

JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

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July/August 2015



Michael Hashim leads the Billy Strayhorn Orchestra at the Mayo Performing Arts Center in Morristown on June 14. Photo by Mitchell Seidel.

A Strayhorn Centennial Salute

NJJS presents an afternoon of Billy Strayhorn's music at Morristown's Mayo PAC

See page 26.

in this issue:

NEW JERSEY JAZZ SOCIETY

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

STORIES

Billy Strayhorn Tribute	cover
Big Band in the Sky	8
Talking Jazz: Roseanna Vitro	12
Noteworthy	24
President Emeritus Writes	28
92nd St. Y Jazz in July	30
WBGO Photo Exhibit	31
Sinatra Idols in Hoboken	31

REVIEWS

Other Views	32
Susie Meissner CD	35
May Jazz Social	35
Caught in the Act	36
Book Review: Dizzy Gillespie	36
Book Review: Cy Coleman	38
Book Review: Billie Holiday	40
On The Road	42

EVENTS

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

ADVERTISERS

Jim Eigo	4
WBGO Photo Blog	4
Arbors Records	5
WBGO	7
Shanghai Jazz	9
Ocean County College	11
NJPAC	13
Morristown Library	15
Sandy Sasso	16
State Theatre	17
Rutherford Hall Jazz Picnic	19
Beacon Hill Musicians Guild	21
CTS Images	22
Patrice Jégou	23
Barron Arts Center	25
Montclair Jazz Festival	27
WPU Summer Jazz Room	29
Jazzology Records	33
Swingadelic	34
Diane Perry	36
LauRio	37
Morristown Jazz & Blues Festival	39
92nd St. Y Jazz in July	41
Jazzdagen	43
Marlene VerPlanck	47
Rosalind Grant	47
Cadence Magazine	49
Princeton Record Exchange	52



Prez Sez

By Mike Katz President, NJJS

I hope that everyone who is reading this is having a great summer so far and/or has made plans for their upcoming summer vacation. I also hope that those plans include the Morristown Jazz and Blues Festival, which will be taking place on Saturday, August 15 on the Morristown Green.

The festival is returning for the fifth season and NJJS is pleased to continue our association with this top notch event. This year its theme will be a 100th birthday salute to Frank Sinatra, Les Paul and Muddy Waters. As in the past two years, NJJS will be a co-sponsor of this event, and I will be the master of ceremonies for the jazz portion.

The music begins at noon with Swingadelic, a small big band led by Dave Post. Swingadelic has appeared at Jazzfest over the years and they are a terrific way to get the music started. At two PM, our good friend, legendary guitarist Bucky Pizzarelli, takes over, joined by his friends and fellow guitarists Ed Laub, Frank Vignola and Vinny Raniolo. They've been part of this festival for several years now, and always bring a smile to everyone's face. Following Bucky, another Jazz Society favorite, Bria Skonberg, makes her first appearance at the Morristown festival. If you have yet to hear this rising young trumpet and singing star in person, you really don't want to miss this opportunity. Bria will be coming to Morristown fresh from her debut the Newport Jazz Festival on

July 31. It will also be a first for us, as Jackie Wetcher and I will be spending a couple of days there.

At six o'clock, the music turns to the blues with the always entertaining Roomful of Blues followed by the legendary blues hall of fame harmonica player Charlie Musselwhite and his all-star band at eight. All together, you get ten hours of music in a beautiful park, all for free, so bring your lawn chairs, blankets and picnics and make a day of it. Kudos to Mayor Tim Dougherty for continuing what is now a wonderful summer tradition. You can learn more through their advertisement in this issue or on their website at www.morristownjazzandblues.com.

■ If you are over in Jersey City on Wednesday, August 19, Winard Harper & Jeli Posse will be presented by the City of Jersey City and New Jersey City University. Part of the new "Sounds of Summer Concerts," the music begins at six in Lincoln Park. Flutist Andrea Brachfeld brings her exciting Latin jazz ensemble, La Charanga 76, to Washington Park on Wednesday, July 15, as part of this series as well. There seems to be great music for free all over the state this summer, and NJJS is proud to be associated with much of it.

■ On June 28, Sandy Josephson, Mitchell Seidel, Tony Mottola and I attended a combination art show and concert at WBGO's studios in Newark,

Stay tuned to www.njjs.org

NJJS Bulletin Board

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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!!



A guitarist who also plays brushes? Jazz great Bucky Pizzarelli exhibited some of his paintings at WBGO-FM in Newark. Photo by Mitchell Seidel

which featured the aforementioned Bucky Pizzarelli both as artist and musician. Also in attendance were former NJJS Board member Stan Myers and adviser Don Jay Smith. Turns out that Bucky, in common with Tony Bennett and other jazz figures, (including Miles Davis) has been painting for many years, strictly as an avocation (it was pointed out that unfortunately, his works are not for sale). Also on display were jazz collages by Evelyn Graves. During the event Bucky performed two sets, accompanied by Ed Laub and featuring some of his signature pieces. This provided an opportunity for us to meet and speak with the station's new president, Amy Niles, as well as with Dorthaan Kirk and other staffers about matters of interest to the station and NJJS. We hope to continue a dialogue with the folks at WBGO going forward, as both organizations are dedicated to the preservation and promotion of jazz in New Jersey (and elsewhere).

■ Another outstanding event I attended recently was a concert at the Bickford

Theater in Morristown on May 18 that featured members of the Beacon Hill Musicians Guild, led by multi-reedman Marty Eigen, along with pianist Rio Clemente and singer Carrie Jackson. Much of the program was devoted to the music of Duke Ellington, with the remainder consisting of original compositions by Rio. The Musicians Guild was founded by Marty and others with the objective of enhancing work opportunities for jazz musicians and otherwise assisting them with their careers.

■ Finally, I am sad to report the death of Ray Kennedy, who was an incredible pianist who worked for a long time with John Pizzarelli. Several years ago, Ray stopped performing with John, and it was learned that he had multiple sclerosis, which although it had been first diagnosed 20 years ago, up until the time he stopped working seemed to have no evident effect on his playing. Our deepest sympathies to his family and friends. An obituary on Ray will run in the September issue of *Jersey Jazz*.

Have a great summer and we'll see you in September! Mark your calendars for the Princeton Jazzfeast on September 20! JJ

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See page 47 for details!

for updates and details.

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

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

September 20

JAZZFEAST

Alan Dale New Legacy Jazz Band, Ken Peplowski Quintet w/Harry Allen, Willie Martinez La Familia Sextet w/Warren Vaché, Marlene VerPlanck Quintet w/Houston Person, Dennis Lichtman's Brain Cloud w/Tamar Korn
Palmer Square, Princeton
Noon – 6 PM | Rain or Shine | FREE
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September 27

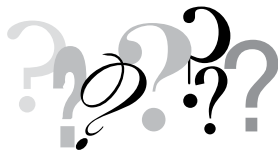
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NJJS Calendar

Jazz Trivia

By O. Howie Ponder
(answers on page 45)



NOLA PARTIE DEUX

Part II of our New Orleans legends quiz, in roughly chronological order.

1. Trumpeter played in Dorsey and Ray McKinley swing bands of the 1930s before returning home during the Dixieland revival. He had a Bourbon Street club and a friendly rivalry with #9.
2. He took up the clarinet as a youngster to counteract the effects of lung infections, mastering the instrument and joining Lawrence Welk, then the Dukes of Dixieland, before opening his own clubs in the city and forming the beloved Half-Fast Walking Club parade band.
3. This pianist was an early proponent of modern jazz in the city and remains a compelling performer at age 80, but is best known as the father of four renowned jazzmen.
4. Rhythm & blues, New Orleans-style, is bread and butter for this raspy-voiced piano disciple of Professor Longhair and James Booker, but he's got jazz cred: a tribute album to Ellington and regular bookings at jazz festivals.
5. Saxophonist and ex-Jazz Messenger is also chief of a Mardi Gras Indian tribe and appeared often on the acclaimed HBO series "Treme."
6. Another ex-Messenger, this trumpeter won a Grammy for his post-Katrina suite, "A Tale of God's Will," scored several Spike Lee films and recently composed an opera.
7. This pianist and crooner played in "When Harry Met Sally." He's since starred in other films and on Broadway and tours leading his big band. He's a judge on TV's "American Idol."
8. The soul and gospel singer with a captivating high tenor voice is a regular on the jazz tent stage at Jazz Fest. He sang the "Treme" theme song.
9. Founder and leader of the New Orleans Jazz Orchestra, which has played at NJPAC, Carnegie Hall and the Apollo, the trumpeter and composer is another Grammy winner and lends his name to one of the city's best jazz clubs.

IN THE MAILBAG

THANKS FOR THE ARTICLE ON OUR JOHNNY MERCER PROGRAM in June's issue of *Jersey Jazz*. ["Rutherford Hall Mercer Tribute Accentuates the Positive," page 29, June issue] I must give credit where it is due. Although I did a lot of work and research on the Duke Pearson and Allen Toussaint projects, the Johnny Mercer show was entirely the brain child of John Bauers, perhaps the only piano playing and singing Mercer disciple in the world that shares a birthday with his hero. All I had to do was take care of business and play bass, a far easier task!

We had been discussing what we could do to downsize the band for gigs with smaller budgets and rooms and John came up with the Mercer program. We've done it at several libraries along with [drummer] David Longworth and [vocalist] Vanessa Perea and it has always been SRO. For the Rutherford Hall concert we were lucky enough to employ Mr. Hashim and although it wasn't his first appearance with Swingadelic, it was the first time we've had a horn on this project, and hopefully not the last!

Dave Post
Hoboken

Dave Post is leader of the 12-member neo-swing band *Swingadelic*. Their most recent CD on *ZOHO Music* is the critically acclaimed *Toussaintville*, a tribute to the New Orleans composer Alan Toussaint. For more information, visit: www.swingadelic.com.



Fran Kaufman photo

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

Fran Kaufman photographs the world of jazz
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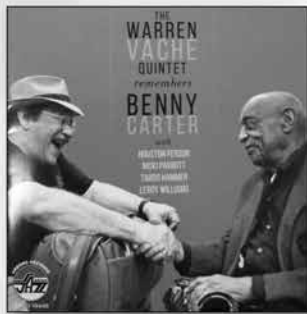
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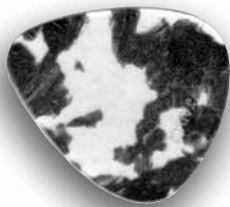
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The Editor's Pick

By **Tony Mottola**
Jersey Jazz Editor

Summer Jazz In Your Own Backyard

If you're not inclined to jump off to one of those storied, big name summer jazz festivals in places like Rhode Island and Rochester and Louisiana, there are a number of more modest events in and near New Jersey that feature some of our talented local talent, and lots of bang for your buck. Here are a few suggestions.

■ **The Hudson Valley Jazz Festival/Year 6, Aug. 27-30**

Headlined by Miles Davis protege Wallace Roney who performs Sunday, Aug. 30 at The Sugar Loaf Performing Arts Center. Fourteen acts over four days (including Jersey City's own Wynard Harper and Jeli Posse) in variety of settings from a theatre to parks, cafes, restaurants and a village green, all in the scenic Warwick, NY area.

More information at: www.hudsonvalleyjazzfest.org.

■ **2nd Annual New Jersey Pinelands Jazz Festival, Aug. 28-30**

Satisfy your appetite for music and more beginning with a "Friday Night in Paris" reception on Aug. 28 featuring French-inspired hors d'oeuvres, beer, wine and music by the Hot Club of Philadelphia, and ending with Sunday jazz brunch on Aug. 30. In between feast on a dozen bands in formal sets and at after hours fireside jams. At Camp Ockanickan on Lake Stockwell in Medford, NJ. Campsite accommodations also available.

More information at www.pinelandsjazz.com.

■ **Sweet Sounds Downtown Jazz Festival/Westfield, NJ**

Live jazz every Tuesday night in July & August, 7-9 PM
The 19th Annual Sweet Sounds Downtown Jazz Festival will begin on Tuesday, July 7. Visitors can enjoy the music while strolling, dining and relaxing at the various outdoor venues around town featuring live music.

This year a 5th performance location has been added during July. That adds up to 36 acts over the eight weeks, including the likes of Claudio Roditi, Mike Kaplan's Nonet, Rich Reiter's Swing Band, the Jazz Lobsters big band and Marlene VerPlanck.

For the full lineup visit: www.westfieldtoday.com.



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

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

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Connect to the Jazz Source

Big Band in the Sky

By Sanford Josephson

■ **Marty Napoleon, 93, pianist, June 2, 1921, Brooklyn – April 27, 2015, Glen Cove, NY.** In 1952, pianist Joe Sullivan had too much to drink and fell off the piano stool while playing with Louis Armstrong's All-Stars. That was Marty Napoleon's big break. In a June 3, 2011, interview with Jazz Wax's Marc Myers, Napoleon recalled the incident and what followed. "Louis told Joe Glaser, his manager, to get rid of him [Sullivan]. Glaser called me and asked if I wanted to go with Louis." Initially, Napoleon declined the offer because, he told Myers, "I had promised my wife Bebe that I wouldn't go back out on the road. But Joe made a financial offer I couldn't refuse. The money was too good. So, I went with Louis. I didn't see my kids for seven months."

Although he played with several notable bandleaders, including Charlie Barnet and Gene Krupa, and often led his own groups, Napoleon will forever be linked with Armstrong. His association with Armstrong, though, was sporadic, due to his reluctance to be away from his family for long periods of time. According to Adam Bernstein, writing in *The Washington Post* (April 30, 2015), Napoleon's wife "threatened divorce" because of the initial seven-month tour. Napoleon appeared with Armstrong in the 1954 movie, *The Glenn Miller Story*, starring James Stewart.

After that, because of his family commitments, according to theguardian.com's Peter Vacher (May 7, 2015), "Napoleon opted to stay close to New York and became a regular at the Metropole Café in the city. This celebrated location featured continuous music, one band after another, which allowed Napoleon, over his 10-year association, to perform and record with the greatest players of the day including trumpeter Henry 'Red' Allen and star tenor saxophonist Coleman Hawkins.

"He also kept busy playing 'industrials', or corporate events, and in all-star TV shows sponsored by the Timex Company in the late 1950s and for many episodes of 'Art Ford's Jazz Party'." The Timex series, emceed by John Cameron Swayze, aired from 1957-1959 and featured such jazz headliners as Armstrong, Krupa and Lionel Hampton. "Art Ford's Jazz Party" aired in 1958 on New York's WNTA-TV.

In 1966, Napoleon was persuaded to rejoin Armstrong, following the death of pianist Billy Kyle. He stayed with Armstrong, off and on, until the trumpeter's death in 1971. Theguardian.com's Vacher said Napoleon, "always thought of himself as an Armstrong sideman even when the gigs dried up," often playing at Armstrong memorial events.

The pianist actually got his start, as a teenager, with a band led by



Marty Napoleon (center) was presented with an NJJS Musician of the Year award at the Pee Wee Russell Memorial Stomp on March 4, 2012. He was joined by his grandson Brent Napoleon (left) and NJJS past president Joe Lang. Photo by Geri Reichgut.

Chico Marx, which, wrote Vacher, was a "rather good big band, which also provided a breakthrough gig for the young vocalist Mel Tormé. Good-looking and happy to embrace the spotlight, Napoleon developed a flashy routine on 'Moonlight Cocktail', which Chico seemed to like, and he stayed for a year-and-a-half." One of his favorite memories of playing with Marx had to with the bandleader's comic side. "When he did 'Beer Barrel Polka', Napoleon told *The Washington Post* in 1984, "he would roll an orange on the keyboard. One time he threw the orange at me, and I threw it to the drummer, George Wettling. The next day, everybody in the band had

an orange, and oranges were flying all over the stage. Chico loved it, saying 'Leave it in. It's great.'" After Marx, and before joining Armstrong, Napoleon played with bands led by Georgie Auld, Teddy Powell, Joe Venuti, Barnet, Krupa and Charlie Ventura.

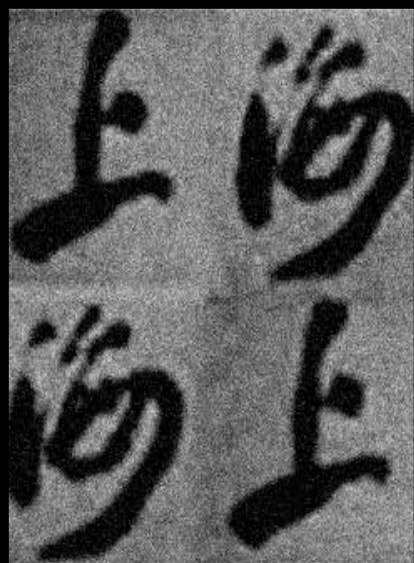
Reviewing one of Napoleon's performances in 1973, *The New York Times*'s John Wilson said he played with "an appealing melodic style and with a persuasive momentum that keeps the room's dance floor well filled when his trio is on. He holds to a relatively conservative repertory of familiar songs, but he imbues them with a fresh, joyously propulsive feeling, much as the big bands of the swing era treated popular songs."

Napoleon's wife Marie ('Bebe') died in 2008 and, in recent years, he lived in a retirement home in Glen Cove. But he would play occasional gigs in the New York area. I was fortunate enough to see him in July 2009 at a concert entitled "Swing Night" during Summer Jazz Week at William Paterson University. I remember that he introduced one number as "being one of the favorites at the assisted living facility where I live." The other band members that night were Bill Crow on bass, Ray Mosca on drums and Randy Sandke on trumpet. Dr. David Demsey, coordinator of jazz studies at William Paterson, remembered that, "It was a wonderful concert, the crowd went wild. Also, both Marty and Bill did a great hour meeting with the high school students before the concert."

Crow, learning of Napoleon's death, described him in a Facebook post. "He was always so full of life! I had a lot of fun playing and laughing with Marty and miss him terribly already." The *Post*'s Bernstein pointed out that Napoleon "played with many promising younger players, such as trumpeter Bria Skonberg." Skonberg told *Jersey Jazz* that, "Marty was inspiring to me on a few levels, from his spirited character and his ever-curious love of music to the evident loving bond he had with his family. I feel really lucky to have met him."

Survivors include his daughter, Jeanine Goldman; his son, Marty, Jr.; four grandchildren; and one great-grandson.

continued on page 10



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BIG BAND IN THE SKY

continued from page 8

■ **Riley B. (B.B.) King, 89, guitarist and vocalist, September 16, 1925, Berclair, MS – May 14, 2015, Las Vegas.** Jazz guitarist Bill Frisell vividly remembers the first time he saw B.B. King. “It was in the mid-’70s at Paul’s Mall, a small club in Boston,” he told *Jazz Times*. “I was in the first row, inches from the stage. The band came out without him first. They sounded incredible. How could it get any better than this? Then, he walked on, and, with his first note — one note — stunned. He brought the level up about a thousand notches. One note. I’ve never heard that kind of power. The beautiful kind.”

