a large group of swing dancers

As we got to know each other, we would often speak on the phone about music and the two societies of which we were members.

He occasionally expressed dissatisfaction with certain aspects of the way things were handled by NJJS, but he always did so in a most constructive manner, and never spoke negatively about any individuals.

When John's health began to decline over the past several years, we did not see each other very often, but did continue our phone contact, along with an occasional e-mail. At one point John expressed how unhappy he was with his doctors, and I suggested that he go to see my family doctor, a man in whom I had, and continue to have, complete confidence. John took my suggestion to heart, and became a satisfied patient of Dr. Abraham. I was pleased to be able to ease his concerns with the care that he received.

John was a special man. He was quiet, dignified and deeply committed to the music that we all love. He shall be missed, but we will always have the memories of his good-natured presence. R.I.P. John!



Fran Kaufman photo

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

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Talking Jazz

A Jersey Jazz Interview with Sheila Jordan

By Schaen Fox

Any introduction for the great Sheila Jordan is superfluous. She has long been hailed as a major jazz singer, teacher and inspiration, but she likes being an “underground singer.” She is a living link to Charlie Parker and her story is now in a new biography. NEA Jazz Master Sonny Rollins has this to say about it: “It’s about time that somebody wrote a book about Sheila Jordan... people need to hear something real that’s going to make a difference in their life. This is a message that the world needs.” We started with that.



JJ: What is it like having your life story in a biography?

SJ: [Chuckles] Well, it is great. Throughout the years different students and people said, “You should write your story. You have got a lot to tell.” I didn’t feel that I had that much to say, except for my love for this music of jazz and keeping jazz alive. A dear friend, Ellen Johnson, a wonderful singer and educator on the West Coast said, “I’ll write the book.” She used to interview me over the phone, long distance. Then I had a lady transcribe it. That is how it came about. At first we couldn’t find a publisher, and then Roman & Littlefield published it. I’m glad I did it. Personally, I haven’t read it since it came out. I don’t know if I ever will. I don’t listen to my records once they are done. I get them together. I put them in order. I pick the best takes. I listen to it through. The last one I didn’t even hear through, and that is it. It is so personal. I did it, it is over, and done, on to the next thing.

JJ: That does sound like jazz, but now I can’t use my next question.

SJ: What?

JJ: Are there any stories that you had to

leave out that you wish to add here?

SJ: [Laughs] I don’t know. I can’t think of any stories now, but I am sure there are more. That’s what happens when you get to be 86. You can’t remember the way you used to. I should write all this stuff down. I have been so fortunate to be working at this age. I never thought it could happen. In my book, the message I wanted to leave for all young singers or instrumentalists is, “Don’t give up.” It doesn’t matter how long; support the music until it can support you. It might never support you, but don’t give up something you love. Find a place to do it. That is what I did. From a very young age I always found a place to sing. I supported the music, and I also supported my daughter, and myself. I had a day job, and you might have to do that. That is in my book. Don’t give up; you might not get it back 20 years later.

JJ: You kept your day job for a very long time. What led you to finally just sing?

SJ: I was laid off from my day job. The agency was expanding and I wouldn’t have the same job I had. I could have a job, or take a year’s severance pay. I started to cry. I was so upset and worried. I said, “Oh my God. What am I going to do? I’m used to

having my rent paid on time and having a little money here and there. Now I’m not going to have that.” A little voice in my head said, “Shut up and take the money. You’re always complaining that you want to sing more, so go sing.” I went and never looked back. I was 58 years old, and here I am at 86 working more now than I ever have. I’m booked even into 2016. I say this not to brag, but to encourage people, be they young or old, in this music. We have got to keep this music alive.

JJ: By the way, I don’t want to brag, but I didn’t wait to reach 86 before my memory started fading.

SJ: Well I hate to tell you, but every year it gets a little worse. So far, when I get up to perform, I don’t forget my lyrics. Every once in a while I will, but I make it up as I go along. Usually I’m so into the lyric and the song that I will put something that will correspond with what I have been singing before.

JJ: I am so impressed with your dedication to jazz.

SJ: It is the only music that we Americans can truly call our own. I call it the stepchild of American music. It never gets the recognition that other

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Photo by Lynn Redmile

TALKING JAZZ/SHEILA JORDAN

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types of music get. Do they ever show a jazz person on the Grammys? Do they ever let them perform? Maybe a couple of times; now it is always before the Grammys and it isn't televised. I'm not putting down other music, but this is American music. It started with the slaves working in the cotton fields. They sang the blues. It progressed into other music, but it was always jazz, be it swing, Dixieland, or into my favorite, be-bop and the great Charlie Parker, the genius — my buddy.

I wouldn't be talking to you today if it wasn't for Charlie Parker or a wonderful friend, George Russell, who was the first to put me on record. He heard me at Page Three in the Village, where I did my first recording for Blue Note. I was still working my day job. He came to hear a student of his and he heard me. He took a tape that he paid for, to Blue Note and the A & R man at Mercury Records who was Quincy Jones. Quincy accepted it, but I had already signed with Blue Note. He wrote me a beautiful letter saying he was so sorry that we could not do it, but maybe in the future we could and he wished me the best.

I love to play with players I don't know. A lot of my work is arranged by musicians hiring me to work with them, or a club owner, calling me and saying, "We would like you to work for a week, but with the trio from here." I say, "Absolutely." All I request are two things: do they swing, and can they read? If the can, there is no problem. That is how it goes. I've never had a bad moment yet where I have gone out of town and worked with rhythm sections that I didn't know. It has always been wonderful because a lot of times they are young musicians and not making a great living at jazz. The point is they are keeping this music alive.

I've had people say to me, "This is the first jazz I have ever heard and I really like it." I always ask them, because I am concerned, "Why haven't you heard it before?" "Well it seems to be intellectual music and you have to be intelligent to understand it." I say, "Do you think that the slaves of years ago had a college degree in music? Do you feel the music?" They say, "Oh yeah." I say, "Well that's all it is. It is just listening, feeling and associating with what the tune is about. Even if there are no lyrics, you feel the empathy and passion in what the person is playing."

JJ: Did you ever get to do any other work with George Russell?

SJ: Only one concert and recording. We did *Sunshine* which was a musical documentary for the coal miners from the mining area that my grandparents lived in. I lived with them until my early teens. The whole story is in my book.

JJ: Did your day jobs prove helpful in any way to your music career?

SJ: When I first came to New York my first job was a typist in the typing pool. I went from that job to Doyle, Bane, Bernbach which was one of the leading advertising agencies. I was singing a couple of nights a week in a club and certain people in the agency found out.

The agency would do a monthly letter, and somebody

wanted to interview me for this paper because they knew that I was a jazz singer. The interview went around the office and they asked me to try out for one commercial. I said, "What do you want me to do?" They said, "We want you to sing." I asked, "Is it difficult?" They said, "Listen to it and let us know." I heard the music and said I could it.

My first commercial was for Whirlpool Refrigerator. All I had to do was sing about eight bars of "The Party's Over." I knew the song because I sang it. It was an incredible commercial. I used to get fan mail from it. Then I did a Thom McAn commercial, Bulova Watch, and Softique Bath Oil — to "Body and Soul" yet. That did help financially. It was fantastic. They were all on tape and I don't know what happened to them. It would be nice to have them. That is how the agency helped me. I had a great boss.

JJ: A lot of musicians used the jingle route as their financial cushion. Did you?

SJ: No. The only reason I did these commercials is they were very jazz oriented. I never wanted to be a jingles singer. I was shocked when they called me, but all I had to do was sing a song that I loved, and could put my heart and soul into. The other tunes were jazzy. I would listen to them first. That was my thing. I would say, "Yeah, I'll do it, but I've got to hear it first." If it was something corny I wouldn't do it, no matter how much money it paid. That is how I am.

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

SJ: There are so many good books out there. Lee Konitz has a book out. Herbie Hancock has a book out and a lot of books are coming out that are memoirs of jazz musicians. Any of those would be something that you could check out. I think over in Rutgers they have a whole list of books regarding jazz. They put mine at number 70. As far as films — I was very disappointed in the films that have been made on jazz music. The movie that really disturbed me was Clint Eastwood's film on Charlie Parker, *Bird*. He spent so much time on Bird's addiction. It's true Bird had a cunning, baffling, powerful disease, but the movie should have dealt more with Bird's music.

I had that disease. I didn't take heroin, but I am a recovering alcoholic and I used cocaine so I'm also a drug addict, but I'm recovering. I've been in a very special program for years. I will not tell you the name because that would be going against their principles, but it works. It is fantastic. Okay, you can mention that Bird had a problem. He was sick, but let's get into the music, and how he felt. Bird was a genius. He could talk on any level about anything. It was amazing. I was amazed with the way he connected with people who weren't even into jazz music. He turned me on to Bela Bartok and Stravinsky. He would come up to my loft and bring these records and say, "Listen to this," and I would.

Man with a Golden Arm was a heavy movie that didn't offend me. That sort of told the story of a man that had



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TALKING JAZZ/SHEILA JORDAN

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this cunning, baffling powerful disease. Unless you have been there and experienced it you don't know what that means. Do you think people want to be like that? Do people want to have cancer? No. Do people want to be drug addicts and alcoholics? No. That is the disease part of it.

JJ: I'm surprised. I read about the addictions in your family, but didn't know about yours.

SJ: Oh yes. In my book I have a whole chapter on my addiction and recovery. My drug of choice was alcohol. I never thought I'd be an alcoholic because I hated it as a kid. My grandparents were disgraced in our little tiny town, and my mother died of the disease. She weighed like 90 pounds and was yellow, staring into space, just totally out. Did it stop me? No. I drank in high school to be one of the kids. Then I didn't drink for years, but once I started working at Page Three, and my daughter wasn't a baby anymore, I started picking up a drink once and a while with customers that wanted to buy me a drink. Before I knew it, I was off and running. Then I realized, "Oh my God. It's hereditary. I'm an alcoholic."

Thank God I had a spiritual awakening. It was heavy. I remember coming out of a stupor, this voice said, "I gave you a gift and if you don't take care of it I'm going to take it away and give it to somebody else." I called this wonderful organization, which I will not mention, and they said, "Why would you want to do it on your own when we are here to help you?" I thought, "Oh my God. That is right. Why would I want to do it myself?" I've never been sorry. It is the greatest gift of life I've been given — my sobriety.

JJ: Were there any other professional musician in your family's history?

SJ: No. There was a lot of singing when everybody got drunk. Nobody in my family was famous except my great, great, great grandmother on my mother's side, the Seneca leader, Queen Aliquippa. She was a very important ally of the British before, and early, in the French and Indian War. Not long before she died, she met and helped George Washington. That is mentioned in the song "The Forks of the O-hi-o." She was quite the woman. Most women in my family were interesting.

JJ: Would you tell us about meeting Bird when you were a kid?

SJ: Bird didn't befriend me until the '50s. I heard

him as a teenager any time he came to Detroit. Me and Skeeter Spight and Leroy Mitchell, the two guys I used to sing with, were Bird freaks, singing all these Bird lines. We would go and hear Bird, and he knew us. He knew that we were singers, because we'd grab him during

intermission and sing in his ear, and he would get us up on stage. It was great. I didn't get to know him until I came to New York. He is the reason I came to New York. Frank Foster was my boyfriend at that time. After he went into the Army, I decided to move to New York since I was always chasing Bird. He became like a big brother to me.

JJ: Did you see Frank much after he went into the military?

SJ: After he went into the Army he came to New York City and I took him to Birdland. By that time, I knew Charlie Parker and I said, "Bring your horn and we will go hear Bird." He said, "I'm not going to bring my horn." I said, "Frank you have got to bring your horn." We went, and during the intermission, Bird came over to say hello, and give me a hug. I said, "This is Frank Foster and he is a wonderful saxophone player. Can he sit in?" Bird said, "Of course. If you say he is great, let's get him up." Frank looked at me like, "How could you?" [Chuckles] I knew Bird was going to love the guy. Frank got up and was incredible. Bird came over afterwards and said, "That soldier guy sure can play. You were right Sheila." I didn't see Frank after that until several years ago at the Caramoor Festival.

JJ: Is there anything about Bird that you feel most people don't know today?

SJ: Yeah. The thing people should know is he was a total genius. He was so intelligent it was amazing. He could talk about anything. I'm not talking just about music. He could talk about space, anything in general, and he knew it. He wasn't making stuff up. I used to think to myself, "Where does he find time to do this? If he is getting high all the time how could he possibly know all this?" That is what I wanted to ask him and I never did. I'm so sorry I



Sheila Jordan with frequent playing partner bassist Cameron Brown. Photo by Guy Smith.

didn't.

When people get jazz awards a lot of musicians never mention Bird. They mention Miles and Coltrane and that is okay. I'm not putting them down, but what about the beginners? Where do you think they learned it from? And especially for

piano players not to mention Bud Powell, come on, give me a break. That upsets me. One of the most beautiful musicians alive today, if not the most beautiful, is Sonny Rollins. He is wonderful. He doesn't live too far from me and I visit him once and a while. Sonny Rollins is so humble and wonderful and amazing. Jazz musicians today can learn a lot from listening to Sonny Rollins. His spirit is so special, full of love and respect for everybody. He is just a fantastic human being.

JJ: Did you know Baroness Pannonica Rothschild?

SJ: I didn't know her. She wasn't much into the women on the scene. She was good to the jazz musicians, and I respect her for that. Bird was coming to my loft before he got to know the Baroness. Of course after he met her, he was there more than at my loft because it was a much swankier, and more comfortable for him. I understood that. He still came to see me, but his real hang was there. I'm grateful that he didn't come to my loft at the end, because I would never have been able to live with the fact that he died in my loft. That would be on my mind for the rest of my life.

JJ: Did you interact with Dizzy?

SJ: Yeah. I have a nice picture of Dizzy and me from Norway. Randi Hultin who was a writer, and great jazz enthusiast, and I went to a concert of Dizzy's in Oslo. He said, "I remember you as a kid. You were that little Be-Bopper." I wasn't as close with Dizzy as I was with Bird. I loved Dizzy's playing; don't get me wrong, but all my energy was devoted toward Bird. I didn't have much money, so the person I went to see was Bird.

I was into Billie Holiday, who was incredible. I met her one time, but I didn't know her. She was very

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gracious. The amazing thing I discovered about Billie was that when she improvised it was so natural that I thought that was the way the song went until I got the music. "Oh my God," I thought, "that is not the way the song goes at all. Actually, I like Billie's melody better." The way she altered notes was so right it was amazing. That is why when I teach I say, "Learn the original melody; do not learn it from these wonderful singers." "Original melodies are the stepping stones to improvisation," that's a saying of mine.

JJ: Would you tell us about studying with Lennie Tristano?

SJ: I just read an article about Alan Broadbent. The few times I've worked with him I heard him do a Lennie Tristano kind of run. I asked him, "Do you know Lennie Tristano?" He said, "Yeah, I studied with him." It brought back memories, because the things Lennie said to him, he said to me. Lennie was a fantastic human being, a great teacher and very underrated. He was the first musically out player I ever heard; a player who played out, not a set of 32 or 12 bars, he was just free before Cecil Taylor. I should have said "free", but we called it "out" at that time.

Bird loved Lennie. He thought Lennie was a genius and would play with him when he visited Lenny's studio. We talked about it. I often wondered if Lennie recorded any of those sessions. Mingus used to go up to Lennie's too. He and Max Roach turned me on to Lennie. I was looking for a teacher and they both suggested Lennie Tristano. That is how I first went to him. Lennie wasn't teaching singers. He was teaching instrumentalists. He had one singer when he took me on.

Getting back to Alan Broadbent, in this interview he

talks about how Lennie turned him on to Lester Young. That is what Lennie did to me too. He put on "Now's the Time" and said, "Okay this is your first lesson. I want you to sing Charlie Parker's "Now's the Time." I said, "I know it." He said, "Okay, sing it." I did, and he said, "Oh, you do know it. Okay, how about Lester Young?" I said, "Oh no. I don't know Lester Young's music." He said, "That is what I want you to learn." So I learned "Lester Leaps in," not great, but I learned it.

JJ: What were Lennie and Mingus like to just be around?

