

JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance, promotion and preservation of jazz.

Volume 44 • Issue 4

April 2016



This Pee Wee Stomp had a Texas Twang

One of the many highlights at this year's Pee Wee Russell Memorial Stomp was a pitch-perfect performance of Western swing by Dennis Lichtman's Bob Wills-inspired band Brain Cloud.

**See story and
photos on page 24.**

Raphael McGregor (lap steel guitar), Skip Krevens (guitar) performing with Brain Cloud at the Birchwood Manor in Whippany on March 6 at the NJJS's 47th Annual Pee Wee Russell Memorial Stomp. Amplified guitars and mandolins give Western swing its distinctive twangy sound. Photo by Lynn Redmile.

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Prez Sez

By Mike Katz President, NJJS

Writing this month's column is Executive Vice President Stew Schiffer.

Just shy of 44 years ago a group of area jazz enthusiasts banded together to form a jazz society here in the Garden State to help present and promote the music they loved.

It all began with a special band — Chuck Slate's Traditional Jazz Band — and a jazz fans who regularly went to listen to Chuck at his weekly gig at the Hillside Lounge and later at the Chester Inn in Chester NJ. It was Jack Stine, along with Bill Cleland, who first conceived of a jazz association and who together sketched out the framework for an organization that would become the New Jersey Jazz Society. They approached other like-minded jazz people who became the original Directors and Charter Members.

What's amazing, and so gratifying, is that more than four decades and thousands of members later the New Jersey Jazz Society continues to be relevant, engaged and dedicated to fulfilling that original mission. Thank you Founders, thank you Charter Members, thank you past and present Presidents, Officers, Directors and Members who have supported and sustained us through the years with your efforts, ideas, time and contributions.

It's been said that no organization is greater than the people who belong to it, and we are very appreciative and lucky to have had, and still have, such a dedicated group of leaders and members. It's worth reminding everyone that as Officers and Directors we are all volunteers. It is not an exaggeration to say it's a lot of work, but it's also a labor of love and dedication to what we regard as our great musical heritage, jazz music.

So what's the struggle? Over the past few years we're finding that funds contributions are down, volunteerism, event attendance has declined, and membership is down. We know this is not unique to just our organization, but without new and renewing members, and without greater member involvement and participation...how will we continue?

While we continue to attract new members, in some months we are losing more than we're gaining. Some members have passed away, some have moved away, some have budget concerns, and others perhaps no longer consider the organization and the mission a priority. To address these concerns, the Board will be meeting to review the reasons and possible solutions to increasing new membership and reversing the loss of existing members. You are encouraged to e-mail your thoughts and recommendations to stewschiffer@comcast.net.

Stay tuned to www.njjs.org

NJJS Bulletin Board

Member Discount Claim your member privilege! Get free admission to NJJS socials, discounts to music events, discounts from partners!

NJJS Members Discounts Hibiscus Restaurant, Morristown and The Crossroads, Garwood offer NJJS members a discount of 10% off their check. The Berrie Center at Ramapo College offers NJJS members 5% off event tickets. \$5 ticket discount for monthly Salem Roadhouse Cafe jazz nights.

FREE Jazz Socials...ongoing. Join us for music and mingling. Free for members, \$10 non-members (applicable to membership) with just a \$10 venue minimum. Watch calendar page 3 for upcoming dates and details. Beyond the schmooze, there are some serious musical prizes raffled off at our socials!!



It should be remembered that the benefits of membership are many, including discounts, scholarships, performance events, monthly Socials, and our award winning *Jersey Jazz* journal (filled with monthly

articles and information about jazz in New Jersey). But above all, it's about supporting the music, the musicians, the history and the legacy of the music we listened to, danced to, played to, even fell in love to.

Speaking of our Jazz Socials, we encourage all our members to join us the third Sunday of every month at Shanghai Jazz in Madison NJ from 3:00 to 5:30 PM. It's a great opportunity to mingle and meet with other jazz enthusiasts as well as meeting many of the officers and directors of our organization, not to mention listening to live jazz by outstanding jazz artists. It's a great way to spend a casual Sunday afternoon. (*See calendar on this page.*)

Looking ahead, we would love to bring back the summertime JazzFest events, as well as


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put on additional concerts. We want to expand our education and scholarship programs and our "Generations of Jazz" program bringing this music to future generations of jazz fans. We would love to offer more

membership benefits and be able to reach out to corporations that might be willing to sponsor and partner with us. All of this is possible with your help and continued support.

So here we are, nearly four and a half decades later, and now it's your turn. Consider donating your time, your ideas, your skills to making us better. Become a member of our board, join our committees, become an advocate and recruiter for new members, attend our events and monthly Socials.

Let's resolve that the New Jersey Jazz Society will have a new birth of energy, and that this music called jazz continues to have a place to flourish here in New Jersey. 

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for updates and details.

April 17

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NJJS Calendar

Jazz Trivia

By O. Howie Ponder
(answers on page 41)



Gangsters, whiskey, and etc.

Still resting on his vast bed of laurels, O. Howie retireves a few brain teasers from his glory days, aka the 1990s.