As a 14-year-old sharecropper in Mississippi in 1941, King heard a radio show, “King Biscuit Time,” on Helena, Arkansas, radio station KFFA during his lunch break. It was an eye-opener for the self-taught guitarist. Eight years later, after serving in the Army, he went to Memphis to find Rice Miller, one of the radio show’s star performers. Miller helped him get a nightclub job, and King soon also got a disc jockey job playing the blues on Memphis radio station WDIA. While at the radio station, he not only became more familiar with the blues, but he was exposed to the records of Count Basie, Charlie Christian and other popular jazz musicians of the day. He also acquired the nickname, “Beale Street Blues Boy,” which was eventually shortened to “Blues Boy” and, finally, “B.B.”

In 1951, King released his first single, “Three O’Clock Blues,” which was Number 1 on the rhythm & blues charts for 15 weeks. That was the impetus for a tour that included the Apollo Theater in Harlem, the Howard Theater in Washington, D.C. and the Royal Theater in Baltimore. His career took off after that.

The biggest hit of King’s career came in 1969, three years after he had divorced his second wife, Sue Hall. Although originally recorded by Roy Hawkins in 1951, King’s version of “The Thrill Is Gone,” a song about lost love, reached Number 15 on the Billboard Hot 100 chart, became King’s signature song, and enabled him to cross over from rhythm & blues to a wider audience. He began playing at folk festivals and on college campuses. And he appeared

as a guest on *The Tonight Show*.

King won 15 Grammy Awards, including a Lifetime Achievement Award; had a star on Hollywood Boulevard; was inducted in the Rock and Roll and Blues Halls of Fame; received a Kennedy Center Honor in 1995 and the Presidential Medal of Freedom in 2006. In *The History of the Blues* (2003: Da Capo Press), author Francis Davis said King’s name “is now synonymous with the blues, much as Louis Armstrong’s once was with jazz. You don’t have to be a blues fan to have heard of King.” In a video posted on Facebook, Eric Clapton called King “a beacon for all of us who love this kind of music. If you’re not familiar with his work, I would encourage you to go out and find an album called *B.B. King Live at the Regal*, which is where it all really started for me as a young player.”

King is survived by 11 children. Three of them had appealed to the courts to take control of his affairs, saying his manager, Laverne Toney, had taken advantage of him. Their appeal was denied by a Las Vegas judge.

■ **Bob Belden, 58, saxophonist, producer, composer, arranger, bandleader, October 31, 1956, Evanston, IL – May 20, 2015, New York City.** This past February, Belden took his band, Animation, on a short trip to Iran where they performed his music along with compositions by Miles Davis and Herbie Hancock. The tour occurred during nuclear talks between Iran and the United States and was organized by Common Ground, a U.S. nonprofit that exists to promote better ties between the two countries. Such a bold, potentially controversial, trip was typical of Belden. Jeff Tamarkin, writing in *Jazz Times* on the day of Belden’s death, said he was “always outspoken, funny, never afraid to speak out on any topic even when (especially when) his view was not the popular one. He was a vocal critic of the state of the music industry, music education and other aspects of the world in which he traveled.”

In an interview with the *Chicago Tribune*’s Howard Reich (March 17, 2015), Belden said he had no idea how Iranians would react to the music. “We went in basically blind,” he said. “We walked backstage. We didn’t even want to look out from behind the curtain. We thought: ‘We’ll just walk in

and see what happens.’” The result? “Full house. It’s an opera house, three tiers. Every seat is taken, front to back. 1,200 people. Standing ovation as soon as we walked on stage.” Belden told Reich he opened with a riff that he morphed into a blues phrase, then reconfigured into something evoking Persian music. The audience, according to news reports, shouted its approval.

Belden’s compositions and arrangements, “would often combine jazz with music from other musical realms and different parts of the world,” according to an article in *DownBeat*, written on May 21, 2015. His personal style, the article continued, “mixed straight-ahead jazz with elements of the avant-garde, often employing electronic effects... Through his composed works, Belden sought to elicit an emotional response from the listener. He cared more about making a human connection and telling a story than impressing his audience with technique.” Belden was known for creating and producing multi-cultural thematic albums. In 2008, *Miles From India* (Four Quarters Ent) had Indian and American artists performing Miles Davis tunes. *Miles Espanol* (Entertainment One Music: 2011) combined Davis alumni, such as pianist Chick Corea and bassist Ron Carter, with Spanish musicians.

In fact, Belden was considered one of the foremost authorities on Davis. He won Grammy Awards in 1996 for Best Historical Album and Best Album Notes for *Miles Davis and Gil Evans: The Complete Columbia Recordings* and in 1998 again for Best Album Notes for *Miles Davis Quintet 1965-’68* (also Columbia).

Belden studied saxophone and composition in the 1970s at North Texas State University (now the University of North Texas). He joined Woody Herman’s orchestra after graduating in 1978. In 1983, he moved to New York and began working with trumpeter Donald Byrd and drummer Mel Lewis, while also writing scores for TV programs and movies. In the late ’80s, he produced two albums for trumpeter Red Rodney and also began making his own recordings on Blue Note, Sunnyside and other labels. His best known album was *Black Dahlia*, an orchestral suite inspired by the murder of a young actress, Elizabeth Short. According to *Jazz Times*, it became “one of the biggest-selling non-vocal

continued on page 12

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BIG BAND IN THE SKY

continued from page 10

orchestral albums of its era.” Belden also created an orchestrated treatment of Puccini’s opera, *Turandot*, but, according to *Jazz Times*, it “was reportedly suppressed by the composer’s estate and issued only in Japan.”

In the early 2000s, Belden collaborated with Sony producer Michael Cuscuna on several Miles Davis box sets as well as reissues of work by musicians such as Herbie Hancock, Charles Mingus and Thelonius Monk. Over the years, he worked as a sideman for a virtual who’s who of modern jazz artists including Hancock, pianist McCoy Tyner and trumpeter Wallace Roney.

When guitarist Dave Stryker heard of Belden’s death, he posted this comment on his Facebook page: “What’s next? That’s the question Bob Belden always asked me. We had just exchanged a bunch of e-mails Saturday morning, and then I heard he had a heart attack that night. He was always a positive supporter who threw ideas at me. We’ve lost a real champion of the music. Luckily, his music lives on.”

Drummer Nick Scheuble was particularly impacted by Belden’s death. “Our family met Bob Belden for the first time in March 2012,” he told *Jersey Jazz*. “He was giving a pre-concert lecture on Herbie Hancock at Jazz at Lincoln Center. Following the lecture, we approached him and told him that our youngest daughter, Leonieke, who was only 10 at the time, was a pianist and recorded a few of Herbie’s tunes recently. Bob was immediately excited by the news and insisted that she meet Herbie after the concert and give him her recording. She did, Herbie was wonderful, and Bob gave her the experience of a lifetime.”

Belden continued to be a mentor to Leonieke and was very supportive when he learned, later in 2012, that she had been diagnosed with type 1 diabetes. “The death of Bob Belden,” Scheuble continued, “has affected my whole family greatly. Besides the loss of a great mentor for the family, we lost a friend who warmed our hearts with his extraordinary kindness.”

Survivors include his sister, Elizabeth Belden Harmstone and a brother, John.

■ **Bruce Lundvall, 79, record executive, September 13, 1935, Cliffside Park, NJ – May 19, 2015, Ridgewood, NJ.** In the early 1960s, Lundvall, fresh out of the Army, managed to get an entry level job at Columbia Records. He stayed there for more than 20 years, eventually becoming president of both the record label and its parent company, CBS Records. While there, he was responsible for re-signing Miles Davis and recruiting tenor saxophonist Dexter Gordon and pianist Herbie Hancock. He also signed Willie Nelson, whose 1975 debut album for Columbia, *Red Headed Stranger*, became a Number 1 country album.

In 1982, Lundvall left CBS to launch Elektra Musician, part of Elektra Records. He signed vocalist Bobby McFerrin as well as trumpeter Woody Shaw and Latin singer-songwriter Ruben Blades. Interviewed on WBGO shortly after Lundvall’s death, McFerrin recalled how his second Elektra album, *The Voice*, got made. “I told Bruce I wanted to do a solo voice album. He said, ‘What does that mean?’ I said, ‘Sing without a band, a cappella.’ He said, ‘Well, why

would you want to do that?’ I said, ‘Because God wants me to do it.’ He said, ‘Well, there’s no higher authority than that.’ He let me do it.”

Two years after he started Elektra, Lundvall was contacted by EMI, which wanted him to revive the defunct Blue Note Records. In 2009, Lundvall told National Public Radio that working for Blue Note was his “lifelong dream” ever since he had graduated from Bucknell University, when he had applied for a job there, but there were none. In addition to resurrecting Blue Note, EMI also offered him the opportunity to start Manhattan Records, an adult contemporary label. At Blue Note, jazz artists signed by Lundvall included pianist Jason Moran, vocalists Dianne Reeves and Cassandra Wilson, guitarist John Scofield and tenor saxophonist Joe Lovano. But he also signed artists outside the jazz realm, such as the young folk-pop singer, Norah Jones. Her first album, *Come Away with Me*, sold millions of copies and won eight Grammy Awards. At a concert celebrating Blue Note’s 75th anniversary last year, Jones said, “I don’t know where I would be in the world of music without Bruce as my friend and champion.”

Lundvall resigned as president of Blue Note in 2010, shortly after being diagnosed with Parkinson’s disease, and was named chairman emeritus. Last year, he moved to an assisted-living center, Brighton Gardens of Saddle River, NJ. In August, he established the Sunrise Senior Living Jazz Festival there, with the proceeds going to the Michael J. Fox Foundation for Parkinson’s Research. Among the artists who appeared were Reeves, Lovano, Jones and pianists Bill Charlap and Renee Rosnes.

Don Was, who succeeded Lundvall as president of Blue Note, said, in a prepared statement, that, “Bruce was a one-of-a-kind, larger-than-life human being. His joie de vivre was equaled only by his love for music, impeccable taste and kind heart. He will be sorely missed by all of us who loved and admired him, but his spirit will live forever in the music of Blue Note Records.”

Larry Applebaum, senior music reference specialist in the Music Division of the Library of Congress, in his blog, *Let’s Cool One*, shared a story about Lundvall involving Dexter Gordon. “I had the opportunity to present a premier of the new Don McGlynn documentary, *Dexter Gordon: More Than You Know*,” Applebaum recalled. It was suggested that Applebaum contact Lundvall to see if he would introduce the film, since Gordon was his favorite jazz musician. “I had never met Bruce,” Applebaum wrote, “and was a bit skeptical that the president of Blue Note Records would come to Washington on his own dime to introduce a film on Dexter Gordon, but Bruce immediately accepted and simply asked for the date, time and location.”

“In an industry rife with egos and sharp elbows,” wrote *The New York Times*’s Nate Chinen, the day after Lundvall’s death, “Mr. Lundvall generated an unusual amount of good will. He served as chairman of the Recording Industry Association of America, as chairman of the Country Music Association and as governor of the New York chapter of the National Academy of Recording Arts and Sciences. He received a Grammy Trustees Award in 2011.”

Survivors include his wife, Kay; three sons, Tor, Kurt and his wife Blythe, and Eric and his wife Johanna; as well as two grandchildren, Rayna and Kerstin.



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

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Talking Jazz

A Jersey Jazz Interview with Roseanna Vitro

By Schaen Fox

While she was born in Arkansas and became a jazz singer in Texas, Grammy nominated Roseanna Vitro has long made New Jersey her home. In February we talked about her evolution as a jazz singer, music teacher, writer and producer, but we began with her newest CD Clarity, Music of Clare Fisher on Random Act Records.



Photo by Devin Cass

JJ: This is different from your earlier projects in that I don't believe Clare Fisher is a household name. What was the inspiration for the project?

RV: After releasing *Clarity*, I discovered how few people know about Clare Fischer and his music. Most good musicians have heard and played, "Morning" and "Pensativa." My inspiration came when I received a note from Brent Fischer, Clare's son. He found a note from me to his dad, about changing a few words on "Pensativa." Brent wanted to know if I had recorded it. I said, "No, I wanted to, but I wanted to change a couple of lyrics after the bridge." Clare said, "No, you can't." So, I put it back in my stack of songs. I've practiced this difficult and beautiful melody for years. It's truly a masterpiece.

After chatting with Brent, I went to Mark Soskin's house for a rehearsal. We were thinking about what we wanted to do after our success recording *The Music of Randy Newman*. When I mentioned Clare Fischer, Mark went, "Oh, I love Clare Fischer. I've studied all of his music. We got to make a Clare Fischer tribute." So I thought about it and started communicating with both Brent and Donna Fischer, [Clare's widow]. We began the journey together.

JJ: You had to create lyrics for a number of the songs. Would you tell us about that process?

RV: When you add lyrics to a composition already recorded, you must change the title for publishing fees and distribution. That's why you see, the

original title and then the new title used on my albums. Putting new lyrics to a brilliant piece of music is daunting. "Loves Walk" – "Loves Path" was an instrumental he wrote for Donna, his wife. Paul Wickliffe, my husband, wrote the story and Donna sanctioned it. "Sleep Sweet Child" – "Sleep My Child" is a tribute Clare wrote for his son Brent. Roger Schore has written lyrics for Bill Evans songs that I've recorded ("In April" and "Only Child") I asked him to write these lyrics and he did a beautiful job.

"Inquietacao" – "Web of Love" is by Ary Barosso, a famous Brazilian composer. Clare played this song quite a bit, and I loved it. I checked the Portuguese lyrics and Roger wrote the story; again — perfect. "The Duke" – "Swingin' with the Duke" was a big band special of Clare's and I wanted a deep swing number. Cheryl Pyle wrote the lyric. I added a verse.

"O Canto" - "Take Your Breath and Sing" was a group arrangement sung in Portuguese, very hip. Paul wrote these lyrics for me that tell my story — "I will sing until I'm gone!" "Pavillon" – "Life's Journey" is our Cheryl Pyle cosmic lyric to one of Clare's most ambitious melodies and songs. I consider it a relative to "Freedom Jazz Dance." It's a bear to sing. "I Remember Spring" was recorded with another set of lyrics, but Donna and Brent thought Clare's lyrics were prettier. We discovered that Ron Boustead actually wrote these lyrics in the

'80s and sent them to Clare, so this was a valuable *Clarity* discovery. Ron is a great singer and lyricist friend of mine. What a surprise.

JJ: Your group has very stable personnel. How long have you been together?

RV: The current version of my group with Sara Caswell was developed in 2009. Tim Horner and Dean Johnson have performed with me for years off and on. They're both on *Live at the Kennedy Center*, and toured with me in 2004 for the U.S. State Department and The Kennedy Center. Tim went out with me again in 2009 for my second tour as a Jazz Ambassador for Lincoln Center. Mark Soskin and I have performed on and off together for many years. Mark can be heard on *Conviction, Thoughts of Bill Evans*, recorded in 2001. Really, the trio has worked with me for over 20 years.

JJ: You have done tours for the State Department. What is that like?

RV: Diplomacy through the arts works. That's why the original Jazz Ambassadors Program was

continued on page 16

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TALKING JAZZ/ROSEANNA VITRO

continued from page 14

created, and Louis Armstrong was our first musical ambassador. Each year the U.S. State Department decides who will run the program and what music and musicians will be chosen. These tours are not big money making for the musicians, but they are very sought after for the rich experience.

Band members make an honorarium of \$200 a day, their lodging, a food per diem and transportation. In return, the musicians teach workshops, give concerts in poor areas, in big concert halls, ambassador's parties and have an assortment of educational and friendly outreach events. You can see why a performer/teacher would be interested. Tours normally last four to six weeks and I loved both of my tours

In about 2010, The U.S. State Department decided they wanted more 'hip hop' music, feeling the youth of the world could not be reached with jazz. Now the program is managed by John Ferguson's organization, "American Voices." John is a classical, theater/jazz pianist and concerned person. His goal was to bring theater, acting, dancing, singing and more to war torn countries to help the youth in these areas. The organization has decided to primarily use young musicians, which is a bit sticky in that, you need to be a good performer, a good teacher and of course, be able to relate to young people. It's tall order. They're using primarily folk, rap, hip-hop, pop, but little jazz now. I wish them well. I hope they re-connect with jazz soon.

JJ: As do I. Let's talk about your background. I understand that you are from Hot Springs, Arkansas.

RV: I was born in Hot Springs and attended the 1st grade, but the family moved up to Mamaroneck, New York for the 2nd grade. I think we stayed a year and a half and then headed back to Arkansas. My parents divorced by the 4th grade and my mom and two sisters moved in with my grandmother and uncle in Texarkana, Arkansas. I graduated high school in Texarkana.

JJ: What music did you hear around the house?

RV: My mother and her family are gospel singers and they love country and western. All of mom's family sings with spirit. My dad owned a night club in Hot Springs, "The Flamingo." The Vitro brothers Uncle Joe, Dominic, Jim, John, and my dad all loved Frank Sinatra and Dean Martin. That's the music I heard — both sides of the spectrum.

JJ: Did you get a lot of support in your desire to sing?

RV: I got a lot of support. I was committed to be a singer since age 4. I entered every contest, sang in every choir, madrigal group, classical music

in French, Italian, Latin, German, theater music, pop, rock 'n' roll. My teachers liked me. When I was 12 and my sister Debbie was 8, we sang on Nashville, Arkansas radio. My Aunt Mary Francis used to take us to real Arkansas 'hoe downs' and we'd sing, "Cotton Fields Back Home." In high school I recorded with the All State Choir, Arkansas High. I studied piano at Texarkana College and took some theory courses.

JJ: How important was your move to Houston for your musical development?

RV: I recall my trip to Houston so vividly. I literally hadn't seen a building taller than two stories. I knew one friend in Houston, Page Anderson. I chose Houston because I knew black and white people could sit in the same booth in a restaurant. Racism was something I never could understand. Houston changed my life forever. I answered an ad to be a rock 'n' roll singer. I loved to sing the blues and rock 'n' roll.

My bassist, Tommy Clarkson wanted me to meet Ray Sullenger. Ray played clarinet and had sung with Paul Whiteman's Orchestra. He sang like Nat Cole and Mel Tormé, and he was a loving teacher. Well, I sang for him, and Ray said he would coach me for free, because he thought I was so talented. I rode my bicycle to his house every week. He and his wife bought me a couple of nice evening dresses and I started working with my first 20 songs.