SJ: Lennie had a wonderful sense of humor. I loved his laugh. He was incredible. I remember feeling very relaxed at my lessons. I loved the sessions he had on Saturday night with all of his wonderful students playing. It was fantastic. Mingus could be as sweet as could be, but he had an illness and could change in a minute after he got older. I don't know what it was, but he could turn on you, and it was always a shock. I remember they had these dances, these cocktail sips in the afternoon on Sundays. The women would get all dressed up with their hats, fur coats and incredible cloths and they had incredible food. At one of these, Mingus came in, and Bird had just asked if I'd like to sit in with them. I was doing the tune, and Mingus yelled as loud as he could, "You are losing your soul studying with Lennie. You are losing your soul Sheila." Bird was upset. He shook his head. I was horrified, but that was the kind of thing he would do; and I knew he loved Lennie. He is the one who told me to study with him.

JJ: Did you stay in contact with Lennie after you stopped studying with him?

SJ: Not as much as I should have. I had a baby by that time and also had my day job. I lost contact due to my grueling schedule.

JJ: I have heard nice things about your upstate home. Would you tell us about it?

SJ: Today I have about six feet of snow. It is very, very cold. It is supposedly going down to 20 below. I'm on a mountain. The closest

neighbors are about a quarter of a mile. I love it. It is wonderful. I don't like the cold weather, but I control my own heat, which is not what I can do in my apartment New York City. The super controls it. It is cold in that apartment. Here I can keep it up at 80, but then I have to pay the oil bill. That is okay. I'd rather be warm. It is just beautiful. I look out and see all the trees, with no leaves now, but regal and beautiful.

I have a big red barn that I call "Charlie Parker Place." It has a street sign that I got years ago, from the very first Charlie Parker Festival in New York City. At that first festival they named the street he used to live on Charlie Parker Place. That is what I have on my barn. The lady who started the festival gave me the sign, which was one of the most beautiful gifts I'd ever gotten in my life. I always had the feeling that one day, if I got any money, I would start a workshop up here in the summer and have the barn renovated to be a stage and performance center. It never happened, and I'll never see it. It was just a dream, but you never know. Maybe whoever gets the house after me will say, "Hey, Charlie Parker Place, let's start a workshop there."

JJ: I thought you did have young artists coming up there. That is how I heard about it.

SJ: Twice we did. There was a friend who lived about three miles down the road with a huge renovated beautiful barn. Myself and Jay Clayton did a workshop there. It was lovely. The singers all loved it. He had several houses at his farm and they had beautiful private rooms. They got great meals because he had a great cook. In the meantime my friend has gotten very ill, so we can't do the workshops there anymore.

JJ: Do you have any souvenirs of your career that people might see when they visit?

SJ: Yes. I have beautiful awards on my piano, also on my walls. The posters are all piled down in the basement. At one time, I had all my awards in the closet until my daughter went into the closet and said, "How about hanging these?" I said, "I'm not going to show them off." She said, "Mom, you earned them put them up." So I did. I have a lot of photographs, pictures, and paintings of jazz musicians. A friend, Peter Bodge just sent me a wonderful picture of Charlie Parker in his tweed winter coat. It is just beautiful. I have a lot that I can't hang because I don't have any room left.

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Unfortunately I have none of me and Bird. I didn't have a camera at the time; too bad because I was so close to Bird. I'm sure somebody took some, but I don't have them.

JJ: Is your basement dry? It should be if you have your posters there.

SJ: Well the back wall had a slight crack in it a few years ago. My daughter had a lot of her awards stored in cardboard boxes in front of that wall. She worked for Motown and MTV for some time. She was a senior Vice President at Motown working with Stevie Wonder, Dianna Ross, all the Motown artists. A friend said to her, "You should check on your awards. They are paper and you should make sure they are correctly packed."

The next time Tracy came up to visit, she went to check on them. She was there for such a long time that I finally called down, "Tracy are you okay?" She was crying because everything was soaking wet. Water had been seeping in, but it didn't leak out, because cardboard absorbs water, so I couldn't detect it. We took them out, dried them, and most of them were saved. She has Grammy awards and other awards like that and I am so proud that her work has been recognized. As for me, I wouldn't know what that's like because I have never been nominated for a Grammy. [Chuckles] That makes me an underground singer. I like that title. [Laughs]

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

SJ: Do I ever. I loved my daughter's apartment on 14th Street because she overlooked the twin towers. I slept on her couch when I visited and I could look out her living room window and see the towers. Every night and morning that I was there, I would say, "Good night twins" and "Good morning twins." I loved them. They were so beautiful. My daughter was ill, and I had to go to her apartment the night before 9/11. I stayed the night, and early in the morning I went down to the corner deli. As I was going out the door, some woman came running in yelling, "Buy up all the food you can. They have just bombed the twin towers." I thought she was nuts. I went back to Tracy's, looked out the window, and said to Tracy, "Can you imagine they said..." and all of a sudden, I saw the second building go down. I was in shock. The TV went off and came back on again. Planes were flying very low and the TV announcer said, "Don't be alarmed. The planes you are hearing are American planes."

When I talk about it I can see it just like it was yesterday. I see the whole thing going down.

JJ: How were the next few weeks for you?

SJ: Terrible. I had gigs that I cancelled. I said, "I can't do it. I don't want to do it." Two friends of mine lived right at Battery Park and the ash and debris came flying into their apartment. They left immediately and never went back for anything except the piano. We got in touch and I said, "Where are you staying?" They said, "We are looking for a place." I said, "No you are not. Come to my apartment. You stay in the bedroom and I'll sleep on the couch." I put them up for about six months or so. Eventually they bought a house a little further upstate. I was grateful I could help somebody in need.

JJ: Thank you for being so generous with your time. I really enjoyed talking to you.

SJ: All right my dear, lots of good luck Schaen. Good night



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.

Jersey Shore Jazz and Blues Foundation's Summer Festival Series Kicks Off June 20

Saturday, June 20, Riverfront Park, River Road, Point Pleasant Borough, NJ | Noon – 8 PM.

The Jersey Shore Jazz and Blues Foundation's (JSJBF) Summer Series of Festivals kicks off with the Point Pleasant Borough Jazz and Blues Festival on Saturday, June 20 from 12 – 8 PM at Riverfront Park, located on the corner of Maxon Avenue and River Road in Point Pleasant Borough. Thousands are anticipated to turn out for a day of live performances by talented jazz and blues musicians, food, crafters and sponsor exhibits, a beer and wine garden, and activities for the entire family. The festival is rain or shine, free to the public, dog friendly and all ages are welcome to attend.

Other festivals in the series will be held in Asbury Park on Saturday, July 18 at Bradley Park and in Long Branch on Saturday, August 29 followed by fireworks at The Great Lawn on the Boardwalk, located on Cooper Ave. Each year, sponsor donations from the Summer Series of Festivals raise essential funds for the nonprofit Jersey Shore Jazz and Blues Foundation's operational expenses.

"Our award-winning summer festival has been entertaining jazz and blues fans on the Jersey Shore for more than 25 years," said Festival organizer Dennis Eschbach. "We attract thousands of visitors of all ages. Thanks to the support of our musicians, volunteers, sponsors and host towns, we're able to keep jazz and blues music alive and rolling in the region."

Point Pleasant headliner is Doug Deming & The Jewel Tones featuring Dennis Gruenling. Detroit native Doug Deming, now hailing from Florida's Gulf Coast, has garnered widespread attention for his deft guitar work and memorable songwriting. With a nod to the likes of T-Bone Walker and Charlie Christian, as well as Luther Tucker and Robert Jr. Lockwood, Doug leaves his own mark whether swinging on the big jazz box, or playing straight up blues on the solid body Fender guitar. Leading his band, The Jewel Tones, Doug continues to bring noteworthy traditional and original roots music to his audiences.

Dennis Gruenling is one of the most innovative harmonica players on the scene. Dennis has played with many of the top blues acts such as Snooky Pryor, Pinetop Perkins, A.C. Reed, Nappy Brown, and Homesick James, as well as his own original jump blues outfit "Jump Time." He blends both the blues harmonica and swing saxophone traditions, as he pioneers a whole new sound and direction for the harp. He has been named "Best Modern Blues Harmonica Player" by *Real Blues Magazine* for three years in a row

For more information, visit www.jsjbf.org.



Newark Museum's Jazz in the Garden Celebrates 50 Years

One of the country's longest running summer jazz performance series, the Newark Museum's Jazz in the Garden, will celebrate its 50th anniversary this summer, beginning with a special performance by three-time Grammy winner Dee Dee Bridgewater on Friday, June 19 at 7 PM. Featured with her will be trumpeter Theo Croker, grandson of the legendary Doc Cheatham. Tickets are \$25-members; \$35 non-members and are available by calling 973-596-6613 or online at www.newarkmuseum.org.

2015 Jazz in the Garden Summer Series

July 2–August 6; 12:15–1:45 PM | 49 Washington St, Newark, NJ | \$3 (free for Museum members)

GARY BARTZ QUARTET | July 2

A trailblazer! and a master musician. From the moment he set foot in New York City from his hometown of Baltimore at the age of 17, Bartz has taken his rightful place among the best. This Grammy award winner not only worked and recorded with the likes of McCoy Tyner, Max Roach/Abbey Lincoln and Miles Davis, he has more than 40 solo albums. His follow up release of his own NTU Troop Ensemble to the highly acclaimed *Volume I of the Coltrane Files: Tao Of A Music Warrior* was released in December, 2014.

AKIKO ORGAN TRIO | July 9

Akiko has been a mainstay on the New York jazz scene since arriving from Japan in 2001. One of the most popular young



Organist AKIKO will perform with her trio at the Newark Museum on July 9. Photo by John Abbott.

organists, Akiko can be seen around town as a leader or sideman with musicians such as Lou Donaldson, Jimmy Cobb and Eric Alexander. Her forth and latest U.S. recording, *Commencement*, features John Hart and Jeff Hamilton. According to the legendary Dr. Lonnie Smith, "Akiko's playing is like watching a flower blooming, a bird spreading her wings in the music world. Akiko is here to stay."

DAVID GIBSON QUINTET | July 16

Following the path of great trombonists such as Curtis Fuller and Slide Hampton, Gibson, with his sonorous trombone, has enjoyed a career deeply rooted in both jazz and funk. His newest recording, *BOOM!* marks a return to the traditional jazz quintet structure, featuring, Josh Evans (trumpet), Theo Hill (piano), Alex Claffy (bass), Kush Abadey (drums). This fiery collection of young musicians breathes life into the recording that evokes modern post-bop, electric Miles and the piquant taste of the present day.

COCOMAMA | July 23

This New York City-based group, a virtual United Nations of women from Mexico, Cuba, Israel, France, Argentina, Oregon and Wisconsin, was formed in 2008 by percussionist Mayra Casales. They are heavily influenced by the musical traditions of Cuba, Brazil, South and North America and their music is a dynamic fusion of those styles giving them an original and exciting sound that is all their own. Deserving of worldwide recognition, Cocomama will celebrate *Quiero*, their 2015 debut recording. □



Photo by Tony Graves

Joe Lovano Quartet Performs at Bethany Baptist Church's Jazz Vespers in Newark

After a Grammy nomination necessitated a rescheduling of his February Jazz Vespers appearance, saxophonist Joe Lovano and his quartet finally performed at Newark's Bethany Baptist Church on April 4 — with James Weidman on piano, Peter Slavov on bass and Lemy Istrefi on drums. Bethany's Jazz Vespers 2014-15 season will conclude on June 6 with an appearance by the NJPAC Jazz for Teens Ensemble and then returns for a 16th season of free performances by top jazz performers in October. The series is curated by jazz radio WBGO staffer Dorthaan Kirk. □

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April Jazz Social Spotlights Students, NJJS Scholarship Winners

By James Pansulla | Photos by Mitchell Seidel

April's NJJS Jazz Social at Shanghai Jazz in Madison presented performances by students from several of the Garden State's prominent university jazz studies programs that included three of the four current NJJS scholarship winners.

Among them was William Paterson University guitarist Eric Zolan who received the Jack Stine Scholarship for 2015. Eric hails from Bridgeport, CT and was a featured performer on Bridgeport's local News 12 station as a student at Back Country Jazz, an organization enhancing jazz education in Connecticut schools. Eric says some of his fastest learning came during the impromptu, after-hours jam time provided to him by music teacher, Rob Maresca.

Eric's trio from William Paterson opened the Sunday afternoon show.

Rowan University attracts players from the best high school programs in South Jersey and the suburbs of Philadelphia. Jazz Studies Director Denis Diblasio nominated trumpet player Adam Malarich to receive this year's Bill Walters

Scholarship. Adam, still a freshman at Rowan, is from Camp Hills, PA, where his sixth-grade teacher got him started on an intensive practice program known as Jazz Etudes. Adam sat in with multiple groups at the April 19 performance.

New Jersey City University's jazz studies faculty nominated bassist Anthony Bianco to receive the 2015 Don Robertson Scholarship. Anthony grew up in a musical family in Scotch Plains. He used his versatility as a bass player to play in the four jazz bands featured at Scotch Plains-Fanwood High School. At 22 he is already a working musician as he completes his degree. He tips his hat to bass teacher Andy Eulau for sharing his expertise.

To close out the Social at Shanghai Jazz Anthony led a high-energy quintet that will include 2014 scholarship winner Chelsea Hughey on drums.

NJJS president Mike Katz presented trumpet player Devenny Bennett with her Pee Wee Russell Scholarship award this year at a performance at Rutgers University as she was unable to be at the April 19 event.

Rowan University trumpeter Adam Malarich performed with a trio from NJCU that included drummer Chelsea Hughey, one of last year's NJJS awardees.



NJJS Scholarship winner Anthony Bianco of NJCU plays bass with guitarist Marc Valez as they entertain an audience of predominantly friends and family at Shanghai Jazz in Madison.



NJJS Scholarship winner Eric Zolan plays guitar with WPU classmates Vince Pupont on bass and drummer Matt Niedbalski during the NJJS April Social.

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The President Emeritus writes...

“There is no jazz; only music exists”

By Jack Stine

One thing I am sure of. I never thought I'd live to see the day I'd ever give much time or ink in these

pages of *Jersey Jazz* to the life and career of Cab Calloway, the band leader who shouted and shimmied his way to fame and fortune with only one song during the heyday of that moment in history still referred to as the Jazz Age. The song, of course, was “Minnie the Moocher” which Cab used as a kind of shout-and-response dialogue with his audience. The shimmy was performed in exquisitely cut zoot suits with pleated trousers whose waists went almost to the armpits and jackets with ankle length tails. No one before or since ever prowled stage boards like Cab Calloway or reduced double or treble entendres to the singular as he did.

Everything put together at the same time and place, Cab's followers didn't know what to call it, but the term “jazz” seemed to cover it all. It didn't work for jazz purists, however. For one thing, it wasn't what they meant when they used the word to talk about the music of Fletcher Henderson or Duke Ellington. For another, if jazz worked for them as a definition of the art of the soloist, it was ludicrous to include Cab in the same sentence with the likes of Armstrong, Bechet or Hawkins.

It was Dick Wellstood, one of NJJS's favorite performers, who settled things once and for all. Using phraseology, the kind you rarely hear outside of a

courtroom, Dick (don't forget he was as good a lawyer in the best sense of the word as he was a pianist, also in the best sense of the word) said, “It's a goddam moot point! So shut up and listen to the music.”

It's certainly worked well for me.

Recall now that last month I reported that I had been asked to emcee a season's ending concert by Cab Calloway in the main tent at Waterloo Village. During my 30 years or so of producing jazz programs there weren't many performers I'd missed working with. One of these was Cab Calloway and I must say I was looking

forward to the pleasure of meeting him and presenting him to the Waterloo audience.

The emcee assignment at the Village's soloist series was really a piece of cake. What it really amounted to was a curtain call to the wonderful orchestral concerts conducted by Gerry Schwarz, and there were really dependable built-in audiences for the lighter weight concerts such as the one planned for Cab Calloway. If for nothing else they were a kind of way of saying thanks for the pleasure afforded by the season as a whole. There has never been anything, musically




A view of the Morris Canal at Waterloo Village. The Village was the site of many summer jazz festivals co-sponsored by the NJJS and producer George Wein. After falling into bankruptcy the site is now being revived under the stewardship of NJ Division of Parks and Forestry. Photo by Chuck Walsh.

speaking, like that remarkable period in the mid-'70s at Waterloo Village.