1. Who switched instruments (violin to bass) because a nightclub owned by Al Capone had an opening for a bass player?
2. What jazz piano player, who made his first record with Wingy Manone in 1928, was born in the Ukraine?
3. Whose suggested cure for a hangover began, "Take the juice of two quarts of whiskey..."?
4. What longtime member of Duke Ellington's band used "circular breathing" to enable him to play without stopping to draw breath?
5. Super Trivia: Who played piano for Blind Willie Dunn's Gin Bottle Four?

Howie also welcomes suggestions for future questions — or comments from readers. Contact him at jazztrivia@njjs.org.

HELP WANTED VOLUNTEER OPPORTUNITIES AT THE NEW JERSEY JAZZ SOCIETY

As a member of the New Jersey Jazz Society we invite you to volunteer for one of several positions that currently need to be filled. No experience required. We ask only that you attend most of our monthly Board meetings (Directors only) and our annual events, and that you share a little bit of your time, your ideas and your talents.

- ✓ **Become a member of our Board of Directors**
- ✓ **Help manage our Web site and E-blast advertising**
- ✓ **Oversee our education and college relations programs**

Join other jazz enthusiasts and help us work to serve our members and the local jazz community. To learn more about getting involved, please call Board member Elliott Tyson at (732) 560-7544 or e-mail him at tysonicss@gmail.com.

MARLENE VERPLANCK

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— Marlene

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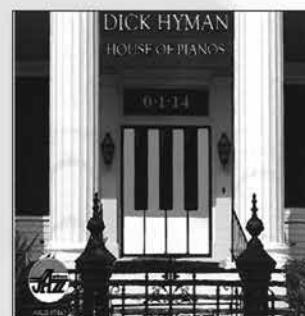
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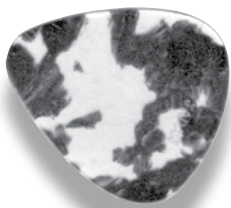
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The Editor's Pick

By **Tony Mottola**
Jersey Jazz Editor

A Sassy Stamp: Music Icons Series Honors Newark's Sarah Vaughan

Newark native Sarah Vaughan is one of four noteworthy Americans included in the Postal Service's 2016 special stamps program.

The Grammy-winning singer is the latest addition to the Music Icons series. Previous subjects in the series include Lydia Mendoza, Johnny Cash, Ray Charles, Jimi Hendrix, Janis Joplin and, most recently, Elvis Presley.

The First-Day-Of-Issue of the jazz singer's stamp was celebrated with a morning concert at Sarah Vaughan Concert Hall at Newark Symphony Hall on March 29.

"Our stamps articulate the American experience through miniature works of art," said Acting Stamp Services Director Mary-Anne Penner.

The stamp art is an oil painting of Vaughan in performance based on a 1955 photograph by Hugh Bell. A few lines of selva text explain her importance as a Music Icon. The back cover of a 16-stamp sheet features a larger version of the stamp art, a list of some of Vaughan's popular songs — among those



mentioned are "Body and Soul," "Misty," "I've Got a Crush on You," "Autumn in New York" and "It's Magic" — and the Music Icons logo. Bart Forbes was the artist and Ethel Kessler was the art director.

A brief biographical description of Vaughan on the stamp sheet reads: "Sarah Vaughan

(1924-1990) was one of America's greatest singers, successful in both jazz and pop. Swooping from high to low and back again, her voice ranged over several octaves. Her talent for improvisation and skillful phrasing created a style all her own, which continues to influence some of today's best singers and win her new generations of fans."

Vaughan is the latest jazz artist to be featured on a U.S. commemorative stamp, joining Louis Armstrong Miles Davis, John Coltrane, Ella Fitzgerald, Charles Mingus, Thelonious Monk, Duke Ellington, Count Basie, Billie Holiday, Benny Goodman and others. In 2011, the Postal Service issued a stamp honoring the genre of jazz itself. **JJ**

Comments?

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

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

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

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

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Big Band in the Sky

By Sanford Josephson

■ **Maurice White, 74, drummer, singer, songwriter, December 19, 1941, Memphis – February 4, 2016, Los Angeles.** White was working as a session drummer in Chicago for the Chess record label when, in 1966, he was hired by the jazz pianist Ramsey Lewis. He played on nine of Lewis's albums before leaving to start a songwriting team in 1969 with two other Chicago-based composers, Wade Flemons and Don Whitehead.

"Being on the road with Ramsey and playing for kids my own age," White once told *The St. Petersburg Times*, "I saw there was a need for a different type of music — a type of music that was a little more inspirational for my age group."

White, Flemons, and Whitehead signed a contract with Capitol Records and called themselves the Salty Peppers. In 1971, White formed a new band and called it Earth, Wind & Fire. In 1973 the band soared in popularity. That year, according to Joel McIver, writing in *theguardian.com* (February 5, 2016), "the group's fourth album, *Head to the Sky*, with its danceable, groove-heavy songs featuring horns and White's kalimba, or African thumb piano, was the first of a series of huge-selling records."

The band was named for three parts of White's astrological sign (Sagittarius). Although known primarily for its funk, soul and rhythm & blues-influenced dance music, Earth, Wind & Fire also often included jazz-influenced brass solos in its repertoire.

White won seven Grammy awards, as an individual and for Earth, Wind & Fire. He was inducted into the Rock and Roll Hall of Fame in 2000, and the band received the Recording Academy's Lifetime Achievement Award this year.