I fell in love with jazz. Ray put together a 'coming out' party for me and invited all the best musicians in town to hear me. I was so honored and felt so lucky

and grateful. I carried on and started singing with Arnett Cobb and formed my own group, "Roseanna with Strings and Things" with prodigy guitarist, Scott Hardy, pianist Bliss Rodriguez, Tommy Clarkson bass and Mike Lefebvre drums.

We worked at The Green Room in downtown Houston for two years. I presented 'live' radio broadcasts on KUHF-FM, Friday evenings. Giants such as Oscar Peterson, Eddie Gomez, and Keter Betts sat in with my group while touring through Houston. Bill Evans hung out with us, and life was good. When the gig ended in 1976-77, Scott and I decided to move to New York City.

JJ: Before you tell us about that, please tell us about Oscar Peterson sitting in with you.

RV: Oscar Peterson played Jones Hall in Houston, along with Ella Fitzgerald, Tommy Flanagan, Keter Betts and Joe Pass. First, I met Ella, gushed and whimpered my deepest admiration, and then hit backstage. Well I walked by his room and saw Oscar just sitting



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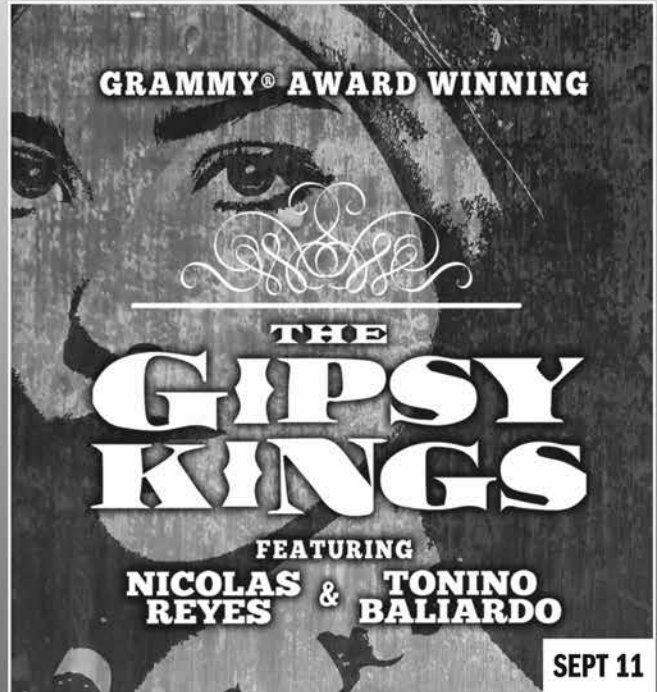
continued on page 18



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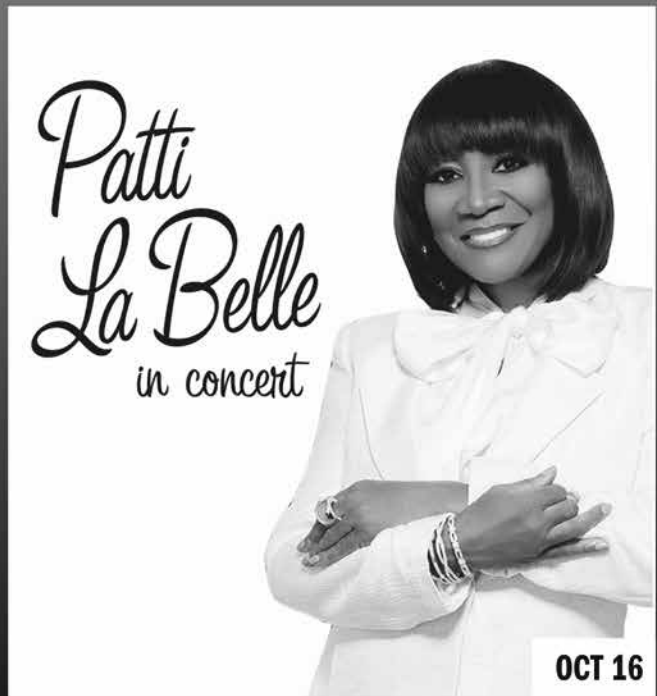
SEPT 11



**BUDDY
GUY**

IN CONCERT

SEPT 30



*Patti
LaBelle*

in concert

OCT 16

continues on page 17

TALKING JAZZ/ROSEANNA VITRO

continued from page 16

there. He looked up and said, "Hey." Well, I went in. I invited Oscar to stop by the Green Room after his show. "We will give you a free steak, you could even have two steaks and you can play if you want to because we have a really in-tune great, grand piano." As it turns out, he came in and sat in front. We were out of our young minds, thrilled! I sang, "Love You Madly" and when I finished, he said, "Would you play that again and let me sit in?"

He was so nice. Then he said, "Do a pretty ballad." I didn't know the difference between B and B flat then. I didn't think about it because my band could play in any key. He said, "What key do you sing in?" I said, "I sing it in the key of B." which is the worse key you can call for a song. Most guys don't want to play in the key of B. He said, "Carman McRae is the only person that would ask me to play a song like this in B. Do you mind if I modulate to B flat for my solo?" I said, "Why no. That would be just fine." [Laughs]

B has seven sharps and B flat has two flats. Most jazz pianists would rather play in flat keys than sharp keys, much less to have all those sharps. It is a real pain in their butt to have to transpose on a song they have been playing for years in B flat. If you are with a guitarist, they like the sharp keys; if you are with a pianist, they like the flat keys. A really great musician can play in any key. Oscar did play in B and accompanied me rubato, out of time on "It Never Entered My Mind." It was just fantastic. I don't have a recording or anything. It just happened and encouraged and inspired me.

Oh Lord. It was one of the greatest nights of my life. We played [those] two songs together and the whole place went absolutely nuts. For all I know he did that in every town he went to, but I floated home that night.

JJ: Okay, tell us about your move to New York City.

RV: You know my move to New York was like so many other moves of mine. I had the name of a bass player in Brooklyn, David Sibley. Scott Hardy and I sold our stuff, and made three thousand dollars. We threw everything we had into his van and drove to New York. The first day in the city, we were so freaked out when we saw all the people; we stayed out by Kennedy Airport because we thought we'd be safe there!

Scott [now Roseana's husband and bassist with pianist Leslie Pintchik] and I got a sixth floor walkup apartment in Bay Ridge, Brooklyn. Agents wanted

to put a cowboy hat on me, but we persevered and eventually started to get jobs. I always worked day jobs. I was a geophysical draftsman and office temp, whatever I had to do to survive.

JJ: How hard was it to break into New York's jazz scene?

RV: We hit jam sessions and trolled the clubs and restaurants for work. Nathan's Hot Dogs was dinner on many occasions. We made friends, and I asked musicians who were the best young pianists in town? I usually got the answer: Fred Hersch and Kenny Werner. I met Fred after I hired him for a gig. His roommate, in a big loft on 11th Street, was Ed Felson, a wonderful bassist from their hometown of Cincinnati. We started to date and I moved in with Fred and Ed.

What an amazing two years of youthful jazz madness. It was romantic, wild and always musical. Ed and I eventually broke up and Fred and I were left. I did fall in love with Fred, and I know he loved me, but he is definitely gay. We accepted who we are. On my *A Quiet Place* record, we wrote songs together. I wrote a little pop song called "What Are We Going to Do?" That was for Fred.

JJ: In your *Jazz Times* interview with Fred Hersch you joked about the time he started strangling you. Would you tell us more about that?

RV: Ha! Yes, a true story. I was used to singing with my wonderful band in Houston. My pianist and guitarist could play in any key, and we were tight. So I was spoiled.

I had a big following and had just come off from singing with Oscar Peterson. Even Bill Evans had passed through the club and liked my singing! So when Fred first played piano with me, he naturally challenged me to see if he could lose me. My musicianship was not on Fred's level. He lost me and seemed rather happy about it. There was no way that I was an improviser on the level of Fred. I knew that, but I didn't think he would intentionally do it to me. I stood back and yattled something like, "Well I sang with Oscar Peterson and didn't get lost!" Fred jumped up from the bench and started to strangle me!

If there was anyone who could piss off Fred Hersch, it certainly was me. But the way he played on *A Quiet Place* and *Softly* certainly shows our close friendship.

JJ: Well please tell us a bit more about

those days.

RV: What was sweet about me, Fred and Ed living together was we all had big success in our hometowns. I was famous in Houston; Fred was renowned in Cincinnati and quite full of himself. He had studied at New England and was ready to set the world on fire. And, he was as cute as he could be, full of piss and vinegar. [Chuckles] He and Ed had money. I had none, but I looked good and could do gigs and hire them. In fact I took Fred to Houston and we did concerts with Arnett Cobb. Arnett used to turn around to Fred and say, "Swing! You are not swinging!" Fred would look up and say, "You tell that old man to turn around." I said, "I'm not telling him anything." [Laughs]

Fred doesn't swing like a Wynton Kelly. When you get into the different styles of swinging jazz musicians, there are all kinds of inter-family fighting. Fred has a much more modern feel. In the old days of Red Garland and Wynton Kelly, they really punctuated deep on the swing. Fred has a lot of classical influences and a beautiful light touch. He comes more out of Herbie and Bill Evans and on through Chick and Keith. It was a different style. Arnett wanted that Ray Bryant kind of swing. He didn't dig the way Fred comped for him. Fred wasn't a big deal then.

JJ: Lofts get a lot of mention in jazz literature, but I don't know if I have ever seen one. What was your loft like?

RV: It was a full floor of a building on 11th Street. When you came in, you had this big living room area. In fact, Ratzo Harris used to live on our couch sometimes. Ed and I had a huge room. Then you had a long hallway, the bathroom and a huge side kitchen area with the shower in it. You had to shower in the kitchen. Then the whole back of the loft: Fred's bedroom was over to the right. Then this sitting room that had the grand piano was where Sam Jones' big band or Art Farmer would rehearse. That's where there was also a hang kind of living area.

Bradley's was right on the corner and we were regulars. Bradley Cunningham was a huge hulk of a guy and the 'hang' was a family affair of great musicians and jazz lovers, the cream of the crop: Tommy Flanagan, Kenny Barron, Tony Bennett, Joni Mitchell, Ray Bryant, Red Mitchell, Helen Humes, Jon Hendricks, Carole Sloane and on and on.

JJ: Bradley's is such a legendary club, would you tell us a bit about it?

continued on page 20

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TALKING JAZZ/ROSEANNA VITRO

continued from page 18

RV: It really was one of those places like the old Birdland, or Minton's, or Keystone Korner, the big jazz haunts where a lot of stuff went down. To be around in its hay day when all the debauchery and great jazz was going on was really something. I was young, hot looking, and full of life, flitting about just having a ball. The music was great. Everybody was drinking and talking about solos.

After I lived with Fred and Ed, I moved to Thompson and Bleecker, began a relationship with Walter Davis, Jr., and was singing at a club called The Kettle of Fish. A lot of times I would have a gig and get off at midnight. I could go into Bradley's with my music in my gig bag, park myself at the end, get my chardonnay, and see a couple of cats that I knew. Many mornings I stayed until 4:00 AM. There would be somebody sitting in. Then if you really wanted to go to hell in a hand basket, you'd head on down to a club on 13th Street called Marylou's.

I remember being at the bar so many nights that I knew everybody there. In the early days, Attila Zoller, a great guitarist who was just as sweet as he could be, used to chase me around one of the tables; sort of like Groucho Marx. George Coleman used to be at the end of the bar talking really loud. Sometimes I'd say, "George you really shouldn't talk so loud." He'd say, "Girl you better not tell me what to do." George was huge, so I'd go, "Oh, Okay." [Laughs] I had so many friends there. It was really something.

JJ: Steve Allen played a part in your career at that time. Would you tell us about him?

RV: We met in around 1982/83. Steve had written a play titled, "Seymour Glick Is Alive but Sick," and was holding an open audition at the St. Regis Hotel. A drummer friend of mine and I decided we'd go over there and check it out, because we knew Steve dug jazz. I always had a cassette tape in my pocket. When I walked into the hotel, I signed in at #867 in line. I laughed and my friend and I sat down and started watching the tall showgirls audition, singing songs like, "Everything's Coming Up Roses."

Steve was at a table with Henny Youngman. Eventually they started type casting us out in groups. I'm only 5'1" so I was type cast out without even singing. Before I left, I ran over to Steve, gave him my cassette and told him that I was a jazz singer and a fan. Two weeks later, he phoned me. He loved my singing, and asked me to come to the St. Regis for a meeting.

He took me on the road to sing some concerts with him, and flew me out to

California for a television show. In 1984, he sent \$10,000 and 2,000 songs and told me to make a recording of his music. I did. He was a sweet, lovely man and I was honored to work with him and sing at his Friars Roast in Beverly Hills in the '90s.

JJ: How did you get to work with Lionel Hampton?

RV: Lionel Hampton I met in 1979 at a gig at The Sheraton Center, NYC. I knew Steve Slagle [alto] and Barry Ries [trumpet] on his band. They said if I came by, maybe I could sit in with Hamp, especially if he knew I sang with

Arnett Cobb. Well, I waited all night. I heard three singers, a tap dancer and a lady who played a song on glasses filled with water. Finally Hamp said, "It's the last song folks." I ran up and asked if I could sing a simple blues. He said, "Yes." I sang and scatted about 10 choruses and the place loved it. After that he asked if I wanted to go on the road. I said, "Yes." It was a thrill.

JJ: You've mentioned how drugs destroyed some careers. How did you avoid the heavy drugs?

RV: If somebody mentioned a needle to me that meant going to the doctor getting hurt. Nobody was going to stick me. You could just smoke a joint and get high. I was lucky that I had so much

energy. I did not need to go faster with meth or speed. Everybody was drinking, smoking a lot of pot, and taking pills. A lot of people would have lived a lot longer if we all just weren't burning the candle at both ends.

JJ: Amen to that. What was the importance of your Grammy nomination for your career?

RV: The main thing the Grammy nomination gave me was a great feeling of recognition and accomplishment for all of the records I've made. The positive effect for me was a statement in the business where somebody thought I deserved it, or the record deserved it. That will always be in my résumé. Personally I got a lot of wonderful experiences from it. I didn't solidify a working arrangement with an agency. I wasn't in a hurry to hit the ground with a fast follow up from my success with Randy Newman and I became interested in the Clare Fisher music.

JJ: How did you start teaching vocal jazz?

RV: Ed Joffe, former director of jazz studies at New Jersey City University, called me in 1998 and asked if I would consider starting a vocal jazz tract at NJCU. I told him, "No." I was always a student. I couldn't imagine having the discipline to be a teacher. Most of my studies have been through private teachers and books. He said, "Oh give it a try." So, I decided to see if I had anything to offer.



The current version of the singer's working group, together since 2009, from left: Dean Johnson, Roseanna Vitro, Mark Soskin, Sara Caswell and Tim Horner. Photo by John Abbott.

continued on page 22



Marty Eigen



Carrie Jackson



Rio Clemente



Grover Kemble



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TALKING JAZZ/ROSEANNA VITRO

continued from page 20

Low and behold, I discovered a system that offered very little for jazz singers at that time. Ella Fitzgerald and Sarah Vaughan did not write 'how to become a great jazz singer' books. The instrumentalists, in my opinion, were few and far between who knew how to educate a singer or understand how most singers hear. Most singers are melody and lyric animals. Obviously we are in good shape these days. I carried on and loved learning and developing programs for singers [on] repertoire, listening, improvisation with lyrics and scat, directing a band, leading rehearsals, how and what to record, and finding your authenticity. I love my fellow singers, and my students have gone on to blow my mind! I'm so proud of them.

JJ: Your writings for *Jazz Times* are adding up. Care to tell us about your other "new hats?"

RV: As a vocal jazz teacher, a performer and, shall we say, a budding journalist, [Chuckles] certainly

my life has never been boring. My new hats are journalism, and producer. I'm taking baby steps to be careful that I always know what I am doing and that I'm always doing a good job. I'm very conscious of that because there are so many charlatans in the music business.

I certainly have a great in-house situation to be a producer. I love singers. I know how to make a good record and how to tap into themes. I live with one of the world's greatest recording engineers and we have a studio. Paul Wickliffe, my husband, has recorded so many albums of great people. He had two of the biggest studios in New York in the '90s, Skyline 1 and 2. Mariah Carey cut "Vision of Love" at Skyline. Diana Ross, Al Jarreau, and Eric Clapton, made gold records there. We've got gold records in boxes stacked around the house.

My first production was Danny Bacher, a local New Jersey artist and a former student of mine. He is a very talented young man: a natural scat singer, a

comedian, he plays tenor saxophone and has studied acting. He wrote a play that played off Broadway. His record is called *Swing That Music, The Three Louis*. I hired a great crew: Pete McGuinness, Houston Person, Ray Drummond, and Jason Teborek. Danny did so well that Suzi Reynolds is managing him now.

I'm just finishing an album right now of Danisa Fagan who is from Argentina. She sings with great passion in English, Spanish, French and Portuguese. My idea for her was "The World of Romance," because she is so gorgeous. For the Portuguese I hooked up Trio de Paz. To get to sing on your first record with Romero Lubambo, Nilson Matta and Duduka da Fonseca is nothing short of a miracle. I hired Ed Howard, E. J. Strickland

and we got Randy Brecker playing a great solo on "Love Me or Leave Me." I have another local singer, Jamie Levine with whom I'm producing an Anita O'Day tribute. We are just in the beginning stages of that.

JJ: What led you into writing for *Jazz Times*?

RV: The "Voices in Jazz" column in *Jazz Times* was just a labor of love. I started interviewing teachers and singers, and then I opened it up to pianists that really know what to do with singers. It's just my wanting to be helpful in my field. I'm the eternal student, and I love learning about all these people that I have interviewed. I'm thinking it I will turn this into a book at some point. I'm planning to write a couple of books, so all of this is helping me understand writing.

Now I'm wearing different hats. One show I am going to do is I'm putting together "Rosie and Mel." I want this to be like an Off-Broadway play, an album and something we could do at jazz gigs. I'm going to be Rosemary Clooney and Pete McGinnis is going to be Mel Torme. I haven't put it all together yet, but we have been talking about it for years. I don't know anyone who could do Mel Torme better than Pete McGinnis. That is a big shoe to fill right there.

Another project is I'm going to release the Kenny Werner/Rosanna Vitro Two into One duo record. I've sat on that for over three years now and I'm tired of sitting. I don't know how I'm going to do it yet. Then I've got another project that my former producer Jeff Levenson picked called *Crazy*. I'm not going to be bored whatever we are going through. I trust in the fates that somehow it is all going to work out.