In addition to appearances by such artists as Pablo Casals, Robert Shaw (conductor of the Atlanta Symphony, Alicia de Larrocha, Itzhak Perlman, Yo-Yo-Ma, Alexander Toradze, Earl Wild and Maxim Shostakovich there were the stupendous jazz programs produced by NJJS which included Count Basie, Eubie Blake, Earl Hines, Dick Hyman, the Pizzarellis, the US Air Force Airmen of Note and a dozen or so more.

Each year, as the concert series was to start, Van Cliburn would scour the basement full of concert grands at the Steinway Building, eventually selecting one to be the “house” instrument in the main tent at Waterloo. There it stayed until the last concert of the year, but before it was returned to 57th Street in New York, it would have been played by some of the reigning artists in either the jazz or classical field. Presumably it could have been a mess, but Wellstood had it right:

There is no jazz; only music exists, once noted the aforementioned Dick Wellstood. Stick with me. I promise I'll present Cab Calloway in the next issue. 

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Cynthia Knight, Director



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3rd Annual Hot Jazz Festival Sizzles In New York

Story and photos by Lynn Redmile

It was everything jazz should be — wild, hot (in more ways than one!), and exhilarating. I arrived at noon and, by the time I left at 12:45 AM, I had watched sixteen bands, ten solo pianists, and the start of an amazing jam session. Euphorically exhausted, I'm still marveling at how far this event has come in only two years, thanks to the efforts of Director Michael "Misha" Katsobashvili, with co-producers Bria Skonberg and Patrick Soluri.

As with last year, the third edition of the New York Hot Jazz Festival was held at the beautiful Player's, a private social club in New York City's Gramercy Park neighborhood. With two stages on two levels, a Steinway Lounge showcasing piano soloists, and the lower level featuring screenings of hot jazz films, fans could choose to move to different rooms between song/set breaks. Completely sold out, with over a thousand fans and musicians attending, and with many of the musicians under thirty, it's clear to see that hot jazz is in no danger of dying out.

My first stop was the Steinway Lounge, for the keyboard talents of Rob Reich. His primary instrument is accordion, but his early start and many years of piano studies shines through! After a couple of pieces, I crossed the lobby to the ballroom, where Terry Waldo's Gotham City Band was performing, comprising Dan Levinson (clarinet), Bria Skonberg (trumpet), John Gill (banjo), Jim Fryer (trombone), Brian Nalepka (bass) and Rob Garcia (drums). Terry opened with "Maple Leaf Rag" followed by Fats Waller's "Everything's Alright By Me" with guests Jerron "Blind Boy" Paxton (banjo and vocals) and Tamar Korn (vocals). Their rendition of "Sugar Blues" was particularly sweet. Upstairs in the Library, Nikki

Parrot's trio performed, with Nikki (bass), Vinny Raniolo (guitar) and Warren Vaché (cornet). "You'd Be So Nice To Come Home To" was beautifully done, as was "Stardust." Rebecca Kilgore, in town from Portland Oregon (thanks to Arbors Records), was enjoying their performance when Nikki invited her to duet on "When I Grow Too Old To Dream" — superb!

In the Steinway Lounge, I caught Mark Shane playing the beautiful "Guess Who's In Town" by Ethel Waters

and James P. Johnson, a pioneer of the stride style of piano playing.

In the Ballroom, the EarRegulars took the stage, with Jon-Erik Kellso (Puje trumpet), Matt Munisteri (guitar), Pat O'Leary (bass) and Scott Robinson (reeds). After "Back in Your Own Backyard," they presented an original, "Out of the Gate," which is on their new album. Warren Vaché joined

them for "On The Alamo." In the Steinway Lounge, Terry Waldo was tearing it up, to the joy of everyone listening. And upstairs in the Library, a group of "youngsters" was ably demonstrating they have what it takes. Rhythm Future Quartet, led by violinist Jason Anick, featured Finnish lead guitarist Olli Soikkeli, Vinny Raniolo (guitar) and Greg Loughman (bass). Each virtuosos, their Django-inspired gypsy jazz was exquisitely and passionately performed, with each artist clearly enjoying the music as much as their delighted audience. Catch them on tour!

Dan Levinson's Bix Millennium All-Stars took to the Ballroom stage, with Dan on reeds, Jon-Erik Kellso (Puje trumpet), Charlie Caranicas (cornet), Brian Nalepka (bass), Mark Shane (piano) and Kevin Dorn (drums). "Big Boy" was followed by "Davenport Blues" — such a treat. Jon Weber gave the Steinway a fabulous workout, selecting random keys for his stride pieces by blindly plucking a piano string, and Margi Gianquinto's vocals were a lovely addition. Gypsy jazz guitarist Stéphane Wrembel's band took to the Library stage, with Tim Clements (guitar), David Gastine (guitar and vocals), Sebastien Chaumont of Nice (saxophone), Kells Nollenberger (bass) and David Langlois (washboard). Their beautiful performance of Django Reinhardt's "Nuages" was somehow followed by "Country Roads" which the audience joined in singing. As Will Friedwald said, "It's still country music, just a different country!"



Vocalist Hilary Gardner performed with Evan Christopher's Clarinet Road.

Andy Farber's After Midnight Orchestra had their turn in the Ballroom, with Andy (sax), Kurt Bacher (sax), Jay Brandford (sax), Mark Gross (sax), Dan Block (sax), Bill Easley (sax), Robert Edwards (trombone), Wayne Goodman (trombone), Art Baron (trombone), James Chirillo (guitar), James Zollar (trumpet), Alphonso Horne (trumpet), Greg Gisbert (trumpet), Bruce Harris (trumpet), Adam Birnbaum (piano), Jennifer Vincent (bass), Alvester Garnett (drums) and Rebecca Kilgore (vocals). A jam-packed stage! "The Bombers," Andy's composition, was exciting, and Rebecca's exquisite voice delighted everyone. Back in the Steinway Lounge, Bill Charlap had an enthusiastic audience, and upstairs Mona's Hot Four kept the Library swinging, with Dennis Lichtman (clarinet), Rob Reich (accordion), Dalton Ridenhour (piano), Nick Russo (guitar/banjo), Jared Engel (bass), and Martina DaSilva and Kate Davis on vocals. Martina's haunting "I've Got It Bad and That Ain't Good," and their rendition of "If I Had You" were simply wonderful.

As the afternoon session wound down, and the mansion emptied out to prepare for the evening program, I couldn't help but think how lucky we are to have this music in our lives.

Jerron "BlindBoy" Paxton kicked off the evening festivities in the Steinway Lounge, followed by Dalton Ridenhour "striding"

fabulously, and clarinetist Evan Christopher's Clarinet Road took over the Ballroom. In town from New Orleans, Evan was joined by James Chirillo (guitar), Ehud Asherie (piano), Neal Caine (bass) and Hilary Gardner (vocals). Following Tommy Ladnier's "Mojo Blues," Hilary sang a rare Duke Ellington piece, "Azalea," which seemed made for her. I loved "China Boy." On the Library stage, Riley Mulherker's and Alphonso Horne's Gotham Kings wowed the crowd with indefatigable energy — especially that of tap dancer Michela Marino Lerman. With Riley and Alphonso on trumpets, Patrick Bartley (clarinet), Jeffery Miller (trombone), Chris Pattishall (piano), Ibanda Ruhumbika (tuba) and Sammy Miller (drums), they kicked it up a notch when Michael Mwenso joined on vocals, coaxing out "Squeeze Me" and transitioning almost seamlessly into "Truckin'."

The Ballroom was the stage for trumpeter/vocalist Bria Skonberg & Her Jazz Compatriots, comprising Adrian Cunningham (reeds), Dalton Ridenhour (piano), Sean Cronin (bass) and Darrian Douglas (drums). "Cornet Chop Suey" set the mood, and Bria's vocals on Valaida Snow's "High Hat, Trumpet & Rhythm" elevated it. Upstairs, the Library stage held banjoist Eddy Davis's New Orleans Jazz Band, with Simon Wettenhall (trumpet), Conal Fowkes (piano), Debbie Kennedy (bass) and John Gill (drums). Chris Pattishall



"When I Grow Too Old To Dream" — Nicki Parrott is joined by Rebecca Kilgore for a vocal duet in The Players Club Library.



The EarRegulars – Pat O'Leary, Jon-Erik Kellso, Matt Munisteri and Scott Robinson, with special guest (2nd from left) Warren Vaché.



Rhythm Future Quartet with hot gypsy jazz: Jason Anick, Olli Soikkeli, Vinny Raniolo and Greg Loughman.

continued on page 28

HOT JAZZ FESTIVAL

continued from page 27

held court in the Steinway Lounge — a treat to hear “Alligator Crawl” and the dancers loved him too.

Wycliffe Gordon & Friends, with Adrian Cunningham (reeds), Ehud Asherie (piano), Jennifer Vincent (bass), Alvin Atkinson Jr. (drums) owned the Ballroom stage with “Honeysuckle Rose,” and when Brianna Thomas joined on vocals with “Mood Indigo,” everyone wanted more. Conal Fowkes had a surprise treat for us in the Steinway Lounge, inviting his friend actor Danny Aiello to croon a couple of songs for us. And in the Library, The Grand Street Stompers, led by Gordon Au (trumpet) and comprising Dennis Lichtman (clarinet), Jim Fryer (trombone), Nick Russo (guitar/banjo), Andrew Hall (bass) and Kevin Dorn (drums) entertained with well-known and original compositions. Crowd favorites Molly Ryan and Tamar Korn were in fine form with “Blue Skies.”

Ehud Asherie closed out the Steinway Lounge session, and Glenn Crytzer’s Savoy Seven was the final Library act, performing standards and some of Glenn’s own compositions. With Glenn on guitar/vocals, he was joined by Dan Levinson (sax), Dennis Lichtman (clarinet), Gordon Au (trumpet), Jesse Gelber (piano), Andrew Hall (bass) and Kevin Dorn (drums). Still-energetic fans crowded the Ballroom for the Hot Sardines with brand new mom “Miz Elizabeth” Bougerol on vocals/washboard, Evan Palazzo (piano), Jason Prover (trumpet), Nick Myers (reeds), Mike Sailors (cornet), Evan Crane (bass), Alex Raderman (drums) and “Fast Eddy” Francisco on taps. Festival favorites (they’ve appeared each year), their unique take on well-loved standards honors the inspiration of artists before them, and brings a new audience to this thing called jazz.

David Ostwald (tuba) and cohorts Gordon Au and Dalton Ridenhour started the Hot Jazz Jam Session, and were soon joined by Jason Prover, Mike Sailors, Alex Raderman, “Blindboy” Paxton, Margi Gianquinto and Tamar Korn, to the delight of dancers and jazz fans. I wish I could’ve stayed to the end of that!

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James Chirillo, Neal Caine and Evan Christopher.



Photos by Lynn Redmile

Hot Sardines – “Fast Eddy” Francisco on taps, with Evan Palazzo and “Miz Elizabeth” Bougerol.



Django-styled Gypsy jazz with David Gastine, Kells Nollenberger, Stéphane Wrembel and Tim Clements.



Grand Pianos at Rutgers IJS

Story and photos by Tony Mottola

For a number of years the Rutgers University Institute of Jazz Studies has presented a fine series of free Tuesday afternoon chamber jazz performances in the Dana Room of the university's Newark library whose presentations are distinguished by casual and friendly interaction between performers and audience. For the 2014/15 season the Institute presented a series called "Jazz Piano: Contemporary Currents" that featured four diverse and accomplished players performing in a variety of settings. A quartet performance by the exuberant Kazzrie Jaxen opened the series on Oct. 17 and 86-year-old Richard Wyans followed on Dec. 3 accompanied by bassist Lisle Atkinson.

Jersey Jazz editors attended the program's subsequent spring performances by Tomoko Ohno and Brandon McCune. Ms. Ohno invited multi-reedist Scott Robinson to join her for a March 17 performance,

where he demonstrated his versatility performing on soprano, alto and tenor saxes as well as mellophone. As noted by former IJS Director Dan Morgenstern (who was in attendance on the 17th in the company of trumpeter Randy Sandke) in an earlier *Jersey Jazz* issue, Robinson's extraordinarily slow and airy performance of "Body and Soul" was a clear standout of the afternoon. But Ms. Ohno, who plays with joy and passion, was in fine form throughout a nine-tune program that mixed several of her originals (the Latin sounding 7/8 time "JB," written in honor of a Japanese-Brazilian weekly Ferry Street shopping buddy was a danceable delight) with standards and jazz tunes, including the rousing closing rendition of "Funkallero" by Bill Evans ("My idol," said the pianist).



Tomoko Ohno



Brandon McCune

Chicago transplant Brendan McCune closed the piano series a month later on April 14 with a quartet that featured the delightful Nikara Warner on vibes. "We're gonna enjoy playing for you," the pianist declared at the outset of a performance that started easily with a slow and turn on Gordon Jenkins's "Good-Bye" that dissolved into a rubato "Lush Life" at the close. The pianist and his cohorts did indeed enjoy themselves — immensely it seemed — and so did the packed room, right through the closing "My Little Suede Shoes," featuring an extended and playful call and repeat sequence between McCune and Warner. The series is underwritten by the Rutgers-Newark Cultural Programming Committee. IJS Director of Operations Vincent Pelote is hopeful funding will be made available for a new season beginning next fall. **J**

Rutherford Hall Mercer Tribute Accentuates the Positive

By Tony Mottola

Asked about the sold-out crowd that was shoehorned into Rutherford Hall's large and elegant parlor ready to hear a tribute to the music of Johnny Mercer by Dave Post on April 19, producer Ed Coyne said coyly, "Hey, with this material you can't go wrong!" He has a point. When the set list includes the likes of "Moon River," "Skylark," "Autumn Leaves" and 16 other Oscar winners and Great American Songbook standards the hits just keep on coming. And in the hands of meticulous musical curator like Swingadelic's Dave Post, well-worn springs music forth refreshed and renewed, sounding like it was written last week. Witness his recent critically acclaimed tribute CDs dedicated to the music of composers Duke Pearson and Alan Toussaint.

For the Mercer show Post was joined by Swingadelic's John Bauers on piano with David Longworth on drums, Michael Hashim on tenor sax and vocalist Vanessa Perea. Despite all that musical firepower and the peerless Mercer songbook it was Bauers's running

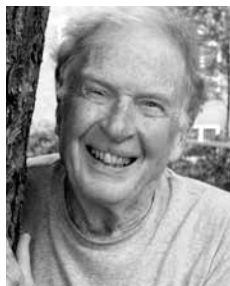


John Bauers, Dave Post and Vanessa Perea performing at Rutherford Hall on April 19. Photo by Tony Mottola.

narration that stole the show, as he interspersed the musical selections with chronological biographical material and colorful anecdotes about Mercer's life. Most often so-called musical tributes are little more than a run through a musical oeuvre but this was the real deal. Bauer is passionate about this subject and his raconteur's demeanor and folksy delivery were as entertaining and well received as the performances, which were uniformly first-rate.

Bauers and Perea split or shared vocals on the numbers and Hashim was featured with solos throughout, unleashing his growling inner rock 'n' roller on some of the more pop oriented numbers, notably "Goody Goody."

Producer Coyne is apparently on a roll — this was a fourth sellout in a row at the Allamuchy historic site. Emboldened by these recent successes he was polling the crowd to measure interest in an old fashioned summer jazz picnic on the grounds in July. It could be... we hope to have news to tell about that in next month's issue. **J**



Noteworthy

Fradley Garner International Editor *Jersey Jazz*

**PLAY LIVE DUETS VIA SKYPE...MEET THE VINYL LP DOYEN OF BANGKOK...
MIGHTY SENDOFF FOR BOB MASTELLER...THOMAS FONNESBÆK — DENMARK'S
NEXT WORLD SUPER-BASSIST?**

SUPPOSE YOU LIVE over the ocean or even across the street from a musician friend, and you want to play live duets with him/her? It's easy to do while you hear and watch each other, if you both have computers with Skype or similar apps. I live north of Copenhagen, Denmark. My bass is out on loan. So I bought a 5-octave Yamaha portable piano keyboard to noodle on. My best man and gumba, Dick Joseph, plays clarinet and lives in Croton-on-Hudson, NY. One day this spring, we were chatting when I got the idea of moving my keyboard to the side of my desk and asking him to unpack his clarinet. I laid down a chord (no idea which — I don't play piano, just tickle it hopefully) and DJ started to play "Tenderly." Then "Flamingo." Then free improvisation. His face lit up on screen. I smiled under my new khaki hat. There was no noticeable time delay. Would this be possible with trios or quartets at different locations? If you try it, or even "Tea for Two," I'd like to report your experience to our readers. E-mail me at FradleyGarner@gmail.com.