Jazz pianist-organist Mike LeDonne did an arrangement of White's "After The Love Has Gone" for his organ band in 2000. In a Facebook post, LeDonne said, "Always loved his writing and was a huge Earth, Wind & Fire fan."

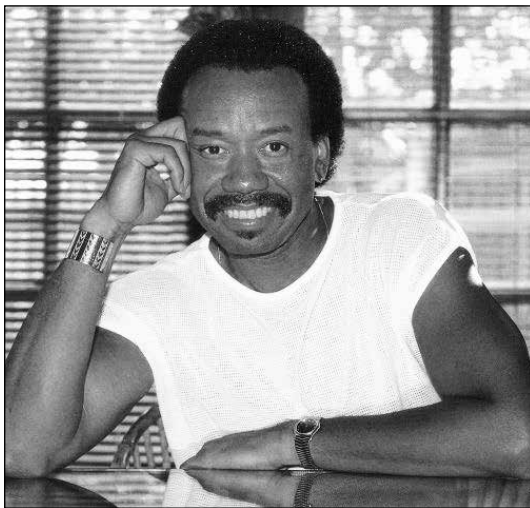
In addition to his work with Earth, Wind & Fire, White was a productive composer and producer working with jazz groups such as Weather Report and Urban Knights and pop stars such as Barbra Streisand, Neil Diamond, and Barry Manilow.

Cause of death was complications from Parkinson's disease. Survivors include his brothers, Verdine and Fred; his wife; and two sons.

■ **Joe Harris, 89, drummer, December 23, 1926, Manchester, PA – January 27, 2016, Pittsburgh.** Two years ago, when legendary drummer Roy Haynes performed at Pittsburgh's New Hazlett Theater, he called Harris onstage, embraced him, and offered him

his drumsticks, asking him to play first. That occurrence, recalled by the *Pittsburgh Post-Gazette's* Peter Smith (February 1, 2016), is an indication of Harris's status among modern jazz musicians.

A member of Dizzy Gillespie's big band in the late 1940s, Harris also played with a long list of jazz luminaries including Ella Fitzgerald, Charlie Parker, and Sonny Rollins.



Maurice White

"The top rung of musicians in the jazz world, Joe played right along with those people," tenor saxophonist Jimmy Heath told Smith. "He was just an interpreter of the music who was very good at doing that, giving you what you wanted and needed for support."

In 1956, while touring Sweden, Harris met his future wife, Marianne. He lived and worked there for five years, escaping, like many African-American jazz musicians, the racial prejudice that existed in the United States. In Sweden, he once recalled, "There was no racism at all. It was heaven on earth." He left Sweden when his marriage broke up, but he continued to visit his daughter, Malou, who told Smith that her father

"was loved by the Swedish jazz community, both when he lived here and later when he visited us. Many younger players were inspired by and studied his playing."

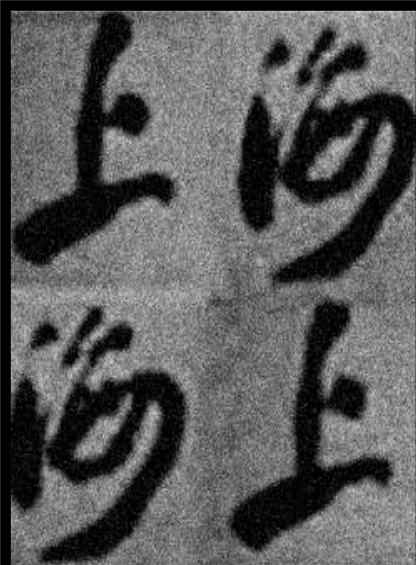
After returning to the United States, Harris went back to Europe as part of a tour with Quincy Jones and eventually joined a state-run band at Radio Free Berlin. He also traveled in Asia and Africa. The last several decades of his life were spent in Manchester where he taught jazz history and drums at the University of Pittsburgh.

■ **John Chilton, 83, trumpeter, bandleader, author, July 16, 1932, London – February 25, 2016.** As a trumpeter, Chilton was best known as the leader of a group called the Feetwarmers, which played every Christmas for more than three decades at London's Ronnie Scott jazz club. He also often accompanied the singer George Melly.

But he is most remembered as a writer. His best-known book is *Roy Eldridge: Little Jazz* (Bloomsbury Academic: 2002), but other titles include *Billie's Blues* (Stein & Day: 1975); *Who's Who of Jazz* (DaCapo Press: 1985); and *Sidney Bechet: The Wizard of Jazz* (Oxford University Press: 1988). He won a Grammy award in 1983 for liner notes that he wrote for an album by trumpeter Bunny Berigan.

Jazz writer Dan Morgenstern once described Chilton as "a writer who understands jazz and knows its musical and social history. He has the patience and diligence to find new information and use it well."

continued on page 10



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BIG BAND IN THE SKY

continued from page 8

■ **David L. Reese, 63, curator, Louis Armstrong House Museum, October 15, 1952, Mount Kisco, NY – February 3, 2016, New York City.**

David Reese joined the Louis Armstrong House Museum as its first curator in 2012. Prior to that, he had served as museum director of the Mount Vernon Hotel Museum & Garden in New York City, curator of Gracie Mansion and chief officer of the Gracie Mansion Conservancy, and resident director of Gunston Hall, the historic home of George Mason in Mason Neck, VA.