JJ: I'm sure it will. That is a good point to end on. Thank you for all your time. This was fun.

RV: OK Schaeen. It is always great to talk to you. Bye. JJ

NOTES: Roseanna will present "Rosie and Mel" at Jazz at Kitano on July 25. All of Roseanna's articles in Jazz Times are easily available on the magazine's website and well worth the read. She also maintains the open site JVOICE (Jazz Vocalists Offering Instructional Curriculum for Education) on Facebook and her website.

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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.

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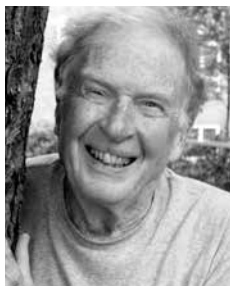
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Noteworthy

Fradley Garner International Editor *Jersey Jazz*

HEARD WOODY'S THIRD HERD?...HANCOCK AND COREA SHARE STAGE AT COPENHAGEN JAZZFEST...CONDON-FREEMAN 8-CD BOX TURNS MARC MYERS' HEAD 'COMPLETELY AROUND'...THURSDAY LIVE CONCERTS 'BLOW NEW LIFE' ACROSS VICTOR BORGE PLACE

WOODY HERMAN'S BANDS

were called "herds." On the late clarinetist-leader's birthday, May 16, the daily *Jazzonthe Tube.com* sent out a live film clip of the "Swingin' Herd's" version of "My Favorite Things." All the players stood on stage in one long line — except for the piano, bass and drums on the floor below. And my how they wailed! In search of details, I emailed my old (from eighth grade) buddy and fellow Barringer High School bandsman, Don Robertson. "Bill," I asked, "who sat that on the throne?" (In those days, Don was called Bill.) Back came the drummer's name and more worth sharing: "That's the Third 'Swingin' Herd' of around 1965. The band could play lined up like that from their gig at the Metropole in 1962, where they lined up behind the bar, with rhythm section also in line. I recognize the famous, late trumpeter Bill Chase playing lead. I saw that band on Nov. 22, 1963 — the day before Kennedy was shot. Jake Hanna was the drummer then, but I think this is Ronnie Zito, who replaced Jake. (Nobody could really replace Jake.) When you and DJ [mutual pal Dick Joseph] and I saw some Broadway show a while back ("Chicago"?), Ronnie was the pit drummer. I believe he is the brother of Torrie Zito, the arranger, and husband of Helen Merrill. I once played on a Saturday morning radio show hosted by Jim Lowe, on which she sang, accompanied by Torrie. Many give Woody only average marks as a clarinetist, especially compared to his contemporaries Goodman and Shaw; his main talent was leading and encouraging groups of talented players to play their asses off. He played great alto sax, sounded almost like Johnny Hodges." Q.E.D.! And may drummer Bill/Don's new left knee be up to kicking ass-uredly the Mudgutter (formerly Centennial) Jazz Band this July Fourth and many more to come.

Google: www.jazzonthe tube.com/page/26599.html

PIANO MASTERS Herbie Hancock and Chick Corea share the stage in what is hailed as an historic duo performance, at the 37th Copenhagen Jazz Festival, July 3-12. Their piano peers Kenny Baron, Enrico Pieranunzi, Kenny Werner and Brad Mehldau are expected to fill the main halls. Dianne Reeves returns to Scandinavia's biggest jazzfest with songs from her fifth Grammy-




These days drummer Don Robertson drives the Mudgutter (formerly Centennial) Jazz Band.

winning album, *Beautiful Life*. But some 100 venues await, from street and canalside cafes and vessels to major jazz clubs. Programs and details on Facebook and other social media.

IN HIS DAILY *JazzWax* blog, Marc Myers, the most prolific jazz scribe on the scene, waxes ecstatic for Mosaic Records' new 8-CD box, *Eddie Condon & Bud Freeman: Complete Commodore & Decca Sessions, 1938-1950*. "I've long been a strict, self-proclaimed fan of post-1945 jazz with a focus on individualists...with distinctive artistic voices...I've really [not] had much patience for the frantic sound and tempo of pre-war jazz. This boxed set

turned my head completely around." Marc heaps kudos on Andreas Meyer, the sound engineer, for his fresh re-masters. "Every single track sounds as though it was recorded last week in the world's finest studio. Second, the music... "The hot style served different purposes, depending on the decade. In the late 1920s, it was speakeasy music. In the 1930s, it was meant to raise Depression-era spirits. In the 1940s, it was a respite from bop's new modernism. In the 1950s, '60s and early '70s, Chicago jazz was a roots music that let older jazz fans return to an era with which they were most familiar. And third," adds Marc, "the liner notes. They are by Dan Morgenstern and are a masterpiece of writing — integrating history, personal experience and storytelling. If you don't know much about Chicago jazz, Dan's notes bring the style to life." Could these bring our Dan his eighth Grammy award for liner notes? Watch this column.

"TORS DAGS JAZZ SKAL PUSTE LIV I VICTOR BORGES PLADS"

(Thursday jazz must blow life into Victor Borge's Place) demanded a headline this spring in a Copenhagen district newspaper. Kim Stødahl, who made the demand, manages Jean Claude, a French bistro on the square named after Denmark's iconic entertainer and pianist. Too many pass by without pausing, Kim complained, so he was taking action: Hiring jazz combos to play outdoors every Thursday evening. After the municipality granted permission, he booked St. Augustin, a trio of young students at Copenhagen's High School of Rhythmic Music. Many passersby sat down, listened, and liked what they heard. Victor Borge would surely have hygget sig (cozied himself) with them. 

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A Little Afternoon Music

Michael Hashim's Orchestra Celebrates the Genius of William Thomas Strayhorn

By Tony Mottola

The New Jersey Jazz Society celebrated the centennial year of the immortal composer, arranger and musician Billy Strayhorn with a two-hour performance by the Billy Strayhorn Orchestra under the direction of Michael Hashim at the Mayo Performing Arts Center in Morristown on Sunday, June 14. Students from the Newark Academy jazz program played a brief opening set, and David Hajdu, author of *Lush Life: A Biography of Billy Strayhorn*, also made a presentation during the afternoon program.

Mr. Hashim is one of the most accomplished scholars of the work of Billy Strayhorn and has been researching and performing his music for many years. He won an NEA grant in 1989 to support production of his CD *Lotus Blossom: The Billy Strayhorn Project*, and a second CD of the composer's music, *Multicolored Blue*, was named British Jazz Album of the Year in 1999. Both recordings display Mr. Hashim's penchant to favor lesser-known gems and unheard rarities over the more famous works of Strayhorn's body of work. That penchant was readily apparent at the Mayo show which, as much as it was a fine jazz performance, was also a journey of discovery.

The Billy Strayhorn Orchestra is a well-oiled 15-piece big band that's packed with strong soloists, as befits a musical group that explores the musical oeuvre of Duke Ellington. Among its members are two Ellington alumni, trombonist Art Baron and saxophonist Bill Easley, both of whom played in the Duke Ellington Orchestra led by Mercer Ellington in the 1970s — and rising star baritone saxophonist Lauren Sevian who currently tours with the Count Basie Orchestra.



Phillipsburg native David Hajdu, author of *Lush Life: A Biography of Billy Strayhorn*, shares anecdotes about the composer at the NJJS spring concert in Morristown. Photo by Mitchell Seidel.

The concert opened with Strayhorn's "Midriff," a jaunty swinger featuring ensemble playing by the tight five-player reed section that was honed to a sharp point by Bill Easley's clarinet. This was followed by a so-called posthumous rarity, "Cashmere Cutie" (Strayhorn never heard it performed in his lifetime) that featured an elegant rubato opening by pianist Steve Ash. Tenor player Tad Shull and trumpeter Bryan Davis were featured on the better-known "UMMG," (here in its "original version," noted the leader). The Paul Whiteman Orchestra's pop tune, "I'll Buy that Dream," as arranged by Strayhorn (the only song of the afternoon not composed by him), had a bari lead and a light and airy Nelson Riddle feel. Ms. Sevian also soloed on the following "Lament for an Orchid," a return Strayhorn's more exotic side that could have been titled "After Hours at the Kasbah."

Mr. Hashim noted that Ellington said of Strayhorn that "he never condescended to the material or the task" and offered "Swing Dance" — a feature on alto sax for Ed Pazant — as an example of that artistic egalitarianism.

Next came two of Strayhorn's very last songs. "The Intimacy of the Blues" is a standard 12-bar blues with an unstandard hipster melody that brought Art Baron's growling trombone up for his first solo of the day. "Blood Count," a noir ballad that was Strayhorn's last work, written as he lay dying of cancer in a hospital in 1964, featured the leader's plaintive Hodges-like alto sax lead. The first set closed with "All Day Long," a




Newark Academy musicians, from left, Cosimo Fabrizio, George Austin, Patrick Peters and Aaron Levy warm up under the watchful gazes of MC Joe Lang and NJJS President Mike Katz. Photo by Mitchell Seidel

swinger with laughing muted trumpets leading the way.

After a presentation by author Hajdu, the orchestra opened the second set with a couple of Strayhorn's better known "hit" tunes — "Chelsea Bridge," with Art Baron performing that languid and beautiful melody, and the composer's most famous work, "Take the A-Train," Ellington's theme song, heard here in a later arrangement that Strayhorn wrote for Ella Fitzgerald.

Taking up his alto sax the leader again channeled his inner Johnny Hodges on the pensive "Passion Flower," before the band returned to swing to close with three up-tempo pieces — and solos all around — on "Tippin'," "Snibor" and "Raincheck."

Before ending the show Mr. Hashim commented, "We'll celebrate Billy Strayhorn's music at least until the end of this year...and probably forever."

Indeed. And as the Sunday concert demonstrated, there's still much to learn about this masterful composer's work nearly 50 years after his death. Happily, Michael Hashim and the members of the Billy Strayhorn Orchestra have dedicated themselves to keeping this music alive and thriving on the concert stage. 

Sanford Josephson and John Herr contributed to this report.



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Lee Morgan "Gone Too Soon" by Andres Chaparro



The President Emeritus writes...

Meet My Waterloo...and Mr. Cab Calloway

By Jack Stine

Waterloo Village is about an hour's drive north on Rte. 206 from

Pluckemin, where I live. During the musical performances season in years gone by, I guess I probably made the trip two, maybe three, times a week, depending on what was being offered on the big stage. If it was an NJJS matter, I'd get there early and stay late. On the other hand, if it was for one of the Village's classical presentations, which I had no hand in producing, mine would just be another face in the crowd though on occasion Percy Leach and Lou Gualandi might ask me to introduce the evening's offering and I was always willing to oblige.

Percy and Lou made an interesting pair. There was genius in the way they had rescued the tired old and abandoned village they renamed Waterloo and converted it into the crown jewel of New Jersey parks. The water-powered saw mill and granary literally sparkled in their reconstruction, as did the forge and way station at the head of the old Morris Canal.

Once the rebirth of the village was completed, however, their genius took a walk. They seemed to think that concerts ran themselves, that ticket booths needn't be manned, that it was unnecessary to have technicians on hand to manage sound systems and lighting. I've written before about some of the mishaps that took place through these failings and, yes, there was an element of humor throughout that in their own way begged for the audience's indulgence.

Once the ink in the village's balance sheets came to be written mostly in red, the village's end began to take shape. The four or five great seasons at Waterloo were testimony enough to the possibility that, properly managed, the little village in north Jersey could well have resulted in the same kind of success story as that of its big sister Tanglewood in Massachusetts.

Looking back with the clarity that history

sometimes allows, one could only manage an understanding smile in the name Lou and Percy had given their brainchild. Isn't there something Napoleonic in the name Waterloo, a place that proved to be a meeting place for those who crashed, seeking the brass ring of success?

Musings like these often made my regular trips to Waterloo seem much shorter than they really were. One of the last of these forays was at the season's end of the last great summer we had there. Percy and Lou had watched with envy the huge crowds the New Jersey Jazz Society had drawn to their village and, on their own, had set up a modest-sized package of performers to play mid-weekly concerts of popular music. Properly handled, it could easily have been a killer of a series, but for reasons that had nothing to do with the quality of the offerings, the thing never really jelled.

Maybe it was the lack of publicity or perhaps simply the unpreparedness of the village's hosts themselves to get real about mid-week programs. I can't say. All I know is that I had agreed to introduce the season's last bill, an evening featuring Cab Calloway and I was somewhat apprehensive that we might not provide Cab with the size audience he deserved, given his reputation and importance in jazz history.

During my years in jazz programming I'd never met Cab Calloway though in talking to a lot of men who'd played in various orchestras he'd fronted as far back as the 1930s, I'd been given to understand that this was one terrific guy. He paid his men well, saw to proper accommodations on out of town gigs, was always on time, and was patient during rehearsals with new material. This I had to see.

The first thing I noticed when I arrived at Waterloo that evening was that the performer's trailer was no longer there behind the tent. The second thing was a monstrous limousine parked there. Not as pretentious as the stretch limos you see at weddings and funerals, but certainly in the competition. It glittered like a Tiffany ad

and had almost as much chrome décor as any slot machine I'd ever seen.

The third thing that caught my eye was the man in the driver's seat. Trim and athletic looking, Cab Calloway was bent over the steering wheel studying the folded quarter of a newspaper. When I got closer I could see what was so interesting to him. It was the day's draw at some track like Pimlico or Monmouth, one of those places I'd heard Cab was known to frequent. Also I noticed another similarly folded paper on the passenger seat. It was a crossword puzzle that, like the odds sheet he was studying, showed lots of cross outs, write overs, erasures, and corrections.

Altogether, it looked like plenty of material to get a conversation going with.

"Anything looking good?" I asked.

"They all look good," Cab answered, "on paper. Trouble is they don't run on paper. They need dirt. Lots of it. That's the catch."

I laughed courteously at this old one, but at least the door was open. I wanted to explain that there must have been a misunderstanding about the trailer. It should have been there for his use but...

"Don't give it a second thought," he said. "I don't need it and neither do the boys in the band. We'll get on and off in about an hour and a half and we'll be out of here. Anything they need they don't see here, there's always the woods over there."

I said at least there should be a place for him to change in and he laughed. No change, he said. He'd go on just the way he was. I said okay and we left it at that.

Meanwhile the van with the band arrived and there was the expected joking and laughing, especially when Cab showed them the wonderful car he'd just bought a few days before. Truly an electronic marvel among other things.

"Dig this," Cab said and he closed the door on the driver's side. "Now try to open it." Of course nobody could; it was dead locked. Then Cab punched a few numbers on the

continued on page 30

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WATERLOO

continued from page 28

keypad on the outside of the driver's door. At once the huge beast shuddered to life. The door opened, the interior lights came on as did the headlights, the radio came to life, and a taped voice (Cab's own) said, "Get in!"

Most musicians I've dealt with are not easily impressed, but this really knocked them out. Each one of the guys wanted to try his hand at working Cab's wonder car. An hour or two of this kind of horseplay went by and the racket even drew in some of the members of the audience. It became one big happy family and the crowd out front, much larger than I anticipated, began to demand some action.

So Cab told the guys to get set up real quick. "Who does the announcing? You? Okay, here's what you say..." And he laid out everything, covered every point that should have been covered, he covered. He was a marvel of showmanship and I was duly impressed. It had been easy to forget that Cab Calloway had been a headliner since he was about 16 years old, had taken over the Cotton Club after Duke Ellington when he was 27, and here he was at Waterloo Village, crowding 80 and still going strong. Crowds like the one he faced that evening, and it was a big one, he could put in his pocket. The crowd loved every minute of his performance and called him back a couple of times for encores.

When it was all over, Cab and I had a few more moments to talk. I told him I'd never heard that he was a devotee of crossword puzzles, that I was surprised to see one that he's been working on on the passenger seat.

"You get in this racket as long as me," he said, "and you got to have a few diversions. Like when you're waiting for a bus that's late, or the drummer don't show, or the pay's not ready when the show's over...stuff like that. And you get smart doing crosswords. Not to change the subject so abruptly, but can you get me back on to [Route] 80? I got to get going..."

I helped him put his gear in the trunk and we faced each other for the last time. He grinned that famous grin and we shook hand. "Nice working with you, a real pleasure," he said. "I'd even do it again for you. Free." Careful when you talk like that to me, I told him. I might take you up on it.


"All set?" I asked. And then I added, "By the way, Cab, here's one you might run into some day in a crossword...give me a six letter word for calling a cab."

I don't get it, he said.

"It's part of a song. "Hi De Ho." Try it some time; see if it works."

I think it impressed him as much as the car door.

So I led him away from the Village and down 206 to Route 80, and watched him weave his new car into the flow of traffic heading east to New York. At first it was easy to make out his larger than life tail lights among the lesser glows of car like mine, but the stream soon became anonymous and Cab Calloway joined the crowd.

I never worked with him again, and it was my loss. 

Jazz in July Swings Again

By Joe Lang

Jazz in July is one of the most highly anticipated jazz events in New York City. This year the six concerts will take place from July 21-23 and July 28-30 in the Kaufmann Concert Hall at the 92nd Street Y in Manhattan.

Artistic director Bill Charlap has once again conceived of interesting concepts for each concert, and has enlisted an all-star roster of musicians to perform.

The opening concert on Tuesday, July 21 will feature Bill Charlap and the prior artistic director Dick Hyman, who founded the series, in a concert titled "Bill and Dick's All-Star Jazz Party." The two pianists will each have their own trios, Charlap with Peter Washington on bass and Kenny Washington on drums, while Hyman will be joined by Howard Alden on guitar and Jay Leonhart on bass. Anat Cohen will be the special guest on clarinet. The crew of musicians will explore a variety of standards from the Great American Songbook and the world of jazz. You can expect some interesting mixing of the players throughout the concert


On Wednesday, July 22, there will be a Ducal emphasis during "Duke Ellington: Drop Me Off in Harlem." For this evening, Charlap will be joined by legendary vocalist Ernie Andrews who will be making a rare East Coast appearance, tenor saxophonist Houston Person, trumpeter Jeremy Pelt, vibraphonist Steve Nelson, pianist Renee Rosnes, bassist Peter Washington and drummer Kenny Washington. This visit to the world of Ellingtonia is guaranteed to be a swinging affair.

The fingerers will be flying for "The Piano Men: From Jelly Roll to Oscar" on Thursday, July 23. The fingers will belong to Charlap, Marcus Roberts and Jeb Patton. They will be supported by bassist Todd Coolman and drummer Willie Jones III. You can be sure that with these gentlemen tickling the ivories, that they will be tickling you with music to please your ears as they take the audience on a tour of the evolution of jazz piano.