THERE ARE DOZENS of vinyl record shops in London, and nobody knows better what's in some of their bins than Chris Menist. The writer, disk jockey and musician is a major supplier of LPs from the Middle East. "When I moved to Bangkok in 2008," he wrote in the CNN Travel newsletter, "I knew I'd find new music. As one of the hubs of Southeast Asia, it followed that arts and industry would have combined to produce the objects that have always caught my attention since my early teens — vinyl records." Menist and his DJ sidekick Man Sai, draw an "even blend" of Thais and expats to their Paradise Bangkok, a club showcasing live and recorded Middle East and African music, reggae and funk. Google The Vinyl Factory.

ROBERT MASTELLER, 76, founder-owner of The Jazz Corner on Hilton Head Island, SC, was laid to rest April 10, following a funeral mass. "A prologue," reports Gloria Krolak, "included heartrending hymns performed by the Lavon Stevens Choir and



LONG DISTANCE JAM: Fradley Garner, *Jersey Jazz's* international editor in Denmark, lays down chords for his clarinetist pal Richard Joseph (on computer screen) in Croton-on-Hudson, NY. Photo by Hanne Ingerslev.

some of the 50 jazz musicians gathered to pay their respects and share memories. After a private burial, some 700 family members and friends assembled at the Honey Horn Plantation. Swinging sounds rose from the 68-acre estate's forest of great oaks decked with swaying Spanish moss. Radio personality Monty Jett and pianist-vocalist John Brackett led a changing lineup of musicians over more than three hours of non-stop tunes. Vibraphonist Christian Tamburr and pianist Noel Freidline flew in from the West Coast. Teenage twins Han'iel and Eden Mastriani-Levy, protégés of Bob and wife Lois's Junior Jazz Foundation, rendered piano and saxophone duets like pros. Under the warm South Carolina sun, Clarence Williams, a bass player of mighty talent, did what Bob urged

all his performers to do on stage: 'Have fun!' Local diva Louise Spencer delivered a riveting 'At Last,' a send-off the beloved man would have loved. The Mastellers' foundation is going right on with their good work."

IN WORLD BASS circles, one name sticks out beyond the others. "The Great Dane with the never-ending name." No wonder Niels-Henning Ørtsted Pedersen is nicknamed "NHØP." Outlanders can't pronounce the "Ø" and call him NHOP, which is cuter. Niels-Henning joined the big band in the sky when he was only 58. Thank heaven he left at least 375 albums, many with the Oscar Peterson Trio. And thanks for those lucky young bassists he mentored. Recently, Hanne Ingerslev and I got front row seats at a library concert by Trio Templeton, led by drummer-composer Janus Templeton, with Jacob Christoffersen on piano and Thomas Fønnesbæk on upright bass. Playing all-Templeton compositions, the trio wafted us away. But when Fønnesbæk soloed, we looked at each other and blinked, as we did on first watching NHOP. Thomas started at age 12. Studied with several teachers. Won a gold medal at the Berlingske Music Competition in 1997 — and has recorded on more than 100 albums. Google him!

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Dan's Den | From Ginza To Gotham

By Dan Morgenstern

Daryl Sherman, deep into her third three-month stay at the Tableaux Jazz Lounge in Tokyo, where, of course, she plays piano and sings, with a young local bass player (who'll come away with a solid

knowledge of the Great American Songbook), has presented a number of special programs this time. First was a tribute to Ellington, then one to Billie Holiday, and one to Blossom Dearie, as well as (see photo) a one-on-one with Yoshio Toyama, the amazing "Japanese Louis Armstrong," with whose excellent group she also made a guest appearance at an outdoor afternoon concert. Toyama spent some six years living in New Orleans, with his piano and banjo-playing wife Keiko, and comes so close to capturing Louis, instrumentally and vocally, that he would fool most of us on a blindfold test. He's also a very special human being, who responded to Hurricane Katrina with a gift to New Orleans musicians of musical instruments from his homeland, and has been coming in for the annual Satchmo Summerfest, where he works with youngsters in a band setting, and appears with his own group — this event, by the way, is most highly recommended, in spite of hot weather! It happens on the first weekend of August in NOLA. This year's will be the 15th, and I have yet to miss one.

Before leaving New York, Daryl recorded a special CD for her trip, mostly solo, but with bassist Harvey S as a guest. It includes a charming version of "My Blue Heaven" with a Japanese lyric. And speaking of Harvey, he will be with Daryl on her first gig back home, at Kitano on June 18, also featuring longtime associate James Chirillo, guitarist supreme (and resident of New Jersey). You'll be able to find that CD there as well.

■ We attended a number of notable events at Jazz at Lincoln Center in April. The resident Jazz Orchestra, founded and directed by Wynton Marsalis, celebrated Joe Temperley, its senior member (both in length of service, 26 years, and age, 85) with three consecutive concerts at Rose Hall. We caught the first, on the 16th, and were glad we did, because the heartfelt spoken salutes by Wynton, and Joe's reed section colleagues, were bound to lose their spontaneity when repeated. On this occasion, Joe was obviously touched by the warm words. And by the ensuing musical tributes as well. In turn, each reedman spoke about Joe and his personal influence, and then offered a musical tribute. From Victor Goines, it was a new setting for "Creole Love Call," which, surprisingly, brought fresh orchestral touches and individual voices to this tried-and-true piece of Ellingtonia. Ted Nash presented his arrangement of Harold Arlen's "This Time the Dream's On Me," a bright and scintillating ride demonstrating the band's veritable rainbow of colors and the versatility of the reed section in particular (with Nash, flutes were involved). A ringer among the tributers, trombonist Christopher Crenshaw, introduced an original composition, "Noah Built the Ark from God's Trombones" (the trombones of the title, as some of my readers surely know, are an impressive instrumental group specializing in gospel music). This piece was the most contemporary of the offerings but included some Ducal plunger work by the composer — and it rocked. Tenorman Walter Blanding chose Oscar Pettiford's "Tricotism," a piece made famous by the composer's recording with Lucky Thompson, challenging both rhythmically and harmonically, and a high point of the evening. (It should be noted that Joe played on some of the pieces and listened on others.) From



Ureshi Desu! Japanese trumpeter Yoshi Toyama and Daryl Sherman get happy in Tokyo.

Sherman Irby, we got two offerings — a dramatic one from his Dante-inspired ballet score "Inferno" called "The Shores of Mount Purgatory," and a lighthearted one, his re-arrangement of the title piece from a 1960s Prestige album featuring four tenors (Coleman Hawkins, Lockjaw Davis, Buddy Tate and Arnett Cobb), "Very Saxy," based on "Sweet Georgia Brown" changes, and here scored for four baritones, all doublers except for Paul Nedzela, occupant of Joe's section chair, all acquitting themselves very well. This was a swinger for sure. Also happy was Irby's second offering of the night, his treatment of Benny Carter's "When Lights Are Low," as a feature for Joe and Walter Blanding, now on his regular tenor, in solos and exchanges, both having a fine time. One would have assumed that the premiere of Wynton's "Joe's Concerto" would be the event's musical highlight, but it turned out to be a very pleasant sequence of three short movements, of which the second, at ballad tempo, was at this first hearing the most appealing, with a fetching melody. The almost full house wanted an encore, but Wynton clearly did not, getting the

band off stage quite rapidly. We would have loved for Joe to do his wonderful bass clarinet solo of Duke's "Single Petal of a Rose," but it was not to be. Still, a fine tribute to a great man and musician.

■ At the same venue on April 20, the 2015 National Endowment for the Arts Jazz Masters concert took place, after a full day for the four inductees: Composer-pianist Carla Bley, tenor saxophonist George Coleman, tenor saxophonist-flutist-composer Charles Lloyd and jazz presenter Joe Segal. It started with a BMI-hosted lunch at the Essex House, followed by a long wait at JALC, most of which we (class of '07) happily spent in the company of Randy Weston (class of '01), Roy Haynes (class of '95), Randy's wife and Roy's son. Finally, at 5:30, there was a reception, with full bar and lots of good pass-around eats (can't call it finger food since it included shrimp and grits — not recommended on thumbs). Then on to Rose Hall and the concert, which opened with music already in progress as the audience entered, by Ingrid Jensen, trumpet; Rudresh Mahanthappa, alto sax; Helen Sung, piano; Hans Glawischnig, bass; and Rudy Royston, drums. Loud, and overamplified to boot, they played Clark Terry's "Serenade to a Bus Seat" and Horace Silver's "Filthy McNasty," a favorite of ours, as is Ms. Sung, who would have pleased the composer. There was talk, mercifully brief, by emcee Christian McBride, NEA Chair Jane Chu, National Council on the Arts member (and trumpeter) Irvin Mayfield, who also performed with the opening band, on Charlie Haden's "Hello My Lovely," and, of course, Wynton, in his role as host. Then each inductee, in alpha order, was presented by a friend, followed by a filmed bio-interview, acceptance speech, and performance of a single piece with chosen companions. Carla Bley, speaking briefly, with modesty and wit, offered her "Ups and Downs" with Tony Malaby, an excellent tenorman, longtime friend and musical muse, Steve Swallow, master of the electric bass, and Billy Drummond, always tasteful drummer. The piece, as customary with Bley, was one one wanted to hear again, but we would have liked just a bit more of Swallow in solo. Eddie Palmieri was the apt presenter, but he was outdone by Lou Donaldson, who could do standup, and was a hard speaking act for George Coleman to follow, but played with his customary command and thrust; it didn't seem that he really needed fellow tenorman Eric Alexander, but the two had fun with something that sounded like "Rhythm" changes in two tempos, assisted by Harold Mabern, piano, John Webber, bass, and Joe Fransworth,



(from left) Eric Alexander, John Webber and 2015 NEA Jazz Master honoree George Coleman perform Coleman's "Lo-Joe" at JALC on April 20. Photo by Fran Kaufman.

drums. Now A.B. Spellman, the poet and jazz historian who served jazz long and well with NEA and without whom there might not have been a Jazz Masters program, spoke in remembrance of the Masters who left us in 2014: Charlie Haden, Orrin Keepnews, Horace Silver, Joe Wilder and Gerald Wilson, whereupon the gifted Cecile McLorin Salvant did a moving "Motherless Child," accompanied by Sung and Glawischnig. Charles Lloyd, fairly recently embarked on a renewed career, was next, introduced by Kenny Barron. After the video, Lloyd continued to talk about himself, mostly, for what seemed like a very long time, during which it struck me that though he is tall, what he wore on his head made him resemble one of the seven Disney dwarfs. The ensemble he led, once the music (his composition "Part B: Ruminations") was an interesting one: Gerald Clayton, piano; Miklas Lukacs, cembalom; Sokratis Sinopoulos, lyra (a stringed instrument looking a little like an upright lute); Joe Sanders, bass, and Eric Harland, drums. The piece mainly featured the leader, who still is a "weaver" when playing — I hadn't seen him in decades but instantly remembered his moves — and was quite intriguing in its mixture of modes and moods, but long. Next, Aaron Dworkin of the National Council on the Arts spoke about the role of jazz advocates, this being the category for the final awardee, Joe Segal. If you've never been to Chicago you may not have heard of Joe, though he has been a keeper of the jazz flame since 1947, when, as a student at Roosevelt University, he produced his first jazz event, and has been doing just that ever since, by his own estimation at 63 different venues, until some years ago, when he found a permanent place,

on a street since named for him. I spent some four years in Chicago and got to know and treasure Joe, a man who truly loves the music and has bonded with its makers. That was made clear by Jimmy Heath, who warmly introduced Joe as a friend. The man himself spoke in the same modest and humorous vein as Carla Bley, and as succinctly. Meanwhile, Jimmy and his soprano had moved to center stage, where he was joined by Jazz Master Jimmy Cobb, bassist Ray Drummond, Chicago friend Stu Katz on piano and the very special Ira Sullivan, who was on the Chicago scene from the late '40s, made

wonderful music there, some of which was recorded, and settled in Miami in the '60s — his home since then, but annual treks to Chicago — for Joe, natch!

Ira plays trumpet and saxophone (tenor and alto) as well as flute and is a master of them all. In this setting, he chose alto, and he and Jimmy had a ball on Charlie Parker's "Dewey Square." We dug the expression on Jimmy's face when Ira soloed — his fellow musicians are his biggest fans — aside from Joe Segal. Stu, a fine player, quoted another Bird opus, "Yardbird Suite," and the entire performance, including Cobb's splendid drumming, and the horn exchanges, said Charlie Parker. It was, without question, the greatest music of the evening. Later in the week, Ira did two nights at the Zinc Bar, which we unfortunately had to miss. Come back soon, please!!

■ Lincoln Center in April was also the scene of a free Ragtime Summit (my title) organized and presented by Terry Waldo, with Max Morath, Dick Hyman, Mike Lipskin and Joshua Rifkin, all of whom talked and played. We'll save our observations for the next Den, but want to get in one more, as Lionel Hampton used to say.

■ James Chirillo, mentioned above, was Barbara Rosene's sole accompanist — or rather, partner — at an April gig at the New York Cricket Club, a somewhat misleading name for a friendly two-level bar and grill on West 79th Street. The bandstand, if one can so call a nook a stand, on the right of the bar at the very end of a long, narrow passage with booths on both sides barely has room for two or three people, no piano, but a nice bay window. The

bar, with four stools, is manned by Jason, an artist with the shaker and a Count Basie fan who makes sure the piped in music is of high quality. (During a break, James and I relished a Coleman Hawkins gem, "For You, For Me, Forever More." That Gershwin song was not among the 20 offered by Barbara and James that night, in this relaxed setting, with Jason, James' wife Valerie (a fine violist) and yours truly as the most attentive audience. The guitar is the perfect foil for the human voice, and this duo was in perfect synch from the opening "If I Had You," a Rosene staple, to the final "Dream a Little Dream of Me," another of the singer's specials. She is, thankfully, not one of those who take unwelcome liberties with a good song in the name of jazz, but respects the intentions of the composers and lyricists (about whom, and the history in general, she knows lots). That is not to say she doesn't put her own stamp on a song, as was especially evident on Fats Waller's (and Andy Razaf's) "I've Got a Feelin' I'm Falling," which I hadn't heard Barbara do before and on which she and James had much swinging fun, and, in a wholly different mood, "My Romance," that challenging, rangy Rodgers & Hart masterpiece. Avoiding histrionics, it brought out the best in Barbara's voice, beautifully framed by the guitar. James took three choruses on "Sweet Georgia Brown," his "stretcher" for the night (he also shone on "'S Wonderful"), and another winner by Barbara was "That Old Feeling." In all, the two sets added up to a tour through the Great American

■ A couple of weeks later, Barbara was joined by Ehud Asherie, one of our favorite pianists, at the still new Mezzrow, managed by Spike Wilner of Smalls fame, and a cozy place to enjoy the featured musical menu of mostly pianists but also horns, basses and singers. Voice and piano compares interestingly with voice and guitar, and in the wrong two hands can become too dominant or competitive. But Ehud is not only a great soloist but also a sensitive accompanist, enhancing and supporting. Barbara chose a Johnny Mercer tribute for this night, and made 19 good choices from the vast legacy of this lyricist par excellence, who partnered with some of the greatest composers. From the opening "I Remember You" to the encore closer, "I'm Old Fashioned," this was another unfolding of wonderful songs done justice. Too many highlights to mention here, but particular favorites included "Fools Rush In," a fine "Skylark," the right "How Little We Know" (Carmichael, not the other one), "Days of Wine and Roses," on which Ehud was outstanding, and a cute surprise, "Talk to Me Baby," that was new to these ears. All told, a lovely way to spend an evening — and Mezzrows now has a sophisticated cocktail menu, and offers olives as well as nuts to munch on. At twenty bucks, it's a bargain. JJ



Other Views

By Joe Lang
Past NJJS President

To quote Willie Nelson, "Ain't it funny how time slips away." It seems like I finish one column, and it is time to do another one.