Michael Cogswell, executive director of the Corona, Queens-based Louis Armstrong House, in a prepared statement about Reese, recalled that, “During weekends and vacations, David would typically visit other historic houses. He truly loved the Louis Armstrong House and brought an enviable level of professionalism to the conservation and preservation of our site.” Reese oversaw major capital projects at the Louis Armstrong House including the



David Reese poses behind Louis Armstrong's desk in the study of the musician's Queens, New York home. Photo courtesy of Louis Armstrong House Museum.

restoration of the Armstrongs' garden, which they designed for musical performances and entertaining. He also uncovered Armstrong's life mask, a plaster mask that had been stored in a cupboard for decades, and reinstalled it for public view in 2013 in honor of the museum's 10-year anniversary.

In the Museum's statement, NYC first lady Donna Hanover (1994-2001) recalled that Reese, “was a fantastic curator at Gracie Mansion during four administrations, starting with Mayor Ed Koch. He was incredibly knowledgeable, gracious, and

dedicated to making that lovely historic house a warm home for me and my children as well as a welcoming place for thousands of visitors from around the world.”

Reese is survived by his mother, Virginia Reese; sister, Taffy Brenner; and brother, William G. Reese III.



After Six Decades Newport Jazz Gets A New Artistic Director

For the first time in its 62-year history, the Newport Jazz Festival will have an artistic director other than pianist/producer George Wein. Multiple Grammy-winning bassist Christian McBride has been named artistic director to work alongside, and eventually succeed, Wein as the festival's music curator, it was announced on March 10 by the Newport Festivals Foundation, Inc.

Rounding out the production team is Danny Melnick, 25-year veteran of Wein's organization, who will move up to producer from associate producer.

“I am very pleased that Christian McBride is available to join forces with the Festival and Foundation,” said Wein, “I'm looking forward to working with him as the beacon of the future of Newport Jazz Festivals and continuing to collaborate with Danny to produce some of the world's finest music events. When I first met and heard a teenage Christian McBride in 1989, I knew that he was someone special. Little did I know that

nearly 30 years later, he would become the special someone to continue my legacy. The Foundation's Board and I feel that the festival is in good hands and these two music mavericks are more than capable to sustain the festival for decades to come.”

McBride will begin festival strategic planning with Wein and Melnick immediately, and will take the reins for the 2017 Newport Jazz Festival. He has been a regular at Newport since his days as a young jazz lion and will again take the stage this year with Chick Corea Trilogy.

“I am deeply humbled by my appointment as artistic director of the Newport Jazz Festival — the most storied and legendary jazz festival in history. To be able to work



Montclair, NJ bassist Christian McBride has been named the new artistic director for the Newport Jazz Festival.

with a legend like George Wein, not only as a musician, but now as an understudy, is a task I will cherish and approach with openness and excitement. I'm also looking forward to working with consummate producers Danny Melnick and Jay Sweet as well as with the entire festival team,” said McBride.

McBride also serves as artistic advisor for jazz programming at the New Jersey Performing Arts Center (NJPAC), including the annual James Moody Festival in Newark, and he

works with the Montclair, NJ-based Jazz House Kids, a nationally recognized community arts organization founded by his wife, vocalist Melissa Walker, dedicated to educating children through jazz.



THE *Jazz* ROOM
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Sunday, April 17

4:00 p.m.

The Bill Charlap Trio

Saturday, April 23

8:00 p.m.

*A French-American Jazz Exchange Project,
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 Cultural Exchange,
 presents*

City of Poets with

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 Trumpeter Jason Palmer, and
 Saxophonist Donny McCaslin



Funding for the Jazz Room Series has been made possible, in part, by the New Jersey State Council on the Arts/Department of State, a Partner Agency of the National Endowment for the Arts, with additional funding for *City of Poets* from MidAtlantic Arts.

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5th Year Planned for Philly's Center City Jazz Festival



The Jost Project, l-r, Tony Miceli (vibes), Paul Jost (vocals and harmonica), Kevin Gifford (bass), who were recently featured in these pages in a Gloria Krolak *On The Road* column, are on the bill at this year's afternoon jazz marathon in Center City Philadelphia.

Coinciding with April's Jazz Appreciation Month celebrations, the Fifth Annual Center City Jazz Festival will be held in Philadelphia on April 30 from 1 – 7 PM.

New musicians added to this year's roster include Grammy-nominated singer Gretchen Parlato, rising-star harpist Brandee Younger, Ideal Bread with special guest Dave Ballou, Ryan Keberle and Catharsis. The artists join Orrin Evans and the Captain Black Bigband, Tim Green, Mike Cemprola, Killiam Shakespeare, Anna Cecilia and Anibal Rojas. A full schedule and complete list of additional artists is available at www.ccjazzfest.com.

The jam-packed schedule includes 20 bands performing at five venues over six hours, all within walking distance of each other in the heart of Center City Philly. Tickets are \$20 in advance and \$25 at the door. One ticket provides access to all performances. The last two years' tickets sold out prior to the festival and fans are encouraged to purchase in advance at the website.

The event was founded by trombonist Ernest Stuart to help reinvigorate the city's jazz scene and the inaugural 2012 Center City Jazz Festival on Saturday, April 28 that year and featured 17 bands from the Philadelphia and New York City areas. Over 500 jazz lovers came out for an exhilarating day of great music. The 2012 Festival was made possible through an innovative Kickstarter campaign, during which 188 individuals contributed.