Proceedings resume on Tuesday, July 28 with a program devoted to the music of Ol' Blue Eyes, "Swing a Song of Sinatra." Handling the vocal chores will be Kurt Elling. Filling out the instrumental backing will be Harry Allen on tenor sax, Warren Vaché on cornet, Charlap on piano, Peter Washington on bass and Kenny Washington on drums. The Sinatra catalog is a rich one, and these cats should have a ball digging into it, as will those lucky enough to be in attendance.

In recent years, there has been increased attention paid by jazz musicians to the music of Stephen Sondheim. The program on Wednesday, July 29, "Jazz & Sondheim, Side By Side," will reflect that reality. Among the participants will be Charlap and Rosnes on piano, Ann Hampton Callaway on vocals, Steve Wilson on alto and soprano sax, Sean Smith on bass and Matt Wilson on drums. Additional players are expected to join the festivities. It will be interesting indeed to hear how these folks interpret the challenging music of Sondheim.

To conclude the series on Thursday, July 30, Charlap has an exciting crew lined up for "Benny, Basie & Bucky!," a title that needs little further explanation. It tells you that among the participants will be the guitar master Bucky Pizzarelli. He will be joined by vocalist Sandy Stewart, clarinetist Ken Peplowski, trumpeter Randy Sandke, vibraphonist Joe Locke, Charlap, bassist Jay Leonhart and drummer Dennis Mackrel. They will take a look at the music of those two swing giants, Benny Goodman and Count Basie.

Tickets for his superb series of concerts are available for individual shows or as two, four or six-show subscriptions. Details can be found at www.92y.org/Uptown/Jazz-in-July. All concerts will begin at 8:00 pm. 

Paintings by Pizzarelli


By Mitchell Seidel

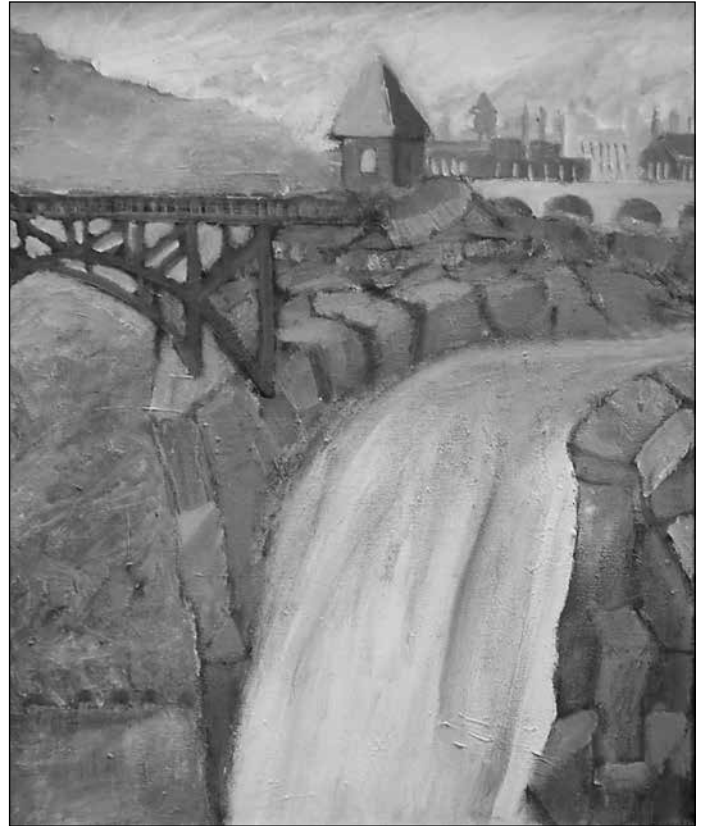
At the May reception for WBGO-FM's gallery exhibit featuring the works of Evelyn Graves and Bucky Pizzarelli, one of the artists did double-duty, also serving as entertainment for the show.

The 89-year-old Pizzarelli, long a mainstay in music circles, also is an amateur painter, specializing in scenics. While the art curious might have been drawn to see his impressionistic paintings or Graves' Romare Bearden-influenced jazz-themed collages, music fans undoubtedly came for a free performance by Pizzarelli and fellow guitarist Ed Laub.

Pizzarelli said his love of art goes back to his childhood, when scrap wrapping paper served as the medium for his pencil drawings and subjects were typical boyhood fodder: airships and steamships. He vividly recalls being let out of school with fellow students to observe Hindenberg fly over his native Paterson from a vantage point atop of the Great Falls. That carried on into adulthood when he started painting about 50 years ago. "The subjects were disasters at first: the Hindenberg, the Titanic. I did...big ones of those," he said before crowd filtered in for the show.

These days, he's more likely to paint scenics like "bridges, forests," and often the Great Falls (one such "Sopranos"-inspired satiristic work depicting a guitarist taking a plunge showed up on one of his Arbors CDs). Rather than paint on location, Pizzarelli creates his works at home, sometimes dashing them off in half an hour, he said. "Once I know what I want to paint, it's easy," he explained. "If you know what you want to do, you can get it done."

Pizzarelli said the Great Falls, which was depicted in one of paintings at WBGO, is a subject he enjoys revisiting. "I do a lot of the same things," he said. "I'm from Paterson and we have a great waterfall. I did it a lot of different ways, different angles. Big ones, little ones. I just found one up in the attic and I brought it out and it's not bad, from a very different angle. My wife, (Ruth) liked it. If she liked it, it's good." 




The Great Falls as painted by jazz guitarist Bucky Pizzarelli: "I'm from Paterson and we have a great waterfall," the artist declared at the reception for an exhibition of his paintings at WBGO-FM's Newark studios. Photo by Mitchell Seidel.



Photo by Eileen O'Donnell

Let's Be Frank

Hoboken's "Sounds of Sinatra," presented a three-day centennial celebration of the city's favorite son, Francis Albert Sinatra, culminating on Sunday evening June 14 with a free concert featuring past winners in the annual "Sinatra Idol" vocal competition. Shown here the wanna be Chairmen of the Board strut their Old Blue Eyes stuff in — where else? — Sinatra Park, with the New York, New York skyline in the background. The performers were accompanied by Hoboken's own Swingadelic. The "Sounds of Sinatra" celebration included a number of musical events, including a performance by Skanatra, and an outdoor screening of the film *The Manchurian Candidate* featuring Frank Sinatra, Janet Leigh, Lawrence Harvey and Angela Lansbury. 



Other Views

By Joe Lang
Past NJJS President

Just got back from a great jazz event in California, but now its back to reality, and reviewing some tasty CDs.

■ **GLENN CRYTZER'S SAVOY SEVEN** is one of the many groups on the New York City scene who are harking back to danceable early jazz styles for their repertoire. The Savoy Seven have one unique aspect to their music; most of their book is made up of original tunes, written in the Hot Jazz style, by their guitar-playing leader. Their first full self-produced album is titled **Uptown Jump**, and is indeed jumping and swinging. Crytzer's compatriots in this endeavor are Mike Davis on trumpet, Dan Levinson and Evan Arntzen on reeds, Jesse Gelber on piano, Andrew Hall on bass and Kevin Dorn on drums. This is music that would have swing dancers drooling at the prospect of being on the dance floor when these cats are blowing. Put this disc on, and you will find it impossible to listen without feeling a need to move to the music. (www.savoyseven.com)

■ Jule Styne was a composer of great melodies, and **SCOTT HAMILTON** is among the most melodic players in jazz, so the pairing of these musical talents on **Scott Hamilton Plays Jule Styne (Blue Duchess - 005)** is a natural merger. With assistance from pianist Tim Ray, bassist Dave Zinno and drummer Jim Gwin, Hamilton lends his naturally swinging style to nine Styne tunes, "You Say You Care," "The Party's Over," "Time After Time," "All the Way," "Sunday," "Just in Time," "People," "It's You or No One" and "Bye Bye Baby." This is a relaxed blowing session that will bring a smile to your face, and get your toes tapping. When you put this disc on, you will say you care time after time and all the way until the party's over! (www.blueduchessrecords.com)

■ Trumpeter Lee Morgan was a magnificent jazz trumpet play who died too young. His drug addiction was an ongoing problem, and he died at the hands of his common-law wife from a gunshot. Despite his personal difficulties, he produced a lot of memorable music. On **Brotherlee Love: Celebrating Lee Morgan (Capri - 74138)**, **TERRELL STAFFORD** and his trumpet address seven Morgan tunes, "Candy," a favorite Morgan song, and his own "Favor." Stafford has enlisted

saxophonist Tim Warfield, pianist Bruce Barth, bassist Peter Washington and drummer Dana Hall for this salute to one of his trumpet heroes, fellow Philadelphian Lee Morgan. The band is infused with the kind of musicianship and energy that marked Morgan's recordings. Stafford is one of the shining lights among contemporary trumpet players, and his band comprises a group of equally talented musicians. Together, they bring their own perspective to music mostly associated with Morgan, and do so with intelligence and flair. (www.caprirecords.com)

■ Bassist Mike Peak has a music room at his home in California that is set aside as a performance space that he calls Lucy's Place. He established this venue in 1997, and often uses it to stage performances to raise funds for some of his favorite charities. One such event was recorded, and the result is **Live at Lucy's Place (Joyspring Music - 301)** by **PEAK EXPERIENCE JAZZ**. The group includes Peak on bass, Ricky Woodard on tenor sax, Ann Patterson on alto sax and flute, Ron Kobayashi on piano and Kendall Kay on drums, with Andrea Miller adding vocals on five of the nine tracks. The music is fine straight-ahead jazz. The program includes four standards, "Angel Eyes," "Sweet Georgia Brown," "Cry Me a River" and "Just One of Those Things," all with Miller vocals; Miller's vocal imagining on John Lennon's "Imagine," a bristling take on "Tenor Madness" by Sony Rollins; and three Peak originals. With music like this, I am sure that they have had many successful fundraisers. (www.Joyspringmusic.com)

■ The self-produced **Crepuscle Variations (On Songs Our Parents Gave Us)** finds **THE LALAMA BROTHERS**, saxophonist Ralph and pianist Dave, imaginatively ruminating on 13 standards. The duo format is a challenging one, and it takes a special empathy on the part of the musicians to make it work. These chaps are not only brothers by birth, but they are brothers musically. They take familiar songs on musical voyages that are always interesting, and often surprising. Occasionally joining them on their journey is Nicloe Pasternak-Lalama, brother Ralph's wife, to add some impressive vocals, understated and spot on. It is nice to listen to these musicians interact while bringing their sensitivities to songs like "Just in Time," "The Days of Wine and Roses," "All of Me," "I'm Confessin'," "There Will Never be Another You" and "Here's That Rainy Day." The tracks with vocals are "Time After Time," "Moon River," "The Shadow of Your Smile," "I Love You for Sentimental Reasons," "A House Is Not a Home," "Embraceable You" and "I Don't Know Why (I Love You Like Do)." You will find additional nuances with every listening, and that should keep you coming

back to the disc time and again. (www.cdbaby.com)

■ Pianist **AARON DIEHL** is not only an exceptional pianist, but on **Space Time Continuum (Mack Avenue - 1094)** he demonstrates his impressive powers as a jazz composer. The album contains eight tracks of originals. It is a collection that defies being placed into a genre of jazz; it is simply good, engaging music. Diehl's trio with David Wong on bass and Quincy Davis on drums is supplemented on several tracks, with baritone saxophonist Joe Temperley present on "The Steadfast Titan;" tenor saxophonist Stephen Riley playing on "Flux Capacitor" and "Kat's Dance;" and both tenor saxophonist Benny Golson and trumpeter Bruce Harris contributing on "Organic Consequence," the most ambitious track, and "Space, Time, Continuum," with vocalist Charlene Wade also present on the latter. This is a powerful release from Diehl, one that should garner much airplay and positive critical attention. (www.mackavenue.com)

■ Presenting jazz in the format of a good piano trio is a wonderfully satisfying experience. Ideally, there is a creative pianist up front, a bassist who is always there with the right selection of notes to support the pianist, and a drummer who keeps great time, adding just the right accents, but most importantly, they function as an organic unit, not just three individuals who are playing together. **Take One (Linn - 504)** is an album by just such a group, a trio of British jazzmen who go by the moniker **BIG SCREEN**. The members of the group are David Newton on piano, Tom Farmer on bass and Matt Skelton on drums. For their initial recording, they are focused on tunes from the movies, but they are quite liberal in their definition of movie songs. Only two were actually written for films, "Chariots of Fire" and "When Somebody Loves Me," a song from Toy Story 2 by Randy Newman. There are six selections that were performed on the big screen, but were originally written for stage musicals, "Get Me to the Church on Time," "Heather on the Hill," "Hello Young Lovers," "Old Man River," "On the Street Where You Live" and "Wouldn't It Be Lovely." The remaining song, "Bewitched," is from the television series of the same name. Enough with the quibbling! The performances of these songs by Big Screen are a joy to hear. They are sometimes swinging and sometime contemplative, but always hold your attention in a most wonderful manner. It will be interesting to hear takes two, three, four and on. (www.linnrecords.com)

■ When you see the names of guitarists **FRANK VIGNOLA** and **VINNY RANIOLO** on an album, you can be certain that the music will be swinging and fun. **Swing Zing (Frank Vignola - 15)** will

continued on page 34

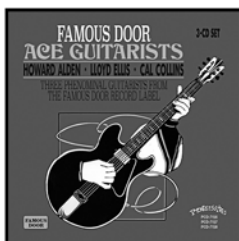
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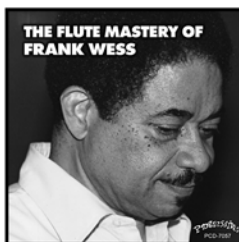
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OTHER VIEWS

continued from page 32

reinforce that perception. For this outing, Vignola and Raniolo ply their magic fingers on seven selections, while they add Finnish guitarist Olli Soikkeli for "Joseph Joseph," vocalist Audra Mariel, bassist Gary Mazaroppi and guitarist Bucky Pizzarelli on "All the Things You Are," guitarist Gene Bertoncini on "Whispering," Pizzarelli on the "Peg O My Heart/I'm Confessin'" medley, and guitarist Julian Lage plays lead with Vignola on rhythm guitar on "Sleepytime Gal." No matter the lineup, the fingers are flying throughout with universally pleasurable results. As usual, you get Vignola and Raniolo, perfect together, and just as fine when others join the excitement. (www.FrankVignola.com)

■ **2nd AVENUE (The Return of The Cello-Quartet) (Capri – 74137)** is a thinking person's album by guitarist **JOSHUA BREAKSTONE**. It required deep thinking on the part of the musicians, the others being bassist Lisle Atkinson, cellist Mike Richmond and drummer Andy Watson, and requires the full attention of the listener to gain the right degree of appreciation for the artistry of the players. The program of tunes is a careful mix of solid jazz tunes and a few standards. Among the jazz composers included are Lee Konitz ("Thingin'"), Cannonball Adderley ("Home"), Dexter Gordon ("Evergreenish"), Atkinson ("Hit It"), Sonny Clarke ("My Conception") and Breakstone ("2nd Avenue: Blues for Imahori"). The standards are "I'm and Old Cowhand," "I Wish I Knew" and "The Lamp Is Low." Five of the selections are by the Cello-Quintet, with Richmond sitting out on the four trio tracks. While Breakstone is out front most of the time, he does not dominate the music, rather it is the interplay among the musicians that is most noticeable. There is a lot of listening among them going on throughout, and it gives the music a special feeling that can only be achieved when all of the players subsume their individual egos to aim at a whole that is more than the sum of its parts. It is exciting to hear and a wonder to contemplate. (www.caprirecords.com)

■ A wonderful album by the vocalist **PINKY WINTERS** came out in the mid-1980s. It was her first recording in almost three decades, and was a welcome blessing for those select few who had been waiting during the interim for something new from this special singer. Well, it came and went. Between then and now, she has released seven albums, but only two had domestic releases. Thanks to Jordi Pujol at Fresh Sound Records, that magical album from 30 years ago, **Let's Be Buddies (Fresh Sound – 5501)** is once again available for discerning listeners to enjoy. Supporting Winters on this recording are the sublime accompaniment of pianist Lou Levy and bassist Monty Budwig. Her gently burnished voice lies easily on the ears of a listener. Winters has an innate sense of swing in her singing, regardless of the tempo. She presents the lyrics to the songs that she selects with respect and understanding, and oh, does she ever know how to select songs. Just go down the song list for *Let's Be Buddies*, and you will find one gem after another. A few like "Embraceable You" and "I Got Rhythm," are visited often, but the balance of the program consists of prime cuts that are not totally rare, but certainly are not overdone. If someone selected a set of albums that could serve as the aural equivalents to textbooks on how to sing popular music, *Let's Be Buddies* should be among them. When Winters closes with "My Shining Hour," the thought arose that this should have been

the title of the album, but then again, any album by Pinky Winters is a shining hour. One word can describe *Let's Be Buddies*, and that word is perfect! (www.freshsoundrecords.com)

■ **The Consequence of You (Summit Records – 654)** is the third release on the label by **THE DAVE MILLER TRIO** with **REBECCA DUMAINE**. Vocalist DuMaine and pianist Miller have a long history together, as father and daughter, that has blossomed into a musical pairing that is wonderfully effective. The other contributors to this fine collection are bassist Mario Suraci and drummer Bill Belasco, with guitarist Brad Buethe added for some of the tracks. DuMaine has an assured, but relaxed feeling to her singing, a gently engaging quality to her voice, and she gives lyrics the attention and care that they deserve. She has chosen a program of terrific songs that includes "Beautiful Love," "Pure Imagination," "Down with Love," "Put on a Happy Face," "They Say It's Spring," "Too Close for Comfort" and "One Note Samba," the song that contains the phrase in its lyrics that gave the title to the album. DuMaine, Miller and company have created another superb album. (www.summitrecords.com)

■ The second album by vocalist **DANIELLE REICH**, the self-produced) **While They Were Dancing** reinforces the positive impression that she created with her debut disc. Reich originally comes from a classical background, studying in Florida before moving to Houston where she became involved with jazz and avant-garde music. She has an innate jazz sensitivity that enables her to take pop/rock tunes like "Mad World" and "If It Be Your Will," or a country song like "Tennessee Waltz," infuse them with her jazz feeling, and make them sound comfortable on a program with standards like "I'm Glad There Is You," "My Foolish Heart," "Honeysuckle Rose" and "Dearly Beloved." This is the kind of approach to programming that should enable her to reach a wider audience than most jazz-oriented vocalists. In this instance she is assisted by guitarist Mitch Watkins, bassist G. Pat Harris and drummer Steve Schwelling. Their tight sound is a result of their performing together frequently in their home base of Austin, Texas. This album will give you a chance to open up your ears to some material that might have previously escaped your attention, while giving you plenty of familiar songs to keep you in your regular comfort zone. (www.daniellereich.com)

■ Spanish vocal/trumpet phenomenon **ANDREA MOTIS** and her mentor, veteran bassist/saxophonist **JOAN CHAMORRO**, recorded **Feeling Good (Whaling City Sound – 074)** three years ago when Motis was only 17-years old, already having been performing publicly for five years. This album finds them in a variety of musical settings from a guitar, bass, vocal trio to being surrounded by a big band. Motis sings on all of the tracks, and plays trumpet on three tracks. She has a small and distinctive voice, but the young lady can really sing, with the phrasing acumen of a far more experienced performer. There are some quirks in her pronunciation of a few English words, but this does not deter from appreciating her overall performance. Chamorro alternates between bass and tenor saxophone, and is well accomplished on both instruments. The program comprises 16 selections that includes "Feeling Good," "How Insensitive," two takes on "Lover Man" with different instrumentation, "Solitude," "Sophisticated Lady" and "Lullaby of Birdland." *Feeling Good* was released in Europe in 2013, but is now available here, the first album by them to reach our shores. It should be the first of many. (www.whalingcitysound.com)

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■ **BRIANNA THOMAS** has been turning heads in New York with her singing since she moved there in 2007 to study at the The New School University. Six years later she made her first recording with a trio of pianist Allyn Johnson, bassist Yashushi Nakamura and drummer Ulysses Owens Jr., and it is now receiving a first release+ titled **You Must Believe in Love (Sound on Purpose Records)**. Special guests guitarist Russell Malone, trumpeter Marcus Printup, trombonist Wycliffe Gordon and Nick Grinder, tenor saxophonist Tivon Penticott and harpist Riza Printup appear on various tracks. Thomas has mixed four well-crafted original songs into an eleven song program that also includes "Bye Bye Blackbird," "Don't Be That Way," "Daydream," "Never Dreamed You'd Leave in Summer," "In a Mellow Tone," "Stardust" and "You Must Believe in Spring."