■ **STEVE WILKERSON** is a busy Los Angeles-based multi-reed player who has a new self-produced release, **Alone Together**, which finds him concentrating on playing baritone saxophone. In this endeavor, Jon Mayer on piano, Chris Colangelo on bass and Ramon Banda on drums join him for a tasty eight-song program. Andrea Baker contributes her guitar on four tracks, adding fine vocals on "The End of a Love Affair," "Autumn in New York" and "Close Your Eyes." Wilkerson has a light sound, gutsier and less soft than Gerry Mulligan, but definitely not from the Pepper Adams school. He is an interesting improviser, melodic and accessible. Mayer is a terrific partner for Wilkerson, while Colangelo and Banda keep things moving right along. If you find yourself alone together with this album, you will enjoy some very appealing music. (www.stevewilkerson.com)

■ A solo album **DICK HYMAN** is a wonderful way to enjoy the genius of this remarkable pianist. He has superb taste when it comes to repertoire, and on **House of Pianos (Arbors - 19445)** he offers up a truly eclectic program. The songs include "Send in the Clowns," "Sweet Georgia Brown," "Yesterdays," "All the Things You Are" and "Take the A Train." In addition he gives brief performances of the themes he wrote for the television show *Beat the Clock*, and the film *Purple Rose of Cairo*. The highlights for this listener are three distinctly different tunes from Thelonious Monk, "Blue Monk," "Ugly Beauty" and "Misterioso." Hyman is a wonderfully fluid player with a seemingly limitless imagination, enabling him to execute virtually any idea that enters his mind. This set was recorded in concert at Farley's House of Pianos in Madison, Wisconsin. It was an intimate setting, and the feeling of what it must have been like to be there comes through in the recording. Close your eyes, pop the disc into your player, and find yourself transported to the concert. (www.arborsrecords.com)

■ The self-produced **Event Horizon** is the debut recording by the **MARK WADE TRIO**. Bassist Wade leads the group with pianist Tim Harrison and

drummer Scott Neumann as his cohorts. The trio has an organic feeling, truly a unit, not just three musicians playing together. The program consists of seven Wade originals plus "If I Only Had a Brain." Wade has a nice gift for melody, making his original material feel familiar almost immediately.

"Singsong" is a particularly appealing track that has the kind of surprising shifts that are in often found in a Monk piece. At the other end of the spectrum is "Valley and Stream" that starts as a dreamlike melody and intensifies as it picks up steam before settling back into a contemplative mode. Each of the selections has similar uniqueness keeping the listener engaged from start to finish. Wade is off to a great start as a leader.

(www.markwademusicy.com)

■ **Say When (Smoke Sessions 1505)** is a flat out pleasure to hear. It is a tribute to J.J. Johnson by one of the best trombonists on the scene today,

STEVE DAVIS. Davis has gathered around him a stellar crew of Eddie Henderson on trumpet, Eric Alexander on tenor sax, Harold Mabern on piano, Nat Reeves on bass and Joe Farnsworth on drums to explore songs mostly written by Johnson or recorded by him. The exceptions are Harold Mabern's "Mr. Johnson," a tune written by Mabern based on a riff that he heard Johnson play while warming up, and "When the Saints Go Marching In," the first jazz tune that Davis learned how to play. This is an album with exceptional spirit. Like all trombonists, Johnson was a hero to Davis, but Davis is no mere imitation of Johnson, rather he is a wonderful stylist on his own. The other players are also highly individualistic musicians, but they fit together like a completed puzzle. When I think about why jazz is so appealing to me, I just put on an album like this, and all is well. (www.smokesessionsrecords.com)

The **PAT BIANCHI TRIO** takes listeners on an interesting musical voyage on **A Higher Standard (21-H Records - 001)**. With Bianchi on organ, Craig Ebner on guitar and Byron Landham on drums, this is an album with constantly changing moods. The tunes in order are "Without a Song," Horace Silver's "Blue Silver," "So Many Stars," "The Will of Landham" by Bianchi, "Some Other Time," Oscar Pettiford's "Bohemia after Dark," "Very Early" by Bill Evans, John Coltrane's "Satellite," "Blues Minus One" by Bianchi and Stevie Wonder's "From the Bottom of My Heart." Bianchi can be swinging or subtle, but his music is appealing no matter the tempo. He has wonderful partners in Ebner and Landham, both of whom have much experience playing in organ trios. This album is a nice change of pace from the formulaic sound often associated with this combination of instruments. (www.patbianchi.com)

■ Guitar/bass duos are relatively rare in jazz. The

one that most readily comes to mind is the pairing of Gene Bertoncini and Michael Moore. Well, **HARVIE S** and **SHERYL BAILEY** have joined up for **Plucky Strum (Whaling City Sound - 072)**, and the results are fun to experience. Harvie S has had duo experience with a few other guitarists like Jim Hall, Bertoncini, Jack Wilkins and John Scofield, but Bailey's duo playing has usually been with other guitarists. Duo playing requires two musicians who are up to being fully exposed, and confident in their abilities to achieve a high level of empathy from the get go. They began playing together a few years ago, felt an instant connection, and finally decided that it was time to get some of their music recorded. Bailey employs an acoustic guitar for a program of originals, six by Bailey and four by Harvie S, which is full of invention and humor. Even the title of the disc brings a smile to your face. *Plucky Strum* is a real spirit lifting collection that will make the better part of an hour feel like it has passed along in a much shorter time. (www.whalingcitysound.com)

■ **Color Country (Jazzed5 Records)** is an album of original tunes by reedman **BRIAN BOOTH** and trombonist/guitarist **KEVIN STOUT** inspired by the picturesque scenery of southern Utah. Both of the leaders of the combo hail from Utah and are often visitors to this scenic area that is home to five National Parks. Their inspiration has led them to create a musical portrait that is highly listenable and spiritually uplifting. The emotion that comes through most clearly is joy. They recruited an outstanding rhythm section of Joey Singer on piano, Tom Warrington on bass and John Abraham on drums to join them in their musical adventure. Adding support in the form of wordless vocalizing is JoBelle Yonely. The leaders are particularly fond of Afro-Cuban and Brazilian jazz forms, and this is reflected in much of their music. If the scenery of southern Utah can inspire this kind of music, it sounds like a place that is worth making the effort to visit. (www.cdbaby.com)

■ She has been singing professionally for over 60 years, but one listen to **Late in Life (Fresh Sound - 5054)** by **SUE RANEY** will convince you that she sounds as fresh and vibrant as she did when she recorded her first album at the age of 18. For this superb collection, Raney has the company of Shelly Markham on piano, Jeff Driskell on reeds, Barry Zweig on guitar, Kevin Axt on bass and MB Gordy on drums. Raney has done an excellent job of choosing a program that mixes standards like "I Didn't Know What Time It Was" and "You Stepped Out of a Dream" with gems such as "You Are Not My First Love" and "It Amazes Me" that are too often overlooked. Then there are real rarities like "Till Him" from *The Producers*. Shelly Markham wrote "Late in Life" with lyrics by Adryan Russ for

Markham to sing on his own album. Raney heard the song, was moved by it, and wanted to record it. With the lyrics altered to make it appropriate for a woman's vocalizing, it became the title song of this fine album. Raney is a very special singer, and this is a very special album, one worthy of being included in the collection of anyone who loves good songs well sung. (www.amazon.com)

■ Los Angeles-based vocalist **LAUREN WHITE** has a new album, **Experiment (Cherry Pie Productions)** that is "inspired by the recordings of Irene Kral." Well, Irene Kral is a fine source of inspiration for any singer. Backed by Quinn Johnson on piano, Trey Henry on bass and Ray Brinker on drums, White presents her takes on 15 songs that were part of Kral's repertoire. White does not aim for imitation, and has the chops to bring her own perspective to the songs. Since Kral tended to choose tunes that were hip, exceptional and not overdone, White's album is similarly directed. Among the selections are "Better Than Anything," "Gentle Rain," "It Isn't So Good," "Wheeler and Dealers," "Small Day Tomorrow," "Experiment" and "You Are There." White has a pleasant voice, and her approach to the songs is a bit more assertive than the usually laid-back Kral. Overall, White has learned her lessons well from Kral, and has produced an album that stands tall among recent vocal releases. (www.cdbaby.com)

■ The music of the '20s and '30s has been making a strong comeback among many younger musicians in recent years. This music is up front on **Bathtub Gin (Motema - 166)** by **ROBERTA DONNAY & THE PROHIBITION MOB BAND**. Donnay has an interesting voice that is well suited to this kind of material, and the cats in the band are tuned in on the same wavelength. The 15-song program includes period tunes like "Why Don't You Do Right," "When I Take My Sugar to Tea," "Bye Bye Blackbird," "Smile" and "I Gotta Right to Sing the Blues," as well as a few new tunes, including the title song, written by Donnay and her cohorts that fit right in style wise with the vintage material. Donnay and friends are based in the Bay area of the Golden State, but if they made the Big Apple their home, they would likely show up on stage at one of our Pee Wee Russell Memorial Stomps. You will have a fun time if you take a taste of *Bathtub Gin*. (www.Motema.com)


■ **ADRIENNE WEST**, an American born singer who now lives in Amsterdam, and Italian guitarist **ALESSIO MENCONI** have joined company to record **With Love to Ella and Joe (Dot Time - 9032)**, a tribute to the musically fruitful pairing of Ella Fitzgerald and Joe Pass. West has a sound that has hints of Fitzgerald, and a wonderful jazz feeling in her singing. Menconi is a nimble accompanist, and solos with fluency and imagination. The songs include "I May Be Wrong," "Speak Low," "Love Dance," "Gee Baby Ain't I Good to You," "My Ship," "Love for Sale," "Rain," "A Foggy Day," "Pra Dizer Adeus" and "Green Dolphin Street." Fitzgerald and Pass made a wonderful pairing that resulted in three wonderful studio albums, and a couple of live releases. West and Menconi have done a terrific job of crating a similar

empathetic relationship. Their tribute is heartfelt and successful. (www.dottimerecords.com)

■ **MICHAEL DEES** recorded a few albums in the 1960s and played gigs around the country, most notably on the Playboy Clubs circuit. By the 1970s, he turned his attention to singing on soundtracks, and writing and recording advertising jingles. In recent years, he has been doing more live gigs, and now has released his first album since 2001, **The Dream I Dreamed (Jazzed Media - 1071)**. The program comprises original songs with music and lyrics by Dees. The songs are very much in the tradition of mainstream pop standards, and are well sung by Dees. He has a trio of Terry Trotter on piano, Chuck Berghofer on bass and Steve Schaeffer on drums, with occasional contributions by several reed and brass players. This is no mere vanity album. Dees is a fine singer who reads lyrics well, and knows what swing is all about. He has written serviceable songs that he puts over convincingly. *The Dream I Dreamed* is a damned fine vocal album, the kind that used to come along regularly, but is the exception in today's music market. It is a refreshing collection that deserves a wide audience. (www.JazzedMedia.com)

■ Following up on his successful Cole Porter and Rodgers and Hart collections, vocalist/guitarist **PERRY BEEKMAN** has now turned his attention to the Gershwins on the self-produced **S'Wonderful**. Beekman has Peter Tomlinson on piano and Lou Pappas on bass for this exploration of 15 Gershwin evergreens. Beekman does not have a classic voice, but he puts each song across with respect for the lyrics and a nice feel for phrasing. Working with material like "Nice Work If You Can Get It," "They All Laughed," "Love Is here to Stay," "Love Walked In," "Someone to Watch Over Me" and several more makes his task pleasurable indeed. Two selections, "Fascinating Rhythm" and "But Not for Me" are done as instrumentals. Beekman provides some stellar guitar playing, and his partners are equally adept at doing justice to the Gershwin melodies. *S'Wonderful* is a wonderful way to spend some time enjoying these great songs. (www.perrybeekman.com)

■ New Jersey has been home to many fine singers over the years. **DANNY BACHER**, a graduate of the heralded Jazz Studies program at New Jersey City University, shows off his vocal chops, as well as his soprano sax artistry on the self-produced **Swing That Music!** This is a five-song EP on which he finds himself in the company of Jason Teborek on piano, Ray Drummond on bass and Bill Goodwin on drums. Also joining in on the fun at various points are Howard Alden on guitar, Warren Vaché on cornet, Dave Demsey on tenor sax, Pete McGuinness on trombone and Houston Person on tenor sax, with Cyrille Aimee adding a vocal on "La Vie En Rose." This disc gives a hint of an exciting new Garden State vocal talent. (www.DannyBacherMusic.com)

Danny Bacher will be appearing at the Metropolitan Room, 34 West 22nd Street, NYC on June 16 at 7:00 PM, June 25 at 9:30 PM, June 26 at 7:00 PM and June 28 at 4:00 PM. Tickets are available at www.metropolitanroom.com. 

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POMPIE'S PLACE

Don't Tell Mama, NYC April 13

Those of you who attended shows at the Oak Room at the Algonquin Hotel probably remember the gracious host who greeted and seated you Arthur Pomposello. Arthur

has been off the scene for some time, but has recently returned to the world of jazz and cabaret with a musical creation dubbed "Pompie's Place."

The setting is a nightclub with Pomposello serving as the host for an evening of blues influenced material performed by three fine vocalists — Hilary Gardner, Leslie Harrison and Brianna Thomas — supported by musical director Ehud Asherie on piano, David Wong on bass, Jackie Williams on drums and either Ken Peplowski on reeds or Jon-Erik Kellso on trumpet.

Pomposello introduces each number, creating an imaginary persona for each of the singers.

This serves to tie the varied program of songs together, creating a show that is a cross between theater and jazz performance. While the conceit is that it is a blues club, the performances are jazz with a blues flavor.

The singers are different stylists with Thomas having the most blues oriented feeling, Harrison walking the line between pop/soul and jazz, while Gardner takes a classic pop/jazz approach. Each of the ladies does some roleplaying, but their strengths are as vocalists.

The singers had two feature numbers apiece, with Harrison singing "St. Louis Blues" and "Kansas City;" Thomas addressing "Darkness on the Delta" and "I Keep My Stove in Good Condition;" and Gardner taking nice turns on "Ten Cents a Dance" and "When I Get Low I Get High."

The band, and it is an excellent one, provided an instrumental interlude in the form of "Creole Love Call."

The singers then worked in combinations, with Gardner and Harrison rocking "After You've Gone;" Thomas and Gardner offering up a mellow "Willow Tree;" and all three joining in on "Mood Indigo" and "Blues in the Night."

While the dialogue by Pomposello had some unifying effect, it was the music that made the evening effective. The singers and instrumentalists are all strong performers, and the material was well chosen.

The admission price includes a three-course Cajun meal. The food is well prepared and tasty, but the servings are rather small.

This production was staged at Don't Tell Mama for several evenings through the end of May.

PETER AND WILL ANDERSON

The Joy of Sax

59E59 Theaters, NYC | April 28-May 7

One of the most impressive developments on the New York City jazz scene over the past several years is the arrival of many young musicians who have immersed themselves in the jazz styles of the past. Among the most dynamic of these musicians are reed players Peter and Will Anderson who came out of the jazz program at Julliard, and were quickly among the busiest musicians around.

Among their endeavors have been shows at 59E59 Theaters devoted to the music of Artie Shaw and the Dorsey Brothers. Their latest extended run at this venue is *The Joy of Sax*, a celebration of the role of the saxophone in jazz. The band included Peter Anderson on tenor sax, Will Anderson on alto sax, Harry Allen on tenor sax, Pat Bianchi or Ehud Asherie on organ and Kenny Washington on drums. On the evening that I attended Asherie was the organist.

Things kicked off with "Foot PATTIN'," a George Duvivier tune that was a favorite of tenor players like Arnett Cobb, Coleman Hawkins and Eddie "Lockjaw" Davis. The three-sax front line stated the theme, and then took individual soli, a pattern that predominated throughout the concert.