U-Bahn Philly, Time Restaurant, Fergie's Pub, Frank Bradley's and Milkboy are this year's venues. Full information and tickets are available at www.ccjazzfest.com.



Get in the Mix

Jazz Social Sunday afternoon performances are free for NJJS members

The NJJS sponsors free Sunday afternoon performances at Shanghai Jazz in Madison, NJ for Society members monthly from September through May. The series is programmed by music VP Mitchell Seidel, who presents an eclectic mix of jazz veterans and up-and-coming young musicians. It's an opportunity to hear some great jazz and mingle with fellow fans.

This month's Social present a fine quartet featuring pianist Richard

Wyands with Calvin Hill on bass, Bob Ackerman on sax and vocalist Pam Purvis on April 17. The final spring installment on May 15 features a group comprised of 2016 NJJS jazz scholarship winners. The free Socials, a member benefit, are open to the public with a \$10 music charge. There is a club \$10 food/beverage minimum for all patrons.



Violinist and vocalist Diane Perry performed songs from her upcoming CD on January 17.

Photo by Mitchell Seidel.



Flutist Elise Wood and guitarist Roni Ben Hur were the performers at the February 28 Jazz Social. Wood, the widow of piano great John Hicks, talked about her experiences with him and how their careers — and personal lives — came to intertwine. Photo by Mitchell Seidel.

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Talking Jazz

A Jersey Jazz Interview With Su Terry

By Schaen Fox

Su Terry is a multitalented artist — a musician, writer and teacher who has long graced The Apple, but now divides her time between New York and Ecuador. This past September we talked about her life and many of the other great artists she has known.

JJ: Is there anything you would like to start with?

ST: You asked about Phil Woods and our community jazz organization, COTA. When Phil retired, it was not only from playing but also from writing the lead column in the biannual magazine *The Note*. Phil had been writing it for 26 years. I have taken over the column, and I call it "From the Bridge." I was honored to be asked to do it. *The Note* is a wonderful publication with historical value, insights, and interviews. Dave Liebman writes a lot, giving insights on musical topics and behind the scenes information about things related to jazz, and the people he has played with. I'm pretty sure it is a free subscription. You just have to sign up for it. (Search "The Note Mailing List at ESU" to find the subscriber link for this excellent publication. — Ed.)

JJ: Would you share some of your memories of Phil Woods?

ST: He was one of the greatest to ever play the instrument, and I was an alto player for 30 years. Phil was always an inspiration to me. His playing was so powerful. As a person, Phil was moody. He could be a curmudgeon or very friendly depending on where he was at that day. [Chuckles] When I decided to stop playing alto and focus on clarinet and soprano several years ago, I told him what I was planning and he said, "Do what makes you happy." So, he gave me his blessing. I remember another cool thing: several years ago I was to give a master class at the Deer Head. It was pouring rain, a real deluge.

I thought no one would come. Not only did students come, but guess who else showed up — Phil Woods! He told me, "I never miss a chance to learn something."

I went to see him in his hospital room when he decided to leave the planet. He wanted to stop his medical care. He said, "I did what I came here to do, and I'm done." He was in a lot of pain that couldn't be alleviated by medicine or anything else. He couldn't play anymore, so he took matters into his own hands and directed the doctors on what to do. I'm proud of him for that. We should all be so brave.

JJ: He was a master, but to change the tone: How did you get interested in Taoism (Daoism)?

ST: I've been interested in Eastern philosophies and esoteric Western philosophies since junior high school. Possibly the very first books that dealt with another way of looking at reality that I read would be when my father turned me on to the Carlos Castaneda books when they first were coming out. Once I started to read where other people spoke



Photo by James Richard

about ideas that I had been thinking about, I realized that other people had studied and had written about these things for thousands and thousands of years. My studies just progressed from there.

My first meditation retreat I did when I was about twenty years old. I went up to the Insight Meditation Society in Barre, Massachusetts, and studied with Jack Kornfield and Joseph Goldstein. I learned a lot about meditation because that was a ten-day silent retreat. It was very hard core. I started to realize the types of discipline that were involved, that one could also follow that track along with the philosophy. Actually, I'd become interested in martial arts also. In junior high school, I started studying judo, and I made my way up to a blue belt. I think I was always interested in the dovetailing of the Eastern philosophies and the Eastern physical practices.

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Photo: Norman DaSilva

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TALKING JAZZ/SU TERRY

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JJ: How does a blue belt compare to a black belt?

ST: It is sort of in the middle. The progression is white belt, yellow belt, blue belt, purple belt, brown belt, black belt. Then I went into Chinese martial arts rather than Japanese martial arts. In Chinese martial arts, we don't have belts. I guess I am the equivalent of a black belt. I do have eight championship gold medals, so that is something.

JJ: Yes indeed. Please tell us about the evolution of your name.

ST: "Sweet Sue" is what Barry Harris, Clifford Jordan, Junior Cook, and the circle of musicians I played with called me. I started using that. Recently I thought I don't need that any more. Dating back 10 years, I was just using "Su Terry" in martial arts circles, so I just decided to make everything easier and have one name.

JJ: I'm intrigued by the name of your album *Pink Slimy Worm*. Where does that come from?