Thomas has a powerful voice that she uses robustly, but she also has her sensitive side. Some singers seem to feel that scatting is a necessary ingredient to stamp them as a jazz singer, often with unimpressive results. This is not the case with Thomas. When she takes the scat route, it is musical and effective. It is almost a sure thing that you will be hearing a lot more from Brianna Thomas in the future, and this recording makes that a prospect well worth anticipating. (www.amazon.com)

■ **Nearness of You (Disismye Music - 009)** by singer/guitarist **VANCE GILBERT** is an album that has been a long time in coming. He grew up listening to jazz, and eventually rock, soul and folk music, but jazz was his first love. He made his mark musically as an acoustic singer-songwriter, and had much success as a performer and recording artist in this genre, but there always lingered the desire to do an album of jazz standards. Well, he finally lived out his dream, and the results are wonderfully engaging. Gilbert has a soft, understated approach to singing, a

bit reminiscent of Kenny Rankin. His phrasing is definitely coming from a jazz sensitivity. He accompanies himself effectively on acoustic guitar. As he assays the 14 songs on his program, selections like "Again," "Round Midnight," "Dindi," "Prelude to a Kiss," "When Sunny Gets Blue," "Laura," and the too often neglected "I'll Buy You a Star," a gem by Dorothy Fields and Arthur Schwartz from *A Tree Grows in Brooklyn*, it is apparent that he is comfortable with singing this kind of material. He will probably continue with the music that has brought him success in the past, but it would be nice if he can find opportunities to make the kind of music found on *Nearness of You* an ongoing element in his professional life. It would be nice for him, and for his listeners. (www.vancegilbert.com)

■ Pairing the voice of **KEVIN BACHELDER** and the percussive talents of **JASON LEE BRUNS** on **Cherry Avenue (Panout Music Group - 04172015)** has resulted in an album that recalls the jazzier side of Blood, Sweat & Tears. Bachelder's vocals are supported by a septet of Daniel Szabo on piano, Angelo Metz on guitars, Ron Blake on trumpet and flugelhorn, Kim Richmond on reeds, Jacques Voyemant on trombone, Edwin Livingston on bass and Bruns on drums. Bachelder, who also plays trumpet, does not have a smooth vocal instrument, but he is a jazzman by nature, and knows how to put a song across effectively. The program is made up of standards, "My Romance," "Autumn Leaves," "I Fall in Love Too Easily," "Send in the Clowns" and "Like Someone in Love;" a bossa nova classic, "Waters of March;" two rock/pop songs, "Dear Prudence" and "Ain't No Sunshine;" an original by Bachelder, "It Didn't Work Out That Way;" and one by Blake, the title song "Cherry Avenue." This album falls somewhere between jazz and pop, and should find favor with a broad spectrum of music fans. (www.JasonLeeBruns.com) 


CD Review

Susie Meissner's Tea for Two

By Schae Fox

I was unfamiliar with New Jersey's own Susie Meissner, so I first looked at the back of her new recording *Tea for Two* (Lydian Jazz - 1003). There was much to build my interest. First, I was pleased to see that many of the musicians backing her — Ken Peplowski, Larry McKenna, Freddie Hendrix, John Swana and Paul Meyers — are familiar and exceptional artists. Second, the play list has 13 classic tracks from the Great American Songbook. (If you also want to make Antonio Carlos Jobim an honorary citizen for writing numbers like "Triste," then the number jumps to 14.) Finally, it was all recorded, mixed, edited and mastered by Paul Wickliffe at his Warren, NJ studio — another indication of a high quality project.

The CD starts with pianist John Shaddy playing the bright introduction to "If I Were a Bell." It is a promising start to over an hour of music that delivers on the promise. Susie wanted the CD to feel intimate and "in the moment — almost like doing a gig." That is understandable as she has worked so much with pianist John Shaddy, bassist Lee Smith and drummer Dan Monaghan that they are "almost like family." Indeed, Ken Peplowski was the only musician with whom she had not played previously; yet their dialogue on "Tea for Two" is a standout example of musical intimacy. When they finished the first take Ken said, "Susie if that's not the take, I don't know what is."

Because some tracks were finished so quickly, they had extra studio time, so a few songs were added on the spot. Susie recalled that she asked Lee Smith, if he knew "Just You, Just Me?" "He said, 'I think I do.' We didn't even go through it. We did it, and that is what you hear." On "Say it Isn't So"/"Always" Susie and John spontaneously created a lovely declaration of devotion to a lost love. The entire collection creates over an hour of beautiful music. 



NJJS May Jazz Social Spotlights Patrice Jégou

Songstress Patrice Jégou chats with pianist John DiMartino as they perform selections from her new album, *Speak Low*, at the NJJS Jazz Social at Shanghai Jazz, May 17. 

Photo by Mitchell Seidel



**LYRICS & LYRICISTS
All Dancing!
All Singing!
Irving Berlin
in Hollywood**

Theresa L. Kaufmann Concert Hall – 92nd St. Y, NYC | May 2-4

Any listing of the most significant creators of the Great American Songbook has to start with Irving Berlin. He published his first song in 1907, and his last in 1971. His first show on Broadway was staged in 1914, and his last in 1962, with a total of 19 productions. Between 1929 and 1954, he wrote the scores for 18 films. He published somewhere in the neighborhood of 1,500 songs, a large number of which became standards. He was one of the few major songwriters of the era that has been popularly called the Golden Age of American Song, roughly 1915-1950, who wrote both words and music for his songs.

For *All Dancing! All Singing!* the songs that he wrote for the movies took center stage. Artistic director Randy Skinner, who also served as host, stage director and choreographer for this concert of Berlin music called upon a talented group of singer/dancers — Darien Crago, Danny Gardner, Drew Humphrey, Kristie Kerwin, Con O’Shea-Creal and Kristen Beth Williams — to bring exuberant life to two dozen plus one Berlin songs.

While the singing aspect of this production was well handled by each of the performers, it was the spectacular dancing that brought a special element to the proceedings. Skinner’s choreography, executed with flair by the dancers, frequently brought wildly enthusiastic applause from the audience. He even participated as a dancer on a few numbers, and handled his turns with supreme elegance.

Particularly interesting was the decision to include many lesser know songs among the more familiar. Songs such as “Reaching for the Moon,” “But Where Are You,” “My Walking Stick,” “When Winter Comes,” “Drum Crazy” and “I Used to Play It By Ear” are obscure but delightful. One number, “Back to Back,” a song about a new dance where the dancing partners literally dance back to back, involved some memorable choreography. It really stuck with one couple in the audience, as they were seen dancing in this manner out in the lobby after the show.

A special moment was the appearance of special guests Sandy Duncan and Don Correia to perform “A Couple of Swells,” made famous by Judy Garland and Fred Astaire in *Easter Parade*. Duncan and Correia did a dandy job of hoofing and warbling through this humorous piece.

The libretto was written by Barry Kleinbort, and was delivered nicely by Skinner and the other performers. It was a witty recounting of Berlin’s uneasy relationship with Hollywood. It also touched upon his success as a keen businessman.

All in all, *All Dancing! All Singing!* proved to be an evening of pure delight. Seeing many younger audience members at the performance that I attended was an unusual, but welcome sight at this series. The

emphasis on the dancing aspect of musical theater and film seemed to be the attraction for them, and suggests that this is a route that should become a more frequent element in future productions of Lyrics & Lyricists.

**HIGHLIGHTS IN JAZZ
Salute to Wycliffe Gordon**

BMCC TRIBECA Performing Arts Center | May 7

Each year, the Highlights in Jazz series pays tribute to an outstanding jazz musician. This year the honoree was trombonist/bon vivant Wycliffe Gordon, a cat with prodigious talent, and a personality filled with warmth and good humor.

To open the proceedings, trumpeter Terell Stafford, clarinetist/tenor saxophonist Adrian Cunningham, pianist Aaron Diehl, bassist Yasushi Nakamura and drummer Alvin Atkinson joined Gordon onstage for a scintillating set.

They swung their way through Duke Ellington’s “Pie Eye’s Blues” to set a high bar for the rest of their portion of the concert. They did not disappoint! Gordon added some jazzy vocalizing to his always creative trombone work. Cunningham and Stafford provided lots of excitement whether playing in the ensemble or offering up some sparkling soli. Diehl is one of the brightest new stars in jazz piano, and his playing here gave a hearty taste of just why that is so. Nakamura was a strong presence throughout. Atkinson has a smile that lights up the room, a sense of humor that is a constant in his playing, and particularly on a scat exchange with Gordon on “Honeysuckle Rose.” The spirit and wit of these players added a special dimension to their outstanding musicianship.

After the intermission, a trio of pianist Ted Rosenthal, bassist/vocalist Jay Leonhart and guitarist Avi Rothbard arrived on the scene. These are three gentlemen who are full of musical imagination and technique to spare. Their instrumental selections, “Nobody Else But Me” and “Jitterbug Waltz,” were highlighted by some great solo work from Rosenthal and Rothbard. Leonhart was the dominant presence on the trio as he sang the lyrics that he set to

“Freedom Jazz Dance,” and three originals. His version is called “Eddie Harris” in tribute to the composer of the tune. The originals were “Joy,” a song about a person about whom Leonhart muses “miserable’s your mistress,” “Gasparo DeSalò,” a ditty that relates the story of the Italian gentleman who first made a bass, and “Change My Occupation,” a rumination on the life of a jazz musician. Leonhart is an singular lyricist who infused his lyrics with insight and humor. This segment was totally engaging from the first note to the last.

Producer Jack Kleinsinger called upon Leonhart to present an award to Gordon in recognition of his contributions to jazz.

Gordon and Leonhart did an album, *This Rhythm on My Mind* in 2006, and have worked together frequently. They got together in this instance for duo performances of “Surrey with the Fringe on Top,” and a very fun-filled “Lester Leaps In.”

For a finale, all of the musicians were called upon for a jam on “Things Ain’t What They Used to Be.” This brought a heartfelt tribute to Gordon to a romping conclusion for an evening of sounds sure to satisfy any jazz fan.

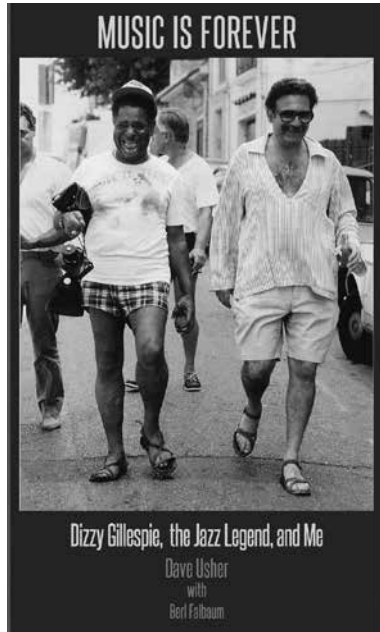
BOOK REVIEW

By Joe Lang

MUSIC IS FOREVER: Dizzy Gillespie, the Jazz Legend, and Me

By Dave Usher with Berl Falbaum | Red Anchor Productions, Detroit 2015 | 178 Pages, \$17.95

Music Is Forever details the friendship between Dave Usher and Dizzy Gillespie, one that started when the 14-year-old Usher went to see a concert by the Billy Eckstine Orchestra in which Dizzy was a trumpet player. Usher was determined to meet Gillespie, hung around at the stage exit, and approached him as Gillespie and his wife were leaving the theater. Usher offered to drive Gillespie to his hotel, Gillespie accepted, and that was the genesis of a friendship that lasted until Gillespie's death 49 years later.



It is a remarkable story, filled with fascinating anecdotes about their friendship and occasional business relationships.

Usher's enthusiasm for jazz led him to produce a jazz concert in his hometown of Detroit when he was only 15 years old. School was not as high on Usher's list of interests as was jazz, and he was a poor student. When he was in the 10th grade, his parents decided to send him to private school, and he chose the Admiral Farragut Academy in Toms River, New Jersey because it "focused on ships and the seas — naval studies — which, next to jazz, were among my primary interests."

Farragut's proximity to New York City enabled Usher to head into the City to hear jazz, and Gillespie in particular. He reestablished contact with Gillespie, and that cemented the bond between them. Usher decided to start a record label that he called Emanon after one of Gillespie's tunes. It was at the time of the second Petrillo recording ban, and he was able to arrange to have a group led by drummer Kenny Clarke that included Gillespie recorded in Paris. He pressed 2,000 copies each of two 78 rpm singles, and they were well received.

A few years later, in 1951, Gillespie was under contract to Capitol, and was unhappy with the arrangement. He approached Usher about the two

of them starting a record label to record Gillespie. They proceeded with their project, calling the label Dee Gee, but lack of finances were always a problem, and eventually, with their shaky finances, Usher signed a licensing agreement with Herman Lubinsky at Savoy Records. From then on it was nothing but troubles. Eventually Dee Gee was no longer active.


Over subsequent years, Usher and Gillespie remained close, with Usher occasionally travelling with Gillespie on his trips overseas. Usher details these interactions as well as covering subjects that

include Gillespie's personal characteristics, his feelings on race, his run for President, his Bahá'í faith, his final illness and his legacy.

Usher also covers his personal business life, one that was involved with environmental concerns, and his continuing forays into the recording industry.

Among his recording projects has been the release of several albums of concert material by Gillespie by Usher's Red Anchor Productions. The most recent of these are four volumes of material taken from a 1973 engagement at Ronnie Scott's, the premier jazz club in

London. *Dizzy Gillespie Live at Ronnie Scott's, Volumes One-Four* (Consolidated Artists Productions – 1040, 1042, 1043, 1044) showcases Gillespie's working quintet of Gillespie on trumpet, Al Gafa on guitar, Mike Longo on piano, Earl May on bass and Mickey Roker on drums. This scintillating group has often been overlooked as Gillespie's commercial recordings of the period featured musicians put together for recording sessions, not his working group. These recordings capture the excitement that the group generated in live performance. (CDs available at www.jazzbeat.com)

Usher has an interesting story to tell, and does so with candor and humor, allowing his innate intelligence to consistently shine through. Berl Falbaum has done a terrific job of translating Usher's recollections into book form. It is a highly readable and entertaining look at a personal relationship that was unique in jazz, and provides an intimate glimpse into the private side of one of the giants of jazz history, Dizzy Gillespie. 

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BOOK REVIEW

By Joe Lang

YOU FASCINATE ME SO: The Life and Times of Cy Coleman

By Andy Propst | Applause Theatre & Cinema Books, Milwaukee 2015 | 520 pages, \$32.99

Since the early 1950s, songs composed by Cy Coleman have been an integral part of our musical landscape. Tunes like “Why Try to Change Me Now,” “I’m Gonna Laugh You Right Out of My Life,” “Witchcraft,” “Pass Me By,” “The Best Is Yet to Come,” “Hey, Look Me Over,” “Big Spender,” and many more have received multitudes of recordings by performers like Frank Sinatra, Peggy Lee, Nat Cole, and Tony Bennett. He had 11 musical shows produced on Broadway, scored several motion pictures, was a popular performer as a jazz pianist in clubs, recorded many albums, and wore several other hats during his prolific career.

His story is a fascinating one, and Andy Propst has done a fine job of exploring Coleman’s life and work in *You Fascinate Me So: The Life and Times of Cy Coleman*.

Coleman was born Seymour Kaufman on June 14, 1929, and was raised in the Bronx. His mother had acquired several apartment buildings. When one of her tenants was unable to come up with the rent money, he and his family took off in the middle of one night with all of their possessions except for a piano. Mrs. Kaufman moved the piano into their home; and four-year-old Seymour became totally enraptured with the instrument, initially just plunking on the keys, but soon was able to pick out tunes by ear. Soon he was allowed to take lessons, and his talent was quickly developed. He became a child prodigy.

By the age of seven, he won a competition that gave him the opportunity to perform on a program at Town Hall. His musical education continued at the High School of Music and Art, and into college. While still in high school, he started to gain jobs playing piano at weddings and private parties. While trained for a career in classical music, he was becoming interested in more popular forms of music. Before graduating from high school he was introduced to music publisher Jack Robbins who quickly recognized his talent, and gave him a composing assignment. Robbins also decided that Seymour Kaufman needed a more commercial name, thus was born Cy Coleman.

Coleman soon became a fixture on the New York club scene, playing initially as a solo performer, and then with a trio. By 1952, he began collaborating with lyricist Joseph A. McCarthy Jr., and their first big splash was with “Why Try to Change Me Now,” recorded by Sinatra. As the decade moved along, Coleman had continued success writing songs, both stand-alone and for reviews.