Allen took the lead on Jobim's "How Insensitive," recalling the role that Stan Getz played in bringing the sounds of bossa nova to these shores.

Among the other three-sax selections were "Very Saxy" by "Lockjaw" Davis, Charlie Parker's "Confirmation," "Full House," a Wes Montgomery tune, Benny Golson's "Blues After Dark" and "When You Wish Upon a Star."

Each of the players was given a feature number. Will Anderson found inspiration from Charlie Parker's take on "Lover Man." Peter Anderson gave a sensitive ride to Billy Strayhorn's "Lush Life," solely supported by Asherie. Allen also selected a tune from the Strayhorn catalog, rendering a luscious reading "A Flower Is a Lovesome Thing." Asherie and Washington had a Latin-flavored romp on Bud Powell's "Un Poco Loco."

The brothers Anderson shared the spotlight on Peter Anderson's "Déjà Vu," a boppish original that has provided the title for their new album. To bring the evening to a rousing conclusion, they roared through another Duvivier composition, "Go Power."

There was a lot of fantastic music going down throughout the program. The Andersons are amazingly mature players for cats who have not yet seen their 30th birthdays. Allen is one of the best living jazz musicians on any instrument. Asherie mixed power and sensitivity on an instrument that demands much discipline. Washington is an authoritative figure behind his drum set, consistently driving the band.

All of this made for a thoroughly satisfying evening of exciting mainstream jazz.



BOOK REVIEW

By Joe Lang

THE BOSWELL LEGACY

By Kyla Titus | 195 Pages, 2014 | \$24.95

There has been a revival of interest in older styles of jazz in recent years, especially for younger musicians. Among the performers of the past who have frequently been cited as influential are The Boswell Sisters, one of the truly innovative vocal groups ever on the scene.

While always held in high regard by those who revere the jazz of the 1920s and 1930s, The Boswell Sisters have generally been thought of as a historical footnote, if at all, for the last several decades. Still there have been several active vocal ensembles who were moved sufficiently by the music of this innovative vocal trio to attempt to carry on the music and style of the Boswells, and to adapt their stylings to a wide range of material.

For anyone desiring to delve into the personal stories of The Boswell Sisters, however, they faced a dearth of hard facts about their lives. That gap has been nicely addressed in *The Boswell Legacy*, by Kyla Titus, the granddaughter of Helvetia Boswell, the youngest of the sisters who became known as Vet.

Her mother, Chica Boswell Minnerly had started to accumulate information about the lives of The Boswell Sisters, and approached a Boswell Sisters enthusiast, David W. McCain about writing a book about the three sisters.

There ensued a frustrating time for McCain. The Boswell family had adhered to what was known in the family as "The Foore Code," a family policy of never revealing intimate details about the family or its members to outsiders, to deny any hints of negativity or controversy related to the family, and even to fabricate stories that would enhance the Boswell image. While Chica professed to want to tell the full story of The Boswell Sisters, when McCain pressed her about certain aspects of the Boswell story, he was met with resistance. Finally

Kyla Titus entered the scene, determined to finish what her mother had initiated.

Although well aware of "The Foore Code," it was not until Titus began to get into her research that she fully understood the full effects of this family ethos. She was determined to tell the full story of the Boswell Sisters as clearly, fully and fairly as she could.

Unraveling the Boswell family history required Titus to sift through a lot of information, and to separate fact from fiction as well as she could. While there continued to be some gaps and questions, she has done a remarkable job of presenting a meaningful portrait of a unique family.

The key figures in the story are the three sisters, Martha, Connie and Vet, their mother, Meldania Boswell, and Harry Leedy, the group's manager.

The Boswell family endured many traumatic moments, including the loss of two of their first three children to early deaths, the accident and/or polio that left Connie with weakened legs before her fourth birthday, and the death of the sole surviving son, Clydie, from the flu when he was 18.

The book traces the early lives of the sisters, their involvement with music, the close ties that developed among them, their emergence as musical performers who eventually concentrated on their vocalizing, and their development into the influential vocal trio that they became.

The behind the scenes relationships between the sisters and their parents, particularly their mother, and their relationships with each other are explored in depth. The effect of Connie's physical limitations on their lives was central to their story, and to the development of the ladies as individuals.


The two largest questions surrounding The Boswell Sisters were exactly how Connie was incapacitated, and why The Boswell Sisters disbanded, with Connie continuing with a successful solo career while Martha and Vet left show business. Titus does not provide

definitive answers to these questions, but does her best to provide the reader with her best understanding of the likely reasons.

Key to the understanding of their rise to stardom, they were the equivalent of one of today's super groups, and their ultimate demise as a group is the role that Harry Leedy played in the story. This somewhat shady character became their manager, Connie's paramour, and apparently did much to further Connie's career at the expense of the interests of the group.

If there is a shortcoming to the book, it is the lack of extensive, in-depth examination by Titus of the musical side of the Boswell Sisters. She does give the basic information about how popular and influential they became, and offers some brief insights about their uniqueness, but those wanting some deeper musical analysis of their style will need to look into the writings of others.

Overall, Titus presents a detailed and fascinating portrait of the private side of the Boswell Sisters' life. Behind most public figures are elements in their life that are masked from the public. In the case of the Boswell Sisters, the backstory is the tangled web of a complicated family, a story that Titus has done a fine job of relating.

In 1914, the Boswell family moved to New Orleans, the city brought to mind when the Boswell Sisters are mentioned. It is the place where they developed their musical talents, and first began public performances. In 2014, there was an exhibit of Boswell Sisters material, "Shout, Sister, Shout! The Boswell Sisters of New Orleans," at The Historic New Orleans Collection. In conjunction with the exhibit, there was an event of music and education presented in October 2014. Musical highlights from that event are contained on a CD titled *The Boswell Sisters - Their Music Goes Round and Round*. The disc features tracks by ten of the groups who participated in the event plus a private track by Vet Boswell. There is also a documentary about The Boswell Sisters, *The Boswell Sisters: Close harmony*, being prepared for broadcast on PBS. Both the CD and *The Boswell Legacy* are available at www.theboswellsisters.com, the website dedicated to the legacy of The Boswell Sisters. 

For those interested in hearing the music of The Boswell Sisters, there are several fine compilations available for purchase on CD or as digital downloads at sites like Amazon.



BOOK REVIEW

By Joe Lang

The B-Side: The Death of Tin Pan Alley and the Rebirth of the Great American Song

By Ben Yagoda | Riverhead Books, NY | 310 Pages, 2015 | \$27.95

Having spent my junior and senior high school years during the 1950s, the music of that decade was then the music of my life. Ben Yagoda's *The B-Side: The Death of Tin Pan Alley and the Rebirth of the Great American Song* uses that period of our musical evolution as the focus for an examination of the transition from the Golden Age of American Popular Song to the growth of a new kind of popular music.

Yagoda sets the stage for his examination of the changes that occurred in popular music by using a 1954 meeting between composer Arthur Schwartz and Mitch Miller, then the head of artists and repertoire (A&R) for Columbia Records to illustrate the conflict that had developed between the songwriters like Schwartz and other old line creators of the Great American Songbook (GAS), and men like Miller who were cranking out hit records using material that was of a different nature and quality than that created by the Gershwins, Cole Porter, Irving Berlin Jerome Kern and the others who wrote the songs that came to be known as standards. Schwartz approached Miller with the songs from his new show, *By the Beautiful Sea* with the objective of having Miller use some of the songs as material for recordings. Miller looked them over, and chose one that he thought had possibilities as a pop tune, but insisted that he would want to change it a bit. Schwartz, unwilling to make any changes, and suspecting that Miller was trying to get some of the songwriting credit and royalties, rejected Miller's offer. The show was not a success, nor was the song recorded outside of the cast album.

Yagoda then traces the development of songwriting from the late 1800s through the early 1930s, the period when major contributors to the GAS like Irving Berlin, Jerome Kern, the Gershwins, Cole Porter and Richard Rodgers came to prominence, mostly writing songs for the musical theater. Their works evolved from the operettas and music hall productions that were popular at the turn of the century.

He addresses the development of popular music that were not show tunes, but stand alone songs that emanated from Tin Pan Alley. These songwriters produced songs that were generally of lesser quality and sophistication than the output of their musical theater contemporaries. Many novelty tunes caught the public's fancy. The big bands of the Swing Era and other popular artists from the mid-1920s to the early 1940s mostly recorded Tin Pan Alley songs, although they also mined the rich catalog of Broadway tunes. This was also a period when movie musicals arrived on the scene, and many of the tunesmiths from both Broadway and Tin Pan Alley were drawn to Hollywood to write for these films.

As the 1940s began, there were several developments that affected the music of the day.

A conflict developed between the American Society of Composers, Authors and Publishers (ASCAP), the trade organization that represented the major songwriters in collecting royalties, and the broadcasting industry. ASCAP wanted their members to receive increased royalty payments for airplay, and the broadcasters resisted. The broadcasters banned ASCAP songs from airplay, and formed Broadcast Music Incorporated (BMI) as a competitor to ASCAP. The ban lasted from January through October in 1941, and the big bands were

particularly affected, as most of their books were comprised of ASCAP material. They found themselves forced to turn to "hillbilly" songs, folk music and public domain material. Many of the writers of the non-ASCAP material were recruited by BMI. This resulted in the general public being exposed to a much broader spectrum of music on the radio than had previously been the case. By the time that the dispute was resolved, the public's ears were opened, and tastes were expanded

There was also a recording ban instituted by James Petrillo the President of the American Federation of Musicians in 1942 in an attempt to obtain royalties for the backing musicians and sidemen on recordings. This ban lasted for more than a year. With the musicians precluded from making records, the record companies resorted to recording vocalists with vocal group backing.

By the time that the recording ban ended, the nation was deeply involved in World War II. Many of the musicians from the big bands were drafted, and this added to the effects of the ASCAP/broadcaster conflict and the recording ban on the demise of the big band scene. In addition the social dancing scene was greatly affected by the large numbers of young men serving in the armed forces, many of them overseas.

The war also had an effect on the kind of musical material that was attractive to the listening public. A lot of patriotic and sentimental material was found on the hit lists.

When the war ended, there was a different American public. The returning servicemen had different priorities in life. Having survived the horrors of war, they turned their attention to more serious things like earning a living, furthering their education, and starting a family. They did not have as much money for frivolous pursuits like ballroom dancing.

The music also was changing. The demise of the big bands and the jazz that was at the base of much of their music, meant that this was no longer the predominant music on the charts. This downward trend had actually been going on from the early part of the decade for the reasons mentioned above. Jazz was becoming more of a listening music experience than a ballroom dancing experience. The audience was smaller, and it was split between those who favored the older jazz styles, and those who were drawn to the new sounds of bebop. Many of the big bands that survived like Stan Kenton and Woody Herman were playing music geared more to listening than dancing.

On the popular music front, the diversity of sounds that became popular during the ASCAP/BMI conflict continued to hold sway, especially the country-flavored material. Novelty tunes were also a staple on the charts. By 1950, the Number One hits for the year included the likes of "Rag Mop," "The Cry of the Wild Goose," "Music, Music, Music," "If I Knew You Were Comin' I'd've Baked a Cake," "Hoop-Dee-Do" and "The Thing."

Several trends emerged during the 1950s.

While not reaching the top of the charts, there was a gradual increase of more general acceptance of rhythm and blues (R&B) — music by the likes of Louis Jordan, Wynonie Walker and Roy Brown. When Johnnie Ray burst onto the charts with his recording of "Cry," it was the first time that a white performer performed with a palpable influence derived from the arena of R&B. A few years later Elvis Presley, incorporated the R&B influence in an even more pronounced way, and became the biggest musical star of the decade.

By the mid 1950s, rock'n roll was in the ascendancy. Bill Haley, Elvis Presley, Jerry Lee Lewis and Buddy Holly became chart toppers.

There suddenly was the appearance of many black artists on the regular pop

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BOOK REVIEW: THE B SIDE

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younger listeners, their first introduction to songs now considered standards were through recordings by these Doo-Wop groups, records like "I Only Have Eyes for You" by the Flamingos, "Blue Moon" by the Marcells and "Stardust" by Billy Ward and the Dominoes.

The non-rock performers who hit the charts regularly were the likes of Perry Como, Rosemary Clooney, Tony Bennett, Doris Day, Guy Mitchell, Patti Page, Frankie Laine, the Ames Brothers and the Four Aces. They were mostly releasing bland ballads and insipid novelty tunes. Many of them were guided by Mitch Miller, the man who is used as a symbol for all of the dreariness that Yagoda finds in the music of the 1950s. Many of these performers, especially Bennett, did include a lot of better GAS material on their albums, but the songs promoted as singles were as described above.

By the early 1950s, the biggest sensation of the 1940s, Frank Sinatra, had found his career in the doldrums. He was having personal and vocal problems. Mitch Miller's arrival at Sinatra's label, Columbia, found him pressing a lot of material on Sinatra that he disdained. The nadir of their relationship occurred when Miller had Sinatra record a piece of dreck titled "Mama Will Bark," with Dagmar adding some off-key vocal touches.

Sinatra was soon gone from Columbia, but was picked up by Capitol where he reinvented himself. A swinging, hip Sinatra emerged replacing the man who had made ballad singing his forte at Columbia.

While the 1950s are known for the demise in quality of popular music, the rise of R&R, the pop crossover success of many country music singers, the emergence in popularity of mood music, and the reliance on corny sounds from "(How Much Is) That Doggie in the Window" to the Sing Along with Mitch series, another facet of 1950s music was encouraging for lovers of high quality popular music, the rediscovery of GAS songs by discriminating vocalists and jazz musicians.

If anyone could be recognized for saving the Great American Songbook, it was Frank Sinatra. He dug deeply into the GAS material for his albums. Many songs that are considered standards today were remaining unsung until Sinatra brought them back to life.

In this effort, he was greatly influenced by the remarkable cabaret singer Mabel Mercer, who used GAS material, including many relatively obscure selections, in her performances. In addition, her phrasing and attention to lyrics led Sinatra to a greater understanding of how to approach a song.

He did not ignore ballads during his renaissance at Capitol, but his ballad singing now had a depth of emotion that far surpassed what he or anyone before had approached.

Ella Fitzgerald was another major singer who helped to bring GAS material to the attention of the general public and other performers. The series of songbook albums that she did for Verve brought many wonderful tunes back into vogue. Her collections of songs by Cole Porter, Rodgers and Hart, Duke Ellington, Irving Berlin, George and Ira Gershwin, Harold Arlen, Jerome Kern and Johnny Mercer stand as a monument to the greatness of the GAS material, and to her special artistry.

Among the many vocalists who delved deeply into this classic material were Tony Bennett, June Christy, Chris Connor, Vic Damone, Julie London, Carmen McRae, Sammy Davis Jr., Lena Horne and the new kid on the block, Johnny Mathis. There were also singers who did not reach a wide audience, but who recorded some marvelous albums that contained much GAS material such as Mark Murphy, Beverly Kenney, Chet Baker, Jeri Southern and Audrey Morris.

GAS material always was a source of inspiration for jazz musicians. One of the classic jazz recordings was the 1939 take on "Body and Soul" by Coleman Hawkins. The bebop players were fond of playing on the changes of songs like "How High the Moon," "Cherokee" and "I Got Rhythm." In the 1950, most of the major jazz stars like Miles Davis, Thelonious Monk, Zoot Sims and Stan Getz included many GAS songs in their repertoires.

As the older creators of GAS and Tin Pan Alley material found themselves on the outside looking in trying to get their songs recorded, a new generation of songwriters was churning out the kinds of songs that Miller and the A&R men at the other labels were recording. Also in the mix were writers like Lieber & Stoller, David Bartholomew, Felice and Boudleaux Bryant, and Otis Blackwell were writing hits for the rock 'n roll, R&B and Country performers.

Some of the old school Broadway songwriters continued to create significant works into the 1950s. *Cole Porter had success with Can-Can and Silk Stockings* on Broadway, and the film score for *High Society*. Richard Rodgers and Oscar Hammerstein II brought three successful shows to Broadway, *The King and I*, *Flower Drum Song* and *The Sound of Music*. Rodgers continued to work well into the 1960s. Harold Arlen had his most success in the 1950s with *Jamaica*, while *House of Flowers* and *Saratoga* floundered.