ST: When I made that album one of my musician friends said to me, incredulously, "You made an album called *Pink Slimy Worm*? [Chuckles] Not having read the liner notes, he didn't understand the origin of the phrase. It comes from the days when the saxophone was first invented. Adolphe Sax obtained a patent on the saxophone in 1846. He thought the saxophone was going to become the next go-to instrument in the orchestra, and all the composers of the day would start including the saxophone in the

woodwind section and write parts for it. Well, that didn't happen because people made fun of it.

One of the derisive names for the saxophone was "a pink slimy worm." People thought it sounded weird, so they called it slimy and pink because in those days the brass, which is an alloy, had a different composition of metals. I imagine the color was different than the saxophones we see today. What ended up happening with the saxophone is it became a band instrument and evolved into a jazz instrument later on. Of course, it ended up being one of the most popular instruments in the world. Too bad Adolphe Sax never lived to see that.

There are always going to be some people that think you should modify your agenda to fit their agenda because they want you to do something for them. That doesn't really work for me. I have a personal plan for development, and I'm here to carry it out.

Pink Slimy Worm was probably the perfect title since this was a solo saxophone album.

JJ: But you had no qualms about using that title?

ST: I think qualms are for when you are younger, and you want people to like you. Once you are older, you start to realize what you are all about, and what you are here to do. You just go ahead with that. There are always going to be some people that think you should modify your agenda to fit their agenda because they want you to do something for them. That doesn't really work for me. I have a personal plan for development, and I'm here to carry it out.

I should say something else about *Pink Slimy Worm*. That was a result of 9/11. I lived in Brooklyn at the time. I actually had debris like charred papers from the World Trade Center in

my yard. It was a horrible time, somber, and upsetting. I couldn't listen to music with more than one instrument, so I just listened to solo recordings whether it was violin, saxophone, or various folk instruments. That was all I could take. After some time, I started to think I wanted to make a solo saxophone recording, which not many people have done. I made this and decided to make the title all about the saxophone — *Pink Slimy Worm*.

JJ: Do you have any other memories of that dark time that you care to share?

ST: Actually the day after that, the man I eventually married was living in Battery Park. He had to leave, so he walked with his dog and a backpack full of supplies and came to live at my house. That was one good thing that happened out of 9/11 — the moving solidarity expressed by people all over the world for our country at that time. I had a gig a couple days later. I don't remember who the gig was with, but the people wondered, should it be canceled? We said, "No. People need music now."

I remember Union Square was a gathering place for people. I guess someone put some objects in the middle of the plaza, melted candles, pictures of people who were missing, and stuff. People just kept adding to it, and it became this incredible mandala, quite large, full of melted candles of different colors, messages that people wrote. I had a key chain with a tiny globe of the Earth on the end of it. I put that in there. Then the city came after a couple of weeks and took it away.

JJ: Are you originally from Connecticut?

ST: I was born in Springfield Massachusetts, the same as Phil Woods. When I was four or five, my family moved to Ohio because of my father's job. Then when I was nine, we moved to Connecticut, which was actually the ideal place for me because there was so much culture there, and it was so close to New York. My parents would take me to New York, but when I was able to go myself, I would go all the time. I got exposed to a lot of music. Culturally it just was great for a young musician.

Also, in Connecticut, we had a lot of chances to perform. We had community theater, church gigs, talent shows, Gilbert and Sullivan musicals, so I was

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TALKING JAZZ/SU TERRY

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playing Broadway pit orchestra professional music when I was 13 or 14. I got my first professional steady gig when I was 16 years old playing in the pit of *Jesus Christ Superstar* at Mahopac Summer Theater in New York state.

JJ: Were your parents or other family members musicians?

ST: They were not, but my father was a caller for the American Square Dance Group. He knew Pete Seeger, Margot Mayo, Lee Hays, Stu Jamison and a whole lot of people involved in that scene. He had an amazing record collection, everything from American folk music, various types of ethnic music from all over the world, jazz and classical. When I was about 12, he started to let me play the records without asking him first. [Chuckles] My cousin Larry played clarinet. That is how I got my first clarinet, an old one he had used. My mother and great aunt had bought him that with Green Stamps. It was a pretty good wood clarinet. I used that for several years before I was able to get a Buffet R13. That is kind of the standard among professional clarinet players.

JJ: When did you start your training?

ST: When I was five. I started studying the accordion. At that time we were living in Ohio. There weren't a lot of options. The music school didn't want to take me. They said I was too young, but they didn't know my mother. [Laughs] My mother insisted. I played accordion for about four years. When we moved to Connecticut, I was able to start taking lessons on clarinet. I wanted to play a woodwind instrument. I wasn't that into the accordion. When we left Ohio, the music school said I was the best student they ever had, so my mother tells me. [Laughs]

JJ: When did your focus settle on jazz?

ST: I heard it so much in the house, because of my dad's record collection. At that time, WRVR was in full swing. So once I found WRVR I became obsessed. I would say from about the age of 12 I became really interested in jazz and asked my parents for a saxophone. They had a friend who had one in the attic. I don't know if they bought it from him or if he gave it to me. It was a pretty good one, an old King alto, so I taught myself. They saw that I was really into it, so they got me lessons with an excellent local player, Bob Kolb.