In 1956, he met lyricist Carolyn Leigh, and this marked the beginning of a fruitful partnership that produced many of Coleman’s most popular songs, including “Witchcraft,” and his first two Broadway shows, *Wildcat* and *Little Me*. It was during this period that he became the musical presence on a local New York television show, *Art Ford’s Greenwich Village Party*, a program that was a precursor to the nationally televised *Playboy’s Penthouse*. Coleman also appeared regularly on the *Playboy* show, and wrote “Playboy’s Theme.”

Wildcat hit the boards in 1960 with Lucille Ball as the featured performer. While it was not a financial success, it gave Coleman and Leigh a taste of what they had been striving to achieve, a show on Broadway, and a memorable song, “Hey, Look Me Over.”

They had a bit of a better run with *Little Me* (1962) which starred another



popular television performer, Sid Caesar, and three songs that have become staples of the Coleman catalog, “The Other Side of the Tracks,” “I’ve Got Your Number” and “Real Live Girl.”

Coleman and Leigh had a difficult working relationship that totally fell apart after the trials and tribulations of creating *Little Me*, and Coleman began seeking an alternative lyricist.

In the period following *Little Me*, he also recorded a couple of albums for Capitol, and got involved with scoring films. His first film was *The Troublemaker*, a small independent film. This led to being engaged to write the music for *Father Goose* for which he wrote “Pass Me By.”

The next major step in Coleman’s career resulted from a chance meeting at a party between Coleman and lyricist Dorothy Fields. Their collaboration yielded *Sweet Charity* (1966), and this show contributed “Big Spender” and “If My Friends Could See Me Now” to his growing list of memorable tunes. It was also his first major hit on the Great White Way.

As his career moved forward, he saw eight more of his shows reach Broadway, *Seesaw* (1973), *I Love My Wife* (1977), *On the Twentieth Century* (1978), *Barnum* (1980), *Welcome to the Club* (1989), *City of Angels* (1989), *The Will Rogers Follies* (1991) and *The Life* (1997).

Propst gives a detailed look at all of these shows, as well as several that were started, some of which got productions outside of New York City, but never made it to Broadway. He outlines the process in each case, including those involved both on and off stage, the story line of each, the changes in music and book as the properties evolved, the critical reception of those that came to fruition, and the various hats that Coleman assumed in addition to writing the music. He was one of the producers in several instances, wrote orchestrations for some, worked directly with some cast members in developing their approach to the material, and was generally deeply involved in each production.

He gives as much detail about Coleman’s personal life as is necessary to give a fair picture of Coleman the man, but does not get into detail about any romantic relationships in Coleman’s life except for that with his wife, Shelby, whom he met in 1992 and married in 1997.

You Fascinate Me So is the kind of biography that leaves the reader satisfied upon completion. Propst has written a highly readable book about a man who was a significant figure in popular music and musical theater for 50 of his 75 years of life. Coleman truly enjoyed his professional life, whether playing jazz, writing melodies or wrestling with the myriad challenges in seeing a Broadway musical come to fruition. The book is filled with personal reminiscences from many of those who were friends and professional associates of Coleman. While he is portrayed as a demanding individual, he is also depicted as a likeable and caring man who would make an effort to bring out the best in those who were bringing his creations to life. If you have admired Coleman for his artistic achievements, Propst’s biography of Coleman will enhance your appreciation for his musical output, and make you think about how nice it would have been to know him personally.



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BOOK REVIEW

By Jim Gerard

Billie Holiday: The Musician and the Myth

By John Szwed | Viking Press, 2015 | 240 pages, \$28.95

LEAD, TAKE 1: "Who was Billie Holiday?"

LEAD, TAKE 2: "Who is Billie Holiday?"

NUT GRAF, TAKE 1: Billie Holiday was a drug addict, alcoholic, sexual masochist and casualty of vicious race prejudice who sang the blues about the evil hand fate had dealt her. Her life was awash in squalor and self-destruction, and she perpetually pursued the next drink, needle or violently abusive mate, and then used the result as the rawest of material for her incessantly mournful songs. It's an old trope: the jazzman as glamorously self-destructive junkie, which has permeated much of the popular depiction of jazz musicians, from Bix Beiderbecke on.

NUT GRAF, TAKE 2: Billie Holiday who, despite a pain-wracked life, was one of the greatest jazz musicians who ever lived, the equal of any instrumentalist of her generation, who imbued every item in her repertoire — the jauntiest of swing tunes, the saddest of threnodies, the deepest of deep songs, the artiest of art songs, blues and pages from every chapter of the American Songbook — with her unparalleled musicality. While Holiday experienced several periods of public acclaim (especially in the 1940s), she never had a hit record in the course of her 26-year career. In fact, she has been more popular since her abysmal death in 1959, appealing to each successive generation: jazz devotees; casual listeners; creative directors who've used her to sell coffee, erectile dysfunction pills and ready-to-wear clothing; and the many downloaders who listen to her music decontextualized, wrenched out of time, space, her life and the culture and society from which it sprang, and who have forgotten that the original iPod "shuffle" was known as the radio.

THEME: The second Billie Holiday is the subject of John Szwed's intriguing, partially successful book, *Billie Holiday: The Musician and the Myth*, published earlier this year, the centenary of Holiday's birth in Philadelphia (not Baltimore, as Szwed's new research reveals). It's the latest in a fairly extensive series of attempts to unravel the enigma of Holiday's life, often with the hope of discovering the source of her art. (In fact, one biographer, Farah Jasmine Griffin, even titled her book, *If You Can't Be Free, Be a Mystery*.) Many have claimed to capture Lady Day while appropriating her for their own agendas or shoehorning her into their aesthetics--as Szwed points out.

The author, who has written excellent biographies of, among others, Sun Ra and Alan Lomax, has not

attempted a conventional biography but, as he writes, "a meditation on her art and its relation to her life." He used newly uncovered documents and his own interviews to shed light on some crannies of Holiday's life.

Szwed, who is both a musician and a musicologist, had two main goals: 1) to deconstruct Holiday's legend, almost entirely by dissecting her autobiography, *Lady Sings the Blues* (written with journalist William Dufty, published in 1956 and named after a tune the pianist/composer Herbie Nichols wrote with Holiday in mind); 2) to closely examine Holiday the musician: her vocal quality, phrasing, method of approaching a song, repertoire and musical philosophy — how they changed or in which ways remained the same over the course of her truncated, 26-year career.

Szwed's book is divided into sections such as "The Book II: The Rest of the Story," which excavates the truth behind Holiday's autobiography; "The Image: Film, Television and Photography," in which we learn, among other things, of Holiday's prospective participation in Orson Welles' grandiose jazz film that never was; and "The Prehistory of a Singer," suggesting that Broadway and cabaret torch singers such as Libby Holman were Holiday's true predecessors.

VARIATIONS: RIFFS ON LADY SINGS THE

BLUES: According to Szwed, *Lady Sings the Blues* depicts Holiday as a tragic figure who endured an assaultive, fatherless childhood and from an early age was an inexorable victim of abusive men (both black and white). She candidly admitted her painful neglect of her health and her addictions (in the conventional jazz narrative, heroin is one of the four major food groups) while simultaneously rising above it all to triumph. Szwed correctly praises the book for addressing with unprecedented candor subjects that 1950s jazz followers — more elitist, intellectual and modernist than the jitterbugging masses who had preceded them — found objectionable: poverty, prostitution, bisexuality, narcotics.

Ironically, Szwed accuses Holiday of being disingenuous — her life was even worse, more



punishing, than what she'd depicted in *Lady Sings the Blues*. Szwed ferreted through earlier drafts of *Lady Sings the Blues* and other archival materials, and he excavated stories that Holiday had told Dufty (whose main job was to put into publishable form the stories Holiday had told him) but which were excluded from the book, such as an excruciating home abortion her mother forced on Billie. In the process, he rehabilitates the reputation of Dufty, who has been considered a hack but who had been an award-winning journalist.

Szwed also proves that some of the more revealing passages

were cut from the book (by lawyers representing Holiday and her husband at the time, Louis McKay). They concerned Holiday's involvement with the white elite (such as Welles, actress Tallulah Bankhead and poet Elizabeth Bishop, with whom she had affairs; actor Charles Laughton, who was gay but forever in search of the choicest marijuana; and a truly startling encounter with Franklin D. Roosevelt). Szwed contends that had this material been included, "Perhaps [it] would've helped her make her case for rehabilitation and widened her social circle beyond African-Americans and junkies of both races."

CLAMS: Yet it's hard to untangle Szwed's feelings toward his subject and the image she created for herself, nor what he expects the reader to feel about them. It isn't difficult to come away feeling an even greater admiration for Holiday: the woman and the musician. And it is in the latter area that Szwed excels. He is often illuminating about Holiday's music, and only occasionally does he go starkly off-course — as when he omits Bing Crosby from the list of pioneering singers who learned that the microphone create a more intimate bond with the listener, or that Holiday wasn't influenced by anyone who had preceded her. (This is patently false; Holiday admitted to listening to Louis Armstrong, Bessie Smith and Ethel Waters as a youth in Baltimore before she, almost by accident, first took the stage as a 13-year-old on an amateur night.)

SECOND CHORUS: It's notoriously difficult to convey the universal appeal of any great artist — especially abstract artists such as musicians.

However, Szwed makes a valiant, mostly successful, attempt to convey the essence of Holiday's art — despite his repetition of the conventional wisdom that hers was a tragic and lugubrious muse. At one point Szwed concludes that, "Racism, drug and alcohol abuse and the brutality of some of the men in her life were sufficient to justify her mournful repertoire and the style that reinforced it."

This cliché — reinforcing the stereotype of the artist who alchemically transmutes her personal tragedy into musical gold — is based on Holiday's middle, most commercially successful period (roughly speaking, the 1940s). During this time, she recreated herself as a torch-singing goddess, concertizing and performing in upscale nightclubs such as Barney Josephson's bohemian chic Cafe Society, and recording (mostly for the Decca label and often against a pillowy cushion of strings) her most well-known songs: "God Bless the Child," "Travelin' Light," "Lover Man," "Good Morning, Heartache" and the epochal "Strange Fruit" (about which David Margolick wrote an excellent book).


However, by concentrating on that portion of Holiday's oeuvre, Szwed overlooks the fact that her Cafe Society repertoire had changed dramatically from that of the swinging 1930s (or, for that matter, for many of her wonderful recordings of the 1950s that she made for Norman Granz's Clef and, later, Verve labels) in the 1930s, after John Hammond "discovered" her singing in a Harlem boîte, he conceived of a series of recordings in which Holiday would be surrounded by most of the greatest players of that era, and that her voice would take its place among them. And the results were pure gold: jubilant to the point of ecstasy. Billie sings exuberantly, sounding like a hip schoolgirl in love on even the tritest of Tin Pan Alley tunes. (Let's debunk another myth: that the songs she was given by Hammond and Columbia records execs were second-rate novelties. A few were, but many were penned by Songbook greats such as Kern, Berlin, Gershwin and Porter.) In the opinion of many, including this writer, those "swing songs" — as historian Phil Schaap terms them — were Billie at her best.

OUT CHORUS: What made Billie such an incomparable singer? Many analysts, including Szwed, emphasize her way of deliberately lagging behind the beat, creating a "parallel" tempo to that of the rest of her band. Others speak of her musical intelligence, her prodigious ability to hear a song once and know exactly how it should be sung. Despite a voice with a narrow range, a lack of power and weight, and most other attributes of a legit singer, a voice ultimately ground into a near-croak by years of neglect, like a pocket trumpet somebody sat on, Holiday's instrument was capable of expressing every nuance of human emotion. She had the preternatural ability to conceive of the perfect method for approaching a tune: its tempo, timbre and harmonic structure, which words to stress (and how to do so) and which to underplay and, most important, how to squeeze every drop of feeling from it — and to do so night after night, never singing it the same way twice but, as Szwed puts it, "...recomposing popular songs to such an extent that she invited critics to compare her to some of the most esteemed names in English literary history, poets like John Donne or Gerard Manley Hopkins."


Szwed does a great favor by reminding us that Billie Holiday was a musical genius, and not just a singer with a glass jaw. She set the bar so high that no singer can ever hope to touch it, and she paid a high price for it. But millions suffer as Billie did, but very few bequeath us such a bounty.

Whether they like it or not, every current and future jazz singer must either avoid the Holiday repertoire or approach it with the knowledge that she isn't simply singing "Lover Man," but "Billie Holiday's 'Lover Man.'" — and she must share the applause with Lady Day.






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On The Road | A Stable of Percussionists at the Barnes

By Gloria Krolak

Tony Miceli, A-list vibes player and creator of the online Vibes Workshop, is a generous man. He shared his recent First Friday gig at the Barnes Foundation on Ben Franklin Parkway in Philadelphia with a round-up of the Mallettech company's stable of mallet masters.

After brainstorming with Leigh Howard Stevens, owner of Mallettech, the two came up with an array of percussionists across genres — chamber music to jazz — to share with foundation members and guests. They included jazz vibes headliners Warren Wolf and Stefon Harris. The program even included a medley of tunes by the English rock group Radiohead by the duo, Escape Ten.

Stevens is a composer, performer, music publisher, educator and author. He has designed marimbas, improved the vibraphone, and created his own mallets at his Neptune NJ-based factory. *TIME* magazine named him “the world’s greatest classical marimbist.” He is also known for creating the Stevens Technique which, simply stated, is a grip that keeps the two mallets in each hand from crossing each other.

Standing amid polished marimbas from his factory, Stevens was the first to perform in the two-story rectangular performance space. He opened the program with a sarabande, a dance in triple meter, from Bach’s cello suites interpreted for marimba. Spellbound listeners on three sides watched Stevens perform two originals, a darker piece, “Houdini’s Last Trip,” and “Rhythmic Caprice” with three signature percussion tricks, one of them his “marim shot,” where the mallet head and stick hit the bar in quick succession.

Escape Ten, a duo of Dr. Annie Stevens (no relation to Leigh) and Andrea Venet took center stage with a classical composition by Ivan Trevino, “Two Plus One.” Check it out on YouTube. Facing each other over one marimba Venet must play the instrument backwards! Also on YouTube, you can watch Venet’s strikingly modern Radiohead medley of “Weird Fish” and “Pyramids,” with Annie Stevens on marimba and Venet on vibraphone, wee piano and bells. The two women played their last piece, “Catching Shadows,” also by Trevino, on two marimbas. It turned out to be both tightly woven yet airy, no mean feat.

After an intermission where you could choose to attend a talk on Pennsylvania German furniture, it was jazz time. With veterans Lee Smith on bass and Byron Landham on drums, the melodic Miceli hushed the crowd with three standards, “My Secret Love,” “When You Wish Upon A Star” and “Alone Together.”

Warren Wolf, probably the most buff vibraphonist on the scene,



Tony Miceli lets the mallets fly at the Barnes.
Photo by Michael J. Ryan.

offered two more well-received standards, “On the Sunny Side of the Street” and “All The Things You Are.” Wolf lets his notes ring through; his touch is fine and sure.

Stefon Harris insisted that Wolf accompany him on piano in another limelight-sharing moment, a surprise to those who were unaware that Wolf is also an accomplished pianist. Harris is panther-like in his approach to the vibes, all sleek and efficient. His improvis on “I Fall In Love Too Easily” and “Bye Bye Blackbird” brimmed with imagination and color.

Not exactly Barnes-yard animals but none-the-less entertaining were the Xylopholks, a duo specializing in ragtime and dressed as a skunk, (xylophonist Jon Singer), and a pink ape, (bass player Steve Whipple). How they manage to play anything at all wearing gloves, big feet and long fur, let alone their presto-paced

“Whistler,” is astounding. The zoological get-up began with their “engagements” in the New York City subways playing for tips, but seems to have become part of their identity. The pair knows how to command attention and then win over a crowd with their virtuosity.

First Fridays is the foundation’s strategy for entertaining members and enticing newcomers into the museum to enjoy its rare collection, explained Katherine Ogilvie Green, the public programs manager. A further enticement to First Friday events is the guided tour of one facet of the art and furniture in the building, the collection of Albert C. Barnes, a Philadelphia native, medical doctor, chemist, art collector and historian.

Museum staff sold quick bites and drinks throughout the performances, the German menu tying in with the lecture. Seating is informal and unassigned. If you’re lucky like Michael, my better-half lensman, you might manage free street parking — metering is only until seven and the performance starts thereabouts. There is also a parking garage, \$25 admission to non-members and free to members. **J**

The Barnes Foundation

2025 Benjamin Franklin Parkway | Philadelphia, PA
215-278 - 7000 | www.barnesfoundation.org

Musician Web Sites

www.mostlymarimba.com (Leigh Howard Stevens)

www.escapeten.com

www.vibesworkshop.com (Tony Miceli)

www.warrenwolfmusic.com

www.stefonharris.com

www.xylopholks.com

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



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John-Erik Kelliso, Russ Phillips** and more musicians to be announced

'Round Jersey

Morris Jazz

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

So, it's the summer and that means the Bickford Summer JazzFEST is in full swing. And swing we will!

Just after we celebrate the 239th birthday of our great nation, **Aaron Weinstein** opens the Summer JazzFEST on July 7 at 8 PM. Called "the Groucho of the violin" by Tony Bennett and "a perfect musician" by jazz guitar legend, Bucky Pizzarelli, Aaron is rapidly establishing himself as one of his instrument's rare jazz masters. His return engagement at the Bickford will be a unique jazz experience, "Jazz Violin: Live & On Film" featuring Stephane Grappelli, Joe Venuti, Stuff Smith and Aaron Weinstein. Aaron will present rare film footage of jazz violin pioneers Grappelli, Venuti and Smith and play a concert set with the brilliant guitarist, **Matt Munisteri**, who *All That Jazz* magazine hails as "...one of New York's best vintage-guitar stylists, without a doubt."

What's better than one tenor? Two tenors! Monday, July 13 at 8 PM, two of the jazz world's greatest tenor sax players, **Harry Allen** and **Ken Poplowski** will get together for an evening of swing jazz called "Two Tenors: When Harry Met Kenny." Both Harry and Ken have performed throughout the United States and at jazz festivals and clubs worldwide. Collectively, they have played with some of the giants in music including Mel Tormé, Leon Redbone, Charlie Byrd, Peggy Lee, George Shearing, Madonna, Dave Frishberg, Rosemary Clooney, Ray Brown, Harry "Sweets" Edison, Tom Harrell, Woody Allen, John Pizzarelli and Bucky Pizzarelli, to mention a few. Joining the Two Tenors for this fantastic concert will be **Steve Ash** (piano) and **Joel Forbes** (bass).

The jazz skies will open indoors on Monday, July 27 with "Sweet Thunder – A Midsummer Night's Jazz Party." Bickford favorite maestro, **Dan Levinson** (reeds), has assembled a hot group to make music with some foot stomping jazz. The rest of the ensemble includes **Mike Davis** (cornet), **Jim Fryer** (trombone), **Mark Shane** (piano), **Mike Weatherly** (bass), **Kevin Dorn** (drums), and the charming vocals of **Molly Ryan**.