Among the younger creators of Broadway shows who first emerged in the late 1940s were Frank

Loesser, Alan Jay Lerner and Frederick Lowe, Harold Rome and Julie Styne.

There were still to emerge some significant songwriters who would carry on the GAS tradition on Broadway, in Hollywood and as jazzers. Among them were Cy Coleman, Stephen Sondheim, Henry Mancini, Johnny Mandel, Jerry Herman, John Kander and Fred Ebb, Charles Strouse, Sheldon Harnick and Jerry Bock, Dave Frishberg and Bob Dorough.

As the 1960s came along, new writers were coming to the fore in the Brill Building, the traditional home of the pop music songwriters since the 1930s. These included Burt Bacharach and Hal David, Carol King and Gerry Goffin, Cynthia Weil and Barry Mann, and Neil Sedaka.

With the emergence of the Beatles and Bob Dylan, the day of the singer/songwriter had arrived. Following them were Brian Wilson, the creative force behind the Beach Boys, James Taylor, Joni Mitchell, Paul Simon, Laura Nyro, Randy Newman, Leonard Cohen and Neil Young. Although not primarily a singer, Jimmy Webb contributed many hit songs to other artists.

No longer were New York and Los Angeles the only major centers of songwriting. The growth of the Motown sound produced the team of Lamont Dozier, Brian Holland and Eddie Holland. In the country field were Johnny Cash, Willie Nelson, Kris Kristofferson and Merle Haggard.

Yagoda does a fine job of tracing this musical path. He includes many interesting anecdotes, comments from many of the participants on the scene, and enough detail to capture the nature of the transitions in popular music that led from Golden Age of American Popular Song to the arrival of the new music that Yagoda believes forms the rebirth of the Great American Song. He also includes some explanation of the sociological aspects of the periods covered by his narrative, and how they affected popular tastes.

Those who are enthusiasts for popular music will find that this volume provides a wealth of interesting information, and presents it in a highly accessible and readable manner, making the reader want to keep reading even when eyes are starting to get heavy.

Yagoda lets the reader know that he likes the pop standards as well as rock 'n roll, so he finds the emergence of what he considers the rebirth of the Great American Song a positive development. Having heard many attempts to present these new Great American Songs along side of the older standards, it is difficult to think of the new material as being on an artistic level that approaches that of the earlier material, but that is what makes it all so much fun.



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On The Road | Trumpets Given The Floor At The Deerhead Inn

By Gloria Krolak

The stage of the Deer Head Inn in Delaware Water Gap, PA, straddles the dark brown barroom and the red dining room, dividing it smack in the middle. It's big enough for a quartet if that combo includes a pianist since that instrument takes up the brown side of the platform. On this night in late April, however, trumpeter Alan Gaumer invited fellow-trumpeter Chris Persad to join him, bassist Paul Rostok and drummer Gary Rissmiller. Rissmiller, the 2015 PA Jazz Collective Artist of the Year, and Rostok filled the remainder of the rectangle, leaving Gaumer and Persad standing on the floor in front.

Not to worry, though. No matter where they stood, the trumpeters were a unit. The horns sounded true and the musicians in sync.

While ceiling fans rotated lazily at 33 1/3 rpm, the quartet was all in on "Green Dolphin Street," with an intro by Rissmiller; "Body and Soul," with Rostok's deep solo, the kind that incites a gut response, and then Clifford Brown's "Joy Spring," because the season had, finally, sprung. Before the break Gaumer surprised some by singing — not everyone knew he sang so well — a tune of his own about financial distress called "Ode To A Bank." All the while a photograph of pianist Mulgrew Miller beamed down approvingly, as if the fifth member of the band. Gaumer, also a percussionist of note, handles the drums and a bag of percussive toys as well as he does the trumpet, though this night was all about the horns.

Says Gaumer, "Playing with another trumpet always makes me play better — maybe it's the competitive thing." Although the dynamics are slightly different for each combination of horns playing together, the key is communication and signaling. "Although you always try to play your best, there always seems to be a little extra when you're going toe to toe with someone you admire and respect, particularly when it's the same instrument." When both trumpets — sometimes flugelhorns — played together they were in perfect sync, exponentially increasing the pleasure. When they played solos or off each other, they were a great match. No cutting session here!

Alan Gaumer is artistic director of the PA Jazz Collective, a non-profit that was incorporated in 2010 to foster jazz appreciation in the Lehigh Valley. PAJC sponsors a regular series of educational initiatives, public performances, and special programs, like the annual PA Jazz Idol held April 29th in Bethlehem. The organization




Alan Gaumer and Chris Persad explore the sound of two trumpets. Paul Rostok on bass and drummer Gary Rissmiller form the quartet at the Deer Head Inn. Photo by Michael J. Ryan

partners with Moravian College where the connection is strong — Gaumer, Rostok and Rissmiller teach there. Newcomer Persad, from Auburn, NY, has recorded with Phil Woods, and plays with the Deer Head/COTA* Festival Orchestra, where he and Gaumer met.

The second set included an up-tempo "Softly, As In A Morning Sunrise," with the young Dan Wilkins joining on saxophone; "I'll Remember April," with vocalist Pam Purvis popping up out of the audience to sing, and Bob Ackerman taking his turn at the saxophone, another surprise audience

member. The quartet laid out Miles Davis's "Solo," giving the trumpets their chance to solo together, then handing it over to the bass and drums before closing with Freddie Hubbard's "Blues For Duane." Rissmiller got a cool beatnik thing going, playing hands on the snare, before letting loose on a full-out drum solo for the finale.

Michael, my partner in all things, and I relished dinner. The appetizer dip was very tasty with bits of artichoke hearts, the chicken and rice soup was tasty too, especially since one of us does not ordinarily like rice in soup. We both ordered the appealing special; scallops, bow ties, and asparagus in a cream sauce lightly applied. Drinks and dessert were just as good, a raspberry pudding and an apple roll with ice cream served warm for Michael, lover of all things apple. Owners Bob Mancuso and sister and brother Mary and Denny Carrig were in and about while volunteer Diane served as hostess.

There is a free parking lot next to the hotel and reservations are suggested. Hotel rooms have recently been renovated, each with its own bathroom, relates Mary Carrig. Based on photos on their website, the rooms look very inviting. While you're there, check out the art and photographs of some of the musicians who have played there. Then catch the music as late as you want and spend the night in the scenic Water Gap. Perfect together! 

Deer Head Inn

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www.pajazzcollective.org

*Celebration of the Arts

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

Fox's News April at Lincoln Center

By Schaen Fox

Celebrating Joe Temperley: From Duke to the JLCO

For three evenings in mid-April, the multi-talented players, arrangers, teachers and composers of the Jazz at Lincoln Center Orchestra presented a program that was unusual in several ways. First, it was a celebration of Joe Temperley, the "heart and soul" of the orchestra, and its senior member. Second, Joe got to speak frequently as well as play.

Immediately after the band took their positions, Joe emerged to start the show, receiving a loud, and sustained standing ovation from both the audience and his bandmates. He did not, however, sit in the chair he's occupied for over a quarter century, because at age 85, he no longer tours with the band. (His former student Paul Nedzela now does that.) Joe's special chair was just to the left and slightly in front of the other saxophonists. He did respond to the ovation with, "Thank you, now I can go home." He quickly added, "Let's hear the same for Wynton and the band." And the audience readily complied.

The show was wonderful, with music ranging from well-known selections like "This Time the Dream's on Me" to lesser-known works like "Very Saxy." They were all either associated with Joe or ones he prefers. Some were classics, like "Creole Love Call," and "Tricotism." Others were works by Joe's bandmates, such as Chris Crenshaw's "Noah Built the Ark." With but one exception, every number was composed or arranged by one of the band's musicians. Before each song, the musician/arranger said a few words about Joe, and Joe responded. It was a constant display of mutual respect, love and admiration.

When Wynton Marsalis introduced his three three-movement work, "Joe's Concerto," he noted how he intended each movement to reflect something about the great saxophonist. He said that the final movement was based on a musical phrase Joe habitually has used as a warm-up exercise. "I never played that," Joe declared upon hearing it. When he introduced "The Shores of Mount Purgatory," a selection from his Dante-inspired ballet "Inferno," composer Sherman Irby remarked that Joe, like the 14th-century poet, "knows what it is like to go through hell and come out with faith, hope and optimism." That may have been a reference to the health problems that kept Joe off the bandstand for much of last year. If so, before playing Benny Carter's "When Lights Are Low," Joe added, "I played with Benny Carter until he was 96, so there is hope for me yet."

When it was his turn, the always eloquent Wynton Marsalis made several important points. He noted the common opinion among young musicians that they should avoid older players because the elderly are not the source of innovation. "Our music is a continuum," he argued, citing Jimmy Heath's remark: "If it was good, it is good." He also repeated trumpeter Marcus Printup's comment about the living treasure whose career began in Scotland at the end of World War Two: "Joe is not from our culture, but he plays with more feeling than 98 percent of those in the culture."

The performance ended with "Symphonette," the concluding section of Duke Ellington's *Black, Brown and Beige*. Again, the great hall filled with a loud and long standing ovation. (While that night's ovation did not break the "no encores" tradition, there were encores the next two evenings. Both Friday and Saturday, Joe played Ellington's "The Single Petal of a Rose." Saturday, unaccompanied, he added a Scottish love song, Robbie Burns' "My Love is Like a Red, Red Rose." The beauty of the music and the emotional honesty of Joe's playing moistened eyes and gained roaring ovations from both the band and the crowd.)

When it was over, most other orchestra members strolled off stage. As usual, the Great Scot tarried, putting his place in order before exiting. This time, however, his fellow saxophonists waited around him, and then escorted him off. They had all graced the stage, but this triumphant night, it had clearly belonged to him.

Cecile McLorin Salvant Sings Billie Holiday

Jazz at Lincoln Center programed several events around Lady Day's 100th birthday. If the concerts themselves weren't enough, the night we attended, they provided live music and free samples from their Dizzy's Club Coca-Cola menu and libation samples from the Harlem Brewing Company and Kings County Distillery in their spacious atrium. Cocktails from recipes popular in 1930s were also available.

One drawback to performing in Jazz at Lincoln Center's Appel Room is the artists must compete



Singer Cecile McLorin performed a centennial tribute to Billie Holiday in Jazz at Lincoln Center's Appel Room on April 10. Photo by Lawrence Sumulong/JALC.

with the spectacular view beyond the glass wall that backs the stage. On April 10, just a few days beyond Billie Holiday's birthday centennial, Cecile McLorin Salvant, and her band took the stage and met that challenge. Starting at 7 PM, with the evening light displaying Columbus Circle and the beautiful urban landscape stretching beyond it, her seven piece band walked onto the stage. The young, rising star followed and gave a quiet "Hello" in answer to the applause.

After that one word, music filled the room, and we ignored the activity on Central Park South. In program notes Ms. Salvant stated that while it was "extremely tempting to try to sing just like" Lady Day, she would not. "Having Myself a Time" opened the set. It was clearly the young singer's voice and style in the air, but Billie's influence was there. Ms. Salvant then recounted that her mother had often played Billie's recordings when the future singer was a very young child. She said, "I thought she sounded like an old witch." It was not until she was living in France, in her late teens, that French jazz musicians exposed her again to the American diva. It was transformative. "I listened to nothing but Billie for months and months." Now, she stated, "Her influence is beyond measure."

The size and composition of her band hinted at the program's nature — Billie's early songbook. Her usual rhythm section (Aaron Diel on piano, Paul Sikivie on bass, and Lawrence Leathers on drums) was augmented with Adam Moezinia on guitar, William Anderson on alto and clarinet, Dan Block on tenor and clarinet, and Jon-Erik Kellso on cornet. For the entire set, Lady Day's shadow lingered in classics like "Jeepers Creepers" and "Miss Brown to You." Lesser known songs like "Hello, My Darling" and "Forget If You Can" reminded us that there was much more to Billie than the great selections we usually hear.

Surprisingly, in spite of the wonderful support her

continued on page 47

'Round Jersey

Morris Jazz

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

Neville Dickie, one of the world's foremost exponents of stride piano and boogie-woogie, will be joined by the incomparable **Midiri Brothers** for an evening of jazz to open the summer season at 8 PM Monday, June 1, at the Bickford Theatre Jazz Showcase. From the UK, Neville Dickie has made a name for himself on both sides of the pond with his Waller style of playing: a rumbling left hand providing counter-melodies to the sparkling improvisations on the right. Today, Dickie continues to entertain crowds all over the UK and his band "The Rhythmakers" is always in demand. He regularly tours in Switzerland, France, Belgium & Germany as well as here in the US.

For this engagement, he will once again be joined for this swinging evening by the Midiri Brothers with Paul Midiri (vibes, drums and trombone) and Joe Midiri (clarinet and sax). Last year's concert brought down the house. Don't be left out of these terrific jazz all-stars!

June 28, 8 PM, drummer **Robbie Scott**, who has been the drummer of choice for the Ground Hog Day Jam for a decade, will be fielding his own **New Deal Big Band**, playing swing era favorites and some interesting obscurities he's unearthed. His band has some familiar faces, drawn from other groups with whom he is featured. Familiar faces, great swing sound...dancing anyone?

The traditional washboard long ago left the confines of the laundry room to assume its place as a virtuoso musical instrument. On Monday, June 29 at 8 PM, this observation will be proven to be true once again. Beneath **Stéphane Séva's** nimble fingertips, this most unusual of instruments truly comes into its own as a linchpin of swing and has been readily adopted by legendary figures in traditional jazz such as Alain Marquet (Paris Washboard, Sidney Bechet Memory). The end result is the kind of infectious, musical chemistry which is fast becoming the Swing Ondulé trademark.

While remaining firmly anchored in trad jazz, Stéphane has taken the washboard to new heights through a series of musical encounters with inspirational artists such as Frank Tortiller, Karpatt, Totale Racole, Mano Solo, the didgeridoo player David Gouin, and most recently, a duo with the twin-neck guitarist Stéphane Malta.

Now one of Europe's top washboard players, he plays with the famous jazz band Paris Washboard with the great pianist Louis Mazetier, one of the best "stride" pianists in the world, Daniel Barda on trombone and Alain Marquet on Clarinet. Sharing the stage for the rare appearance of **Stéphane Séva's Swing Ondulé** at the Bickford on Monday, June 29 at 8PM will be **Dan Levinson** (reeds), **Mike Davis** (trumpet), **Jesse Gelber** (piano) and **Mike Weatherly** (bass)

Stay tuned for next month's return of Bickford Theatre's Jazz SummerFEST. More details will follow but a sneak peak includes Harry Allen, Dan Levinson, Frank Vignola, Nikki Parrot, Mark Shane, Aaron Weinstein, and more. — 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

June is shaping up to be a "You Asked For It" kind of month at MidWeek Jazz at Ocean County College with two shows practically programmed by the concert attendees themselves. When Bruce Gast decided to turn the reins of this series over to me in 2013, I decided to attend a bunch of his shows to get a feeling for how



Baby Soda

everything worked. That summer, he featured **Baby Soda**, a popular hot jazz group featuring the cream of the hot jazz crop and anchored by the unique box bass of **Peter Ford** and the guitar/plectrum banjo of Jared Engel. I was familiar with them as they had played at the Louis Armstrong House Museum (my employer) and though I thought they were fantastic, it's always a bit of a gamble when a "new" group visits Ocean County College for the first time.

Sure enough, Baby Soda didn't quite have a sold out crowd that evening in 2013 but watching from the audience, I felt the contagious enthusiasm of those who did attend and discovered this band for the first time. Talking with Ford in the lobby afterwards, a steady stream of concert attendees urged him to, "Please come back!" And when I finally took over the series in October of that year, one of the first requests I heard was to "Bring back Baby Soda!" It has taken a little bit of time but the top proponents of "street jazz" as they call it will be back in Toms River on June 10. They are more in-demand than ever before, playing regularly around Brooklyn, but also in posh establishments such as the Rainbow Room, as well as their more typical surroundings in places such as Washington Square Park

When I started producing Midweek Jazz concerts, one of my first orders of business was to feature a tribute to Louis Armstrong, something that had never occurred at Ocean County College. I looked no further than tubist **David Ostwald**, who

JAZZ TRIVIA ANSWERS



Questions on page 4

1. Buddy Bolden
2. Fate Marable
3. Jelly Roll Morton
4. Sidney Bechet
5. Louis Armstrong
6. Barney Bigard
7. Mahalia Jackson

has been leading the **Louis Armstrong Eternity Band** at Birdland in New York for the past 15 years. David, too, was new to Toms River but his appearance brought in one of the largest crowds of the year in 2014. And like with Baby Soda, the band hadn't even packed up their instruments before the crowd demanded their return. That return will take place on June 30 at 8 PM. Note that this is a Tuesday evening because of Oswald's regular Wednesday night engagement at Birdland.