I was also able to study piano and theory with John Mehegan and that was a life changing experience. He was kind of gruff but so knowledgeable and an incredible musician. He really put me on the right

track. I was fooling around with the piano trying to figure out harmonies, voicings and things. I had no clue how to go about it. In those days, we didn't have all the instructional aids that are available today. If you didn't have older mentors, you were on your own. I had saxophone teachers, but I didn't have anyone who could show me about harmony. First, I studied with Gay Mehegan, John's ex-wife. She was great, but at a certain point she said, "You should go to John, because you're beyond what I can do." That is when I started studying with John. It was very professional, studying figured bass, analyzing Bach chorales, learning voicings on the piano, transcribing things by ear, writing them down, writing arrangements and transposing things into twelve keys. It was all really great, perfect background for what I wanted to do.

JJ: And then you got to study with Jackie McLean.

ST: Yeah, because I had to choose a place to go to school. I heard that this legendary guy Jackie McLean was up in Hartford. I started listening to his albums, and I fell in love with how he played. I thought, "If I go to the Hartt School, I could study with Jackie." And that is what I did. The very first day of school, when everyone gathers for orientation, my attention was riveted on him at the front of the room with all the other faculty members. I don't think I heard one word anyone said. All I was thinking was, "As soon as this is over, I'm going to go up to Jackie McLean and ask if I can take lessons with him." [Laughs] I studied with him the whole time I was there.

JJ: Are there any of your classmates that we would know?

ST: Oh yeah. Saul Rubin, the guitarist, has played with Sonny Rollins, Roy Hargrove, and a lot of people. He is fabulous. He has a performance place in New York called ZEBS. Saul was always the most talented and precocious of all of us; well, no, Thomas Chapin, the saxophone player was right up there too. As soon as Thomas and Saul could play, they were doing gigs. Tom was a very close friend of mine. Sadly, he passed away at the age of 40. There is a movie being made about him. Tom Murray was another classmate. He is very active in Broadway. Gary Seligson is very active in Broadway. Mark Berman, the pianist and musical director. Eddie Alton, a bass player who went out to L.A. He always knew he wanted to be a film and television composer, so he started doing that.

A lot of us went into music professionally — Jimmy Greene, Wayne Escoffery, Julius Tolentino, Abraham Burton — they were all students of Jackie who came in after me. All the students of Jackie knew each other because he would talk about us to the

next generation. Everybody knew who everybody else was. There are some who are still based around Hartford like Kris Jenson, Nat Reeves and Steve Davis. I know I'm leaving out people because we just had so many who went into the field professionally. It was really a great time. Hartford was a great place to be because we could go out and play gigs. We had a radio station, so we could do stuff on the air, and we had recording facilities.

Then people from the community who weren't necessarily going to school with us would come over and play. I would play a lot with Wallace Roney, Cindy Blackman, Jim Beard, Mark Tempeleton and others. Then all the adult professionals that lived in Hartford, we played with them too. That would be Paul Brown the bass player, Don DePalma the pianist, his brother Bob, a tenor player. Mike Duquette, the drummer, vibes player Mattie Emerzian. The drummer Larry Di Natalie, and his wife Connie, a singer. Another singer I used to work with was Kitty Katherine. Tiny Joe and Big Al, they were jazz and blues singers. The arranger and alto player Norman Gage, whose big band I worked with. Eddie Jones, the bassist with Count Basie, moved up there. These are the guys I used to play with, and I learned a lot from them. This is just to give you an idea of what a vibrant scene we had going in Hartford in the late 70s/early 80s. Plus, all these players from New York would come up and play at the 880 Club, and I would get to sit in with them: Junior Cook, Bill Hardman, John Scofield, Slide Hampton, Frank Strozier, Arthur Taylor, etc. etc. I would also go to the North End to play with the organ trio groups there. I played in a rock band, different Latin bands, and a blues band called Albert Otis and the Homewreckers. This name turned out to be prophetic. I introduced the bass player to a married female friend of mine, and she ended up divorcing her husband and marrying the bass player!

JJ: Do you have a book, film or play that you feel would give us non-musicians a good idea of what a musician's life is really like?

ST: There is a book I read a few years ago by a drummer named Rafi Zabor. It's called *The Bear Comes Home*. It's about a bear that plays the saxophone. That book is extremely well written and since the author is a musician, he really knows how to describe what musicians think about and how they feel. Even though the main character is a bear, it doesn't matter. [Chuckles] My friend Mike Stephans has a new book called *Experiencing Jazz*. That is a really good book for non-musicians to learn about the music. It is obviously not a work of fiction, but based on personal stories, anecdotes, and history.

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TALKING JAZZ/SU TERRY

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JJ: Would you tell us about the books you have written?

ST: I have four music instruction books that I have written. Those are out with Music Sales Corporation. The first is called *Practice Like The Pros*. It is a collection of exercises from 20 different professional saxophone players of different genres. The book comes with two CDs. On them you can hear each player demonstrating their exercise and going into a lot of detail about why that exercise helped them toward a goal they had musically. I am really proud of that book.

I had always been interested in writing fiction and non-fiction. I had published a lot of magazine articles. I started a blog in 2005, and I kept it up for four years. When I got tired of it, I collected the entries that people had made the most comments about and compiled them into a book called *The Blog That Ate Brooklyn*. That is in print, it is an e-book and also in audio format. It is up on Amazon. Then I started writing a weekly newsletter with essays, and I compiled the best of those into a book called *For The Curious*. Recently I made a little art book with illustrations called *I Was A Jazz Musician For The FBI*. That one is fiction. [Chuckles]

JJ: I expected you to mention one of your books earlier.