August is coming in with one of the most extraordinary jazz guitarists performing before the public today. **Frank Vignola**, whose stunning virtuosity has made him the guitarist of choice for many of the world's top musicians, including Ringo Starr, Madonna, Donald Fagen, Wynton Marsalis, Tommy Emmanuel, and Mark O Connor, will take the Bickford stage on Monday, August 3 at 8 PM. Les Paul named Vignola to his "Five Most Admired Guitarists List" for the *Wall Street Journal* and the *New York Times* deemed him "one of the brightest...stars of the guitar." Frank will be appearing with **Vinny Raniolo** (guitar) and **Gary Mazzaroppi** (bass).

Nicki Parrott along with **Rossano Sportiello** (piano) and **Harry Allen** (reeds) will perform a special tribute to Doris Day, called "Day In, Day Out!," a re-imagining of the classic songs of Doris



Day, Hollywood's All-American girl next door, on Monday, August 17 at 8 PM. An evening of memorable songs and the treasured vocals of Nicki Parrott.

The **Shane Gang Swings Again** returns for another summer night of swinging numbers on Monday, August 24 at 8 PM. **Mark Shane's** piano reflects a true sense of living jazz history and continues the tradition of

buoyant swing and lyrical melodic improvisation. He has accompanied many well-known signers and played many famous events including the NJJS's 50th anniversary of Benny Goodman at Carnegie Hall and for several Presidential Inaugural Balls. At the Bickford, he will not be alone, but surrounded by a band of renown musicians guaranteed to swing, **Dan Levinson** (clarinet & sax), **Matt Hoffmann** (vibes), **Jennifer Vincent** (bass) and **Kevin Dorn** (drums).
— 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



Most high school freshmen consider it a busy week when they have a lot of homework to finish. But 14-year-old freshman — and trumpet sensation — **Geoff Gallante** not only has homework and the typical teen angst to deal with, he's also busy making a name for himself in the jazz world. And he's succeeding.

Every time Gallante returns to Ocean County College, his resume has seemingly doubled in length. Between the last time he played

MidWeek Jazz in February 2014 and his upcoming return on August 5, the trumpet prodigy has released an acclaimed new album, *An Air About Him*; performed at St. Peter's Church and Iridium in New York City; headlined at the famed Blues Alley in Washington D.C.; played with the Capital Focus Jazz Band during the 2014 Satchmo Summerfest; was featured at the Elkhart Jazz Festival; performed as guest soloist at the Texas Bandmasters Convention (the largest of its kind in the world); and much more.

JAZZ TRIVIA ANSWERS

Questions on page 4



- | | |
|------------------------|-----------------------|
| 1. Al Hirt | 6. Terence Blanchard |
| 2. Pete Fountain | 7. Harry Connick Jr. |
| 3. Ellis Marsalis | 8. John Boutte |
| 4. Dr. John | 9. Irvin Mayfield Jr. |
| 5. Donald Harrison Jr. | |

But this shouldn't surprise anyone who has been following Gallante's career since he first toddled out onstage on *The Tonight Show with Jay Leno* at the age of five. By that point, the tag "prodigy" was hung on him and it hasn't disappeared, with good reason. Gallante has proved his mettle, holding his own on stage with greats such as Warren Vaché, Harry Allen, Bucky Pizzarelli, Maynard Ferguson, John Allred, Cyrus Chestnut, Christian McBride and many others, including the popular trumpeter Chris Botti, who said of Gallante, "I've never seen such a rare gift."

The timing of Gallante's August 5 return to Ocean County College will occur one day after Louis Armstrong's August 4 birthday. In August 2013, I gladly hosted Gallante and his family's visit to the Louis Armstrong Archives at Queens College. The then-12-year-old played Armstrong's very own trumpets, ripping off classic Armstrong solos such as "West End Blues," "Potato Head Blues" and "When You're Smiling" like an old pro. A video of highlights from that day has garnered nearly 10,000 views on YouTube (an impressive number, but recently, a video of 8-year-old Gallante was seen by over 1.5 million people on Facebook!).

Gallante's personnel hasn't been solidified at the time of this writing but most likely, his frequent collaborator **Jim DeSalvo** will man the piano. It should also be mentioned that Gallante might live in Virginia but he was born in Toms River. Thus, the Grunin Center will be packed with friends and family members there to cheer on their favorite prodigy. If you want to see what the fuss is all about, we recommend purchasing your tickets to the August 5 show well in advance. The same goes for the return of the **Jazz Lobsters Big Band** on September 16. I'll have more about that show in the next issue of *Jersey Jazz* but do know that the Lobsters broke the MidWeek Jazz box office record last year and are poised to do it again this time! — *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.

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calendar:

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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
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CONCERTS/PERFORMANCE

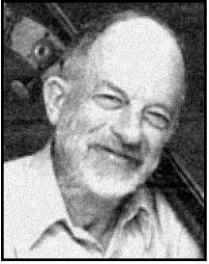
Newark Jazz Legacy Concert Series

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

Isometimes play at a jazz spot in Greenwich Village called The Garage. When I first came to New York in 1945 that space was called The Village Nut Club, and it featured comedy bands. Sometime in the 1950s the place was turned into an off-Broadway theater, and it went through several different transformations as a theatrical venue.

When the current owners took over that space, they tore down all the old signs from the front of the building and discovered, worked into the brick facade over the windows, the word GARAGE. That must have been the original use of the building. So, to save themselves the cost of a new sign, the owners simply named their restaurant The Garage.

■ On the Friday before last Christmas, Brian Hill was playing with a double chamber quintet for employees and invited guests in the lobby of a Madison Avenue publisher. As they were playing Carl Nielsen's "Bohmisk-Dansk Folketone," an uninvited visitor entered through the revolving door and shouted obscenities for about thirty seconds and then departed as suddenly as he had arrived. The musicians played on, and when they finished the piece, the conductor calmly turned to the audience and said, "As you can see, Nielsen is quite controversial."

■ Giacomo Gates sent me the following:

Having been invited to sing at a jazz festival, Aria Hendricks and I were picked up by a driver at the airport, and brought to a very high-end hotel. I will refer to it as "The Five Seasons." The place was way over the top... chilled champagne flutes with a bottle on ice at the registration desk, and valets and staff waiting for our slightest desire. Beautiful

leather furniture, marble floors and hip art deco sculptures surrounded us.

We announced ourselves, and while the clerk looked for our registration, we were offered glasses of champagne. The clerk couldn't find our names listed. I gave him the name of the festival and he looked deeper, and found our names, exclaiming, "Oh yes, we have you in our adjacent hotel. It has the same name, so your driver must have been confused. We will escort you to it, just around back."

Just a two or three minute walk, and we were there. A nice hotel, but just an ordinary one. As we approached the desk, Ms. Hendricks reconfirmed that fact that she is very hip by turning to me and declaring, "Now, this is more like it!"

■ Ed Caccavale posted this story on Facebook:

In the early '80's I was with Peter Nero, and we spent a lot of time in Philadelphia with the Philly Pops. (Peter was the director.) One night after a concert at the Academy, the stage manager mentioned that Arthur Rubinstein would be practicing the next morning at 10 AM for his concert on the following Tuesday night. If we wanted to hear him, we could go up to the balcony of the theatre, the back way. He said if we would be very quiet, it would be impossible for him to see us.

So Peter, myself, and Rich Nanista, the bass player, got up there around 9:45, sat real still, and waited. Wow! There he was, walking onto the stage. The only light was an overhead spot on the piano. It was exciting. He played for about 5 minutes, stopped, looked up, right at us, and stared. Oh! How could he have known we were up

there? After some dead air, he said, "Excuse me, but if you remain, I will be playing and not practicing." So, rather embarrassed, we left. I don't think he knew who we were.

But, it was 5 minutes of brilliance.


■ Bill Wurtzel sent me this note:

When I had hair I was often mistaken for Stephen Sondheim. One day my wife Claire and I went to an art opening and pocketed a fortune cookie they were handing out. Afterward, we went to a restaurant that had a jazz sign in the window and asked to be seated next to the solo pianist.

The maitre d' annoyed me when he said that the guy playing now would be followed by a really good pianist. Despite the slur, the first pianist played well. Before he went home, the pianist said I looked familiar and came back three times asking me if I was this guy or that. He said it was driving him nuts.

Then the "really good" pianist came in with her fishbowl complete with a five spot, and went into a "Where ya from, Chicago?... 'Chicago'..." routine. We ate dinner tolerating the music. When we left, the maitre d' asked how we liked the second pianist.

I answered "I preferred the first piano player, and when you see him, tell him that Steven Sondheim liked his music." The pianist would finally know my "identity." Claire said I was her hero. But the best part was that as we left, I opened the fortune cookie and it said "Your good deed will never be forgotten."

■ Dave Hartl told his friends on Facebook about a contractor who messed around with the musicians' money so much, they referred to him as "Moveable Dough." 

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.

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Victor Jones drums
Alex Blake bass
Dylan Meek piano

and
Philip Harper,
trumpet

Anthony Nelson,
tenor sax



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About NJJS

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

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

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

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

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

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Member Benefits

What do you get for your dues?

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

Join NJJS

MEMBERSHIP LEVELS Member benefits are subject to update.

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

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

Call **908-273-7827** or email membership@njjs.org
OR visit www.njjs.org

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

What's New?

Members new and renewed

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

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

Renewed Members

Dr. & Mrs. Steven Alexander, Wayne, NJ
 Mr. William Ash, Allendale, NJ
 Mr. & Mrs. Richard M. Berlin, North Plainfield, NJ
 Mr. Robert J. Bialy, Cedar Grove, NJ
 Mr. & Mrs. Mark Boginsky, Livingston, NJ *
 Mr. & Mrs. James Boyd, Jr., Irvington, NJ
 Mr. David A. Cayer, Princeton, NJ
 Sarah Chapman, Madison, NJ
 William and Judy Ciardi, Randolph, NJ
 Edward Collins, Ridgewood, NJ
 Mr. Richard Davala, Lakewood, NJ
 Ms. Mary Donelik, New Providence, NJ
 Mr. Linsy Farris, Tenafly, NJ *
 Mr. Charles Ferrante, Passaic, NJ
 Mr. Chuck Folds, New York, NY
 Mr. Schaen Fox, Lawrenceville, NJ *
 Viola Fredas, Flushing, NY
 Matthew P. Gawenus, Maplewood, NJ *
 Jack and Paula Gentempo, Bradley Beach, NJ
 Mr. & Mrs. Tom Graham, Denville, NJ *
 Mr. Henry W. Hagen, High Bridge, NJ
 Mr. Gilbert M. Jenckes, Franklin Park, NJ *
 Mr. & Mrs. Russell T. Kerby, Jr., Basking Ridge, NJ
 Mr. Ellwood R. Kerkeslager, Madison, NJ
 Robert F. Kirchgessner, Jr., Rockaway, NJ
 Mr. Dan Kram, West Orange, NJ
 Peter Lamattina, Spring Hill, FL
 Mr. & Mrs. Richard Logan, Hockessin, DE *
 Ms. Linda J. Lynch, Rockaway, NJ
 Mr. John L. Madden, Jr., Middlesex, NJ *
 Mr. Robert R. Max, Summit, NJ

Mr. Robert G. Meeker, Hazel Crest, IL
 Mr. Hal Moeller, Madison, NJ
 Mr. Robert A. Moore, Point Pleasant Beach, NJ
 George O. Morton, Hillsdale, NJ
 Mr. Frank Mulvaney, Laguna Woods, CA *
 Ron Naspo, Montclair, NJ
 Mr. & Mrs. Darryl Novak, South Orange, NJ *
 Barbara and Kevin O'Connor, Verona, NJ
 J. Richard Pierce, Whitehouse Station, NJ
 Dr. Morton Rachelson, South Orange, NJ
 Mr. Carl Radespiel, Annapolis, MD
 Mr. & Mrs. Jeff Rantzer, Mt. Arlington, NJ
 Mr. Roger Schore, New York, NY *
 Henry and Ronald Shapiro, Morris Plains, NJ
 Larry & Elly Silverstein, Maplewood, NJ *
 Michele & Alan Skupp, Livingston, NJ
 Carole & Charles J. Trojahn, Somerset, NJ
 Del & Ben Turgelsky, Verona, NJ
 Mr. Alec Vinopal, Union, NJ *

New Members

Richard Berggren, Maplewood, NJ
 Peg & Bill Delaney, Troy, NY
 Karen Egert, Springfield, NJ
 Vicki Fox, Lawrenceville, NJ *
 Eugene Ghee, East Orange, NJ
 William Grae, Ridgewood, NJ
 James Hanly, Scotch Plains, NJ
 David Moran, MS HRM, Morristown, NJ
 Patricia Otteleben, Chatham, NJ
 Yinka Oyelese, Florham Park, NJ
 Gene Perla, Easton, PA
 Adam Seidel, Watchung, NJ
 Russell Williams, Newark, NJ

Great Gift Idea!

Jazz Up Your Wardrobe



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

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

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

Styles — choose from:

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

Sizes — choose:

unisex S, M, L, XL, or XXL

ladies' S, M, L

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

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

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

THE INDEPENDENT JOURNAL OF CREATIVE IMPROVISED MUSIC



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

Victory Review

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

Somewhere There's Music

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

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

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

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

LANGOSTA RESTAURANT
 100 Ocean Ave.
 732-455-3275

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

MOONSTRUCK
 517 Lake Ave.
 732-988-0123

THE SAINT
 601 Main St.
 732-775-9144

Atlantic City

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

Bernardsville

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

Boonton

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

Bridgewater

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

Cape May

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

MAD BATTER

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

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

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

Cartaret

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

Cliffside Park

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

Closter

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

Convent Station

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

Cresskill

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

Dunellen

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

MAGGIE MURRAY'S PUB HOUSE

119 North Washington Ave.
 732-629-7660
 Jazz nights 1st and 3rd
 Wednesdays

Edison

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

Englewood

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

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

Ewing

VILLA ROSA RESTAURANTE
 41 Scotch Road
 609-882-6841

Fairfield

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

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

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

Florham Park

PUELO'S BRICK OVEN
 162 Columbia Turnpike
 973-822-0800
 Accordionist Eddie Monteiro
 with drummer Buddy Green,
 Wednesdays, 7–10 PM

Garwood

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

Hackensack

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.
 973-648-9643

BETHANY BAPTIST CHURCH

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

DEBORAH'S JAZZ CAFE

18 Green St.
 862-237-9004
 Thursday evenings
 & Sunday afternoons

DINOSAUR BAR-B-QUE

224 Market St.
 862-214-6100
 Thursdays, 5:30–8:30 pm

IDEAL LOUNGE

219 Frelinghuysen Ave.
 973-824-9308

MEMORIAL WEST UNITED PRESBYTERIAN CHURCH

286 South 7th St.
 973-242-1015
 Jazz vespers monthly

NEW JERSEY PERFORMING ARTS CENTER

1 Center St.
 888-466-5722

THE PRIORY

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

New Brunswick

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

THE HYATT REGENCY NEW BRUNSWICK

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

HOTOKE RESTAURANT, LOUNGE AND SUSHI BAR

350 George St.
 732-246-8999
 New Brunswick Jazz Project
 presents live jazz Thursdays,
 8–11 PM

STATE THEATRE

15 Livingston Ave.
 732-246-7469

TUMULTY'S

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

Newfield

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

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

Tell them you saw it in Jersey Jazz!

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

Newton

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

North Bergen

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

North Branch

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

Oak Ridge

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

Orange

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

PRIVATE PLACE LOUNGE

29 South Center St.
973-675-6620

Paterson

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

Phillipsburg

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

Princeton

MCCARTER THEATRE
91 University Pl.
609-258-2787

MEDITERRA

29 Hulfish St.
609-252-9680
No cover

SALT CREEK GRILLE

1 Rockingham Row,
Forrestal Village
609-419-4200

WITHERSPOON GRILL

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

Rahway

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

UNION COUNTY PERFORMING ARTS CENTER

1601 Irving St.
732-499-0441

Red Bank

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

JAZZ ARTS PROJECT

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

MOLLY PITCHER INN

88 Riverside Ave.
800-221-1372

SIAM GARDEN

2 Bridge Ave.
732-224-1233

Somers Point

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

Somerville

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

South Amboy

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

South Orange

PAPILLON 25
25 Valley St.
973-761-5299

RICALTON'S

19 Valley St.
973-763-1006
Tuesdays

SOUTH ORANGE PERFORMING ARTS CENTER

One SOPAC Way
973-235-1114

South River

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

Spring Lake Heights

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

Stanhope

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

Succasunna

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

Teaneck

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

PUFFIN CULTURAL FORUM

20 East Oakdene Ave.
201-836-8923

ST. PAUL'S LUTHERAN CHURCH

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

Tom's River

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

Trenton

AMICI MILANO
600 Chestnut Ave.
609-396-6300

CANDLELIGHT LOUNGE

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

Union

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

VAN GOGH'S EAR CAFÉ

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

Watchung

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

Wayne

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

NOVU RESTAURANT

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

WILLIAM PATERSON UNIVERSITY

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

Westfield

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

West Orange

HIGHLAWN PAVILION
Eagle Rock Reservation
973-731-3463
Fridays

LUNA STAGE

555 Valley Rd.
973-395-5551

McCLOONE'S BOATHOUSE

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

SUZY QUE'S

34 South Valley Rd.
973-736-7899

Westwood

BIBIZ LOUNGE
284 Center Ave.
201-722-8600

Woodbridge

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

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

Also visit
Andy
McDonough's
njazzlist.com

The Name Dropper

Recommendations may be sent to editor@njjs.org.

Rick Ilowite — A fingerstyle blues guitarist who is "traditional without puritanical blinders." Opening for Silk City, Friday, July 31, 8 PM at The Minstrel Acoustic Concert Series, Unitarian Fellowship, Morristown. \$9 (12 & under free), 973-335-9489.

The Bob DeVos Organ Quartet — At Trumpets Jazz Club, Montclair, Saturday, Aug. 1, 8-11 PM. With Ralph Bowen, tenor sax; Dave Brahm, organ; Steve Johns, drums. \$20 music charge/\$12 minimum, 973-744-2600.

Montclair Jazz Festival — Nishuane Park, Montclair, Saturday, Aug. 14, noon – 9 PM. Featuring John Pizzarelli, Paquito DiRivera, Christina McBride Big Band and 140 aspiring musicians from Jazz House Kids. Dozens of food vendors and North Coast Beer Garden. FREE, 973-744-2273. montclairjazzfestival.org



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