Interestingly, at the time of this writing in late April, neither Ford nor Oswald have confirmed their complete personnel with me, though Ford expects trumpeter Simon Wettenhall and reedman Dan Block. While some working bands feature unwavering personnel and fixed routines, both Baby Soda and the Louis Armstrong Eternity Band feature different lineups from week to week, always culled from the top musicians available in the New York area. And because of the "hot jazz" boom of the last few years, that has meant that each leader has an embarrassment of riches to choose from. We might not know who is in these bands until they take the stage but don't let that stop you from attending what are sure to be two of the most fun MidWeek Jazz evenings of this, or any other year!

And don't forget, tickets are currently on sale for the first annual 3 Sails Jazz Festival to be held at Ocean County College on June 12 and 13 and featuring big names such as Paquito D'Rivera, Bernie Williams, Ellis Marsalis, Delfeayo Marsalis, Bernard "Pretty" Purdi, T. S. Monk, Lavay Smith and more.

You can find more information at www.grunincenter.org/jazz-fest.html.

— 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, trombonist Grachan Moncur III, and drummer/jazz historian Kenny Washington.

free
concerts

CONCERTS/PERFORMANCE

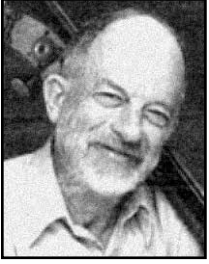
Newark Jazz Legacy Concert Series

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

Brad Terry sent me a story about his friend Eddie Thompson, the blind British pianist. Eddie was doing a tour through the Midwest, traveling from town to town on small commercial planes. At one layover for fuel, most of the passengers got off the plane for a snack and a stretch. Eddie decided to stay on board. The pilot asked if he would like anything, and Eddie said his guide dog might need to go out. When the other passengers saw the pilot walking up and down the tarmac with a guide dog, they were reluctant to get back on the plane.

Brad says that Eddie's favorite joke involved a blind man who sat in the same location at a railway station every day selling pencils. One commuter always dropped a dime in his tray, but never took a pencil. The blind man stopped the commuter one day and said, "You're the guy who comes every day and drops a dime in my tray, but never takes a pencil." The commuter agreed that he was the one. "Well, I just wanted to let you know, the pencils are fifteen cents now."

■ When Geoff Driscoll was a young saxophone player in London, he knew a venerable bassist named Benny Wright. Benny had worked with George Shearing at the Churchill Club for the eighteen months before George left for the United States. Thirty years later, Benny paid a visit to his sister in this country, and saw that Shearing was playing at the local concert hall. He attended the concert and afterward went backstage and found Shearing's dressing room. He knocked on the door and was called in. "Hello George," said Wright to the blind pianist. "Hello, Benny," replied Shearing. "How are you?"

■ Scott Robinson forwarded this item from Ted Nash's newsletter, a story about Doctor Bob Litwak, an old friend of mine:

For many years Bob Litwak was the chief cardiothoracic surgeon at Mt. Sinai. He was one of the greatest specialists of the heart, both professionally and personally. He also liked to swing on the drums. On Friday afternoons he and several of his colleagues gathered at a Manhattan restaurant to do what they were passionate about: play jazz. Every week they would invite a guest artist to join them. I did this probably about once a year and always had fun hearing these doctors, lawyers and publicists forget about their day gigs.

One day I showed up wearing a new shirt. The label was irritating the heck out of my neck. The band was still setting up, so I walked over to Bob and asked if he had any scissors with him. He thought for a moment and said "Yes, I believe I have some in my bag." I sighed and said "Great, because I have something back here that is really bothering me and needs to be cut off."

Bob shook his head and said "No, Ted, that would have to be done in the office in a sterile environment. I can't do that here." He thought I was asking him to remove a growth or something from my neck. I shook my head and laughed, explaining what I had in mind. He joined my laughter and then proceeded to expertly snip away the tag in the back of my shirt. Later I laughed again when I realized I had one of the most prestigious surgeons in the world cutting out the label from my shirt.

Bob passed away a couple years ago. He was a great man, and I miss him.

I miss Bob too...he was a talented and generous man, who did a lot of pro-bono surgery for jazz musicians who were in need.

■ Doug Ramsey sent me this note:

Your James Moody story made me think of the time in the '70s when Charlene and I had dinner with Moody and his first wife at their house in New Jersey. Afterward, we got into our respective cars to go to his gig at the Half Note. We followed the Moodys's Cadillac. When we got to the toll booth, I handed money to the attendant. She said, "No, that man ahead of you paid your toll."

When I told Mike Longo about that, he said, "Oh, Moody does things like that all the time."

■ Mel Narunsky passed along a conversation heard in a record store in Toronto:

Customer: "Hi, I'm looking for a gift for my dad. He likes jazz. What do you recommend?"

Clerk: "Well, Louis Armstrong is pretty popular."

Customer: "Isn't he the astronaut? Like, the first guy to walk on the moon?"

Clerk: "That's Neil."

Customer: "Fine, whatever...the first guy to kneel on the moon."

■ A tour manager told John Simon that Neil Young did a concert of all new material. After about a half hour of it, a frustrated fan yelled from the audience, "Play us something we've heard before!" So Young played the last number over again. □

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.

APRIL AT LINCOLN CENTER


continued from page 43

band provided, the apex of the evening was an a cappella "Saint Louis Blues" that she began with "My man's got a heart like a rock..." It captivated and earned prolonged applause. Ms. Salvant said her version was inspired by Bessie Smith's recording. She noted that Bessie and Louis Armstrong were Billie's two great influences. She said that while Louis influenced everyone at that time, she believed that Billie captured the essence of what Pops was doing in his singing better than anyone else.

Early in the show, Ms. Salvant complimented Aaron Diehl and Paul Sikivie for not only writing all the wonderful arrangements but somehow doing them while they were on the road. She also warned that we would hear her say that whatever Holliday song she selected, it was a favorite. When she finally got "Deep Song" she confessed that while it was less well known than many others, it was her "absolute, absolute favorite." She then said the next selection would end the program. That caused a murmur of disappointment from the audience. "That is so sweet," replied the young sensation. "Them There Eyes" proved to be the penultimate selection. The prolonged standing ovation encouraged her to return to perform one final classic. While Billie has a long association with "What a Little Moonlight Can Do," in Cecile's interpretation Sarah Vaughan was the influence. Indeed, Sassy's essence must have taken a bow beside her as the audience, and the engineers at the control panel, rose to cheer her off the stage and close a brilliant performance. □

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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**:

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■ **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.

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What's New?

Members new and renewed

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

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

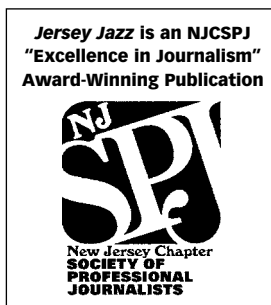
Renewed Members

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 Mr. Vincent Datolli, Hackensack, NJ
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There's a new crop of NJJS and Pee Wee Stomp t-shirts!

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

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

Styles — choose from:

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- white shirt with red+black Pee Wee art

Sizes — choose:

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

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Victory Review

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Somewhere There's Music

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

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

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

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

LANGOSTA RESTAURANT
 100 Ocean Ave.
 732-455-3275

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

MOONSTRUCK
 517 Lake Ave.
 732-988-0123

THE SAINT
 601 Main St.
 732-775-9144

Atlantic City
ASBURY UNITED METHODIST CHURCH
 1213 Pacific Ave.
 908-348-1941
 Jazz Vespers 3rd Sunday of the month, 4 PM

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

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

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

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

MAD BATTER
 19 Jackson St.
 609-884-5970
 Wednesdays 7:30–10:30 PM

BOILER ROOM, CONGRESS HALL
 251 Beach Ave.
 888-944-1816
 Sundays

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

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

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

Closter
HARVEST BISTRO & BAR
 252 Schraalenburgh Rd.
 201-750-9966
 Thursdays & Fridays

Convent Station
THE COZY CUPBOARD
 4 Old Turnpike Road
 973-998-6676

Cresskill
GRIFFIN'S RESTAURANT
 44 East Madison Ave.
 201-541-7575
 Tuesdays & Wednesdays

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

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

Edison
THE COFFEE HOUSE
 931 Amboy Ave.
 732-486-3400

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

BLUE MOON MEXICAN CAFÉ
 23 E. Palisade Ave.
 201-848-4088
 Sundays

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

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

CALANDRA'S MEDITERRANEAN GRILLE
 118 US Highway 46
 973-575-6500
 Piano – Fridays & Saturdays

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

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

STONY HILL INN
 231 Polifly Rd.
 201-342-4085
 Friday & Saturday evenings

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

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

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

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

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

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

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

MOORE'S LOUNGE (BILL & RUTH'S)
 189 Monticello Ave.
 201-332-4309
 Fridays open jazz jam,
 open to all musicians,
 vocalists, dancers and
 spoken word artists;
 hosted by Winard Harper
 and Rosalind Grant
 8:30PM – midnight
 First Sundays 6–10PM
 Featuring Winard Harper and
 special guests, \$10 cover

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

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

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

Madison
SHANGHAI JAZZ
 24 Main St.
 973-822-2899
 Wednesdays/Thursdays, 7 PM
 Fridays/Saturdays, 6:30 PM
 Sundays, 6 PM – No cover

Mahwah
BERRIE CENTER/ RAMAPO COLLEGE
 505 Ramapo Valley Rd.
 201-684-7844

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

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

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

NOVITA
 New & Pearl Streets
 732-549-5306
 No cover

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

FIRST CONGREGATIONAL CHURCH
 40 South Fullerton Ave.
 973-744-6560

PALAZZO RESTAURANT
 11 South Fullerton Ave.
 Fridays/Saturdays, 7 PM

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

Morristown
THE BICKFORD THEATRE AT THE MORRIS MUSEUM
 5 Normandy Heights Rd.
 973-971-3706
 Some Mondays, 8 PM

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

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

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

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

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

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

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

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

IDEAL LOUNGE
 219 Frelinghuysen Ave.
 973-824-9308

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

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

THE PRIORY
 233 West Market St.
 973-242-8012
 Fridays, 7 PM, No cover

New Brunswick
DELTA'S
 19 Dennis St.
 732-249-1551
 Saturdays, 7–11 PM

THE HYATT REGENCY NEW BRUNSWICK
 2 Albany St.
 732-873-1234
 New Brunswick Jazz
 Project presents live jazz
 Wednesdays, 8 –10:30 PM,
 No cover

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

STATE THEATRE
 15 Livingston Ave.
 732-246-7469

TUMULTY'S
 361 George St.
 732-545-6205
 New Brunswick Jazz Project
 presents live jazz & jam
 session, Tuesdays, 9:30 PM

Newfield
LAKE HOUSE RESTAURANT
 611 Taylor Pl.
 856-694-5700

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

Tell them you saw it in Jersey Jazz!

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

Newton

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

North Bergen

WATERSIDE RESTAURANT
7800 B River Rd.
201-861-7767

North Branch

STONE BROOK GRILLE
1285 State Highway 28
908-725-0011

Oak Ridge

THE GRILLE ROOM
(Bowling Green Golf Course)
53 Schoolhouse Rd.
973-679-8688

Orange

HAT CITY KITCHEN
459 Valley St.
862-252-9147

PRIVATE PLACE LOUNGE

29 South Center St.
973-675-6620

Paterson

CORTINA RISTORANTE
118 Berkshire Ave.
973-942-1750
Wednesdays, 6:30–10:30 PM,
Joe Licari/Mark Shane

Phillipsburg

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

Princeton

MCCARTER THEATRE
91 University Pl.
609-258-2787

MEDITERRA

29 Hulfish St.
609-252-9680
No cover

SALT CREEK GRILLE

1 Rockingham Row,
Forrestal Village
609-419-4200

WITHERSPOON GRILL

57 Witherspoon St.
609-924-6011
Tuesday night jazz,
6:30–9:30 PM

Rahway

THE RAIL HOUSE
1449 Irving St.
732-388-1699

UNION COUNTY PERFORMING ARTS CENTER

1601 Irving St.
732-499-0441

Red Bank

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

JAZZ ARTS PROJECT

Various venues
throughout the year. Refer to
www.jazzartsproject.org for
schedules and details

MOLLY PITCHER INN

88 Riverside Ave.
800-221-1372

SIAM GARDEN

2 Bridge Ave.
732-224-1233

Somers Point

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

Somerville

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

South Amboy

BLUE MOON
114 South Broadway
732-525-0014
Blues jam Thursdays

South Orange

PAPILLON 25
25 Valley St.
973-761-5299

RICALTON'S

19 Valley St.
973-763-1006
Tuesdays

SOUTH ORANGE PERFORMING ARTS CENTER

One SOPAC Way
973-235-1114

South River

**LATAVOLA CUCINA
RISTORANTE**
700 Old Bridge Turnpike
South River, NJ 08882
732-238-2111
The New World Order
open jam session
every Thursday, 7:30–11 PM
No cover, half-price drink
specials

Spring Lake Heights

THE MILL
101 Old Mill Rd.
732-449-1800

Stanhope

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

Succasunna

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

Teaneck

**THE JAZZBERRY PATCH
AT THE CLASSIC
QUICHE CAFE**
330 Queen Anne Rd.
Teaneck, NJ 07666
201-692-0150
Friday nights, No cover

PUFFIN CULTURAL FORUM

20 East Oakdene Ave.
201-836-8923

ST. PAUL'S LUTHERAN CHURCH

61 Church St.
201-837-3189
Jazz Vespers, 4th Sunday of
the month

Tom's River

**OCEAN COUNTY COLLEGE
FINE ARTS CENTER**
College Dr.
732-255-0400
Some Wednesdays

Trenton

AMICI MILANO
600 Chestnut Ave.
609-396-6300

CANDLELIGHT LOUNGE

24 Passaic St.
609-695-9612
Saturdays, 3–7 PM

Union

SALEM ROADHOUSE CAFE
(Townley Presbyterian Church)
829 Salem Road
908-686-1028

VAN GOGH'S EAR CAFÉ

1017 Stuyvesant Ave.
908-810-1844
Sundays 8 PM, \$3 cover

Watchung

WATCHUNG ARTS CENTER
18 Stirling Rd.
908-753-0190
www.watchungarts.org

Wayne

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

NOVU RESTAURANT

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

WILLIAM PATERSON UNIVERSITY

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

Westfield

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

West Orange

HIGHLAWN PAVILION
Eagle Rock Reservation
973-731-3463
Fridays

LUNA STAGE

555 Valley Rd.
973-395-5551

McCLOONE'S BOATHOUSE

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

SUZIE 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.

Duke Ellington Tribute Concert —

A 15-piece all-star pick-up band, featuring the likes of Bill Easley, Rob Henke and Art Baron, will perform a wide range of Ellingtonia, including the sacred works, at Faith Lutheran Church, New Providence at 4 PM on Sunday, June 7. Donations made at

this concert will benefit Imagine, a grief support center for families in New Jersey. For more information, call 908-464-5177.

Baby Soda — At Ocean County College, Toms River on Wednesday, June 10, 8–9:30 PM. Tickets: \$22 regular; \$18 senior; \$12 student at 732-255-0500.

Paquito D'Rivera with Bernie Williams

— At Ocean County College, Saturday, June 13. For tickets visit <http://ocean.universitytickets.com> or call 732-255-0500.

Grover Kemple and Jerry Vivino —

At Shanghai Jazz, Madison on Friday, June 19. Seatings at 6:30 and 8:30 PM. No cover.



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