ST: *The Blog That Ate Brooklyn* will definitely give you some insight because I basically talk about being a musician, going on gigs, and having different experiences. My impressions are coming from a musician's viewpoint. I would love your readers to check it out, but I didn't want to plug my own book until you asked. [Laughs] One of my friends said that I'm not one of your average musicians. Maybe people reading the book will get the wrong idea about what musicians are really like. [Laughs]

JJ: Have you run into much overt sexism?

ST: I don't make that part of my reality. I know that other women would disagree with that viewpoint. I just found if you can play then you are accepted among the musicians. That said, there is definitely a tendency for cronyism, for people to stay within a circle of people they are comfortable with. I was never into that. Early on in New York, I saw how the white people all played together, and the black people all played together. I was like, "That doesn't make any sense. I want to play with a band where black people, white people, women, and men are all playing together." That is why I followed Charli Persip's band. They were doing that. Another was Jaki Byard and the Apollo Stompers. Those were groups I wanted to be a part of because I appreciated that aesthetic. It made the music very interesting to

have people of different backgrounds playing together.

JJ: Okay, tell us about getting into them.

ST: I would go to their gigs to listen, and eventually get hired as a sub. Soon I started to be the first-call person.

JJ: Do you have any career souvenirs that we might see at your home?

ST: I have a horn case that Jackie McLean gave me. It's on the cover of one of his record albums. I used to ride my bike to his house for lessons with a hard case strapped to my back. Jackie felt sorry for me and gave me a case he wasn't using anymore, a grey leather handmade gig bag with a sheepskin lining. I used that for many years. I also studied with Paul Jeffrey and played in his ensemble. That is how I got to know Thomas Chapin. And I remember when Paul saw that horn case, he was incredulous. He said, "Jackie gave you that?" I realized then that it was really something special Jackie had done by giving it to me.

I have some hand written music from Jaki Byard and Clifford Jordan, who I worked with for many years. Cedar Walton worked out some changes to "Over The Rainbow" for me, (He called it "Rainbub.") and a lot of autographs from people who gave me their albums. Lew Soloff autographed one when we were playing at Dizzy's Club with Hilton Ruiz. He signed it, "To Sweet Su, one of the best I have ever played with." I loved that. That horn section was Lew, me and Lew Tabackin. That was really fun. I have a signed album from Gary Bartz, who was my neighbor in Washington Heights. We used to pal around a lot.

That was another great time in New York, the early '80s. A lot of people that I used to hang out with were up in Washington Heights: Marion Brown, Dennis

Irwin, Ken McIntyre, Benny Salzano, Sharon Freeman, Steve Turre all lived in the area, and Arthur Blythe was my across-the-hall neighbor. Gust Tsilis lived upstairs from me, and so did Dan Druckman, the associate principal percussionist in the New York Philharmonic and his wife Barbara Allen, the classical harpist. When I first moved into the building, Smitty Smith and Jeff Watts were sharing a place on the first floor.

I used to go over to Melba Liston's house to hang out. I learned something very interesting from her; she would always answer the phone like she was in the middle of something. She always had food on the stove, and people would come over to hang out and listen to music, but if the phone rang, she would answer it with a very urgent voice. Then the person on the other end would say, "Oh I can tell you are busy. I won't keep you," which was exactly what she wanted. She didn't like to talk on the phone.

She was a beautiful person. She told me all kinds of stories about playing with Dizzy; for example, they would be



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continued on page 22

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TALKING JAZZ/SU TERRY *continued from page 20*

playing at some theater and to access the stage they had to walk on this catwalk above the stage and then come down this iron stairway. Of course she was the only one wearing heels and a gown. [Laughs] Talk about a woman pioneer.

JJ: How did you begin spending so much time in Ecuador?

ST: That was because my husband did not want to spend any more winters in the northeast. [Chuckles] I scouted around for a warm place we could go to in winter and found Ecuador. I started traveling around and meeting musicians right away and realized that there were some really good players there. The climate in winter was much more to my liking because our winter is their summer. Once I found a town that I thought my husband would like, I shopped around for a place that I could afford, which wasn't easy. I finally did find one very similar to the apartment he had lost in 9/11. He didn't want to move back and had sold it. He liked living in a very nice apartment building and having a 24-hour concierge.

I bought this small apartment. That was pretty cool. I was able to give back to him this thing that he loved and lost in 9/11.

Also, we have a Jazz Society of Ecuador there now. This didn't exist when I first started going, but now I have a performance venue and I'm the artist in residence. So, when I go, I'm actively involved in training Ecuadorian musicians, putting on events, and hosting musicians that are passing through town. We put on master classes and do a lot of teaching.

A few weeks ago I was up in Kingston, New York, doing the Wall Street Jazz Festival. I was on stage with the Estrella Salsa band that Peggy Stern puts together, and some people came up to the stage gesturing at me and saying, "We saw you in Guayaquil." That was really cool. Then this past weekend I was playing in the COTA Jazz Festival here in the Poconos, and someone said to me, "I just saw you in Kingston." These jazz fans really get around, I'm telling you.

Guayaquil has a lot of good players. There are great musicians in Quito. There are great players in all of South America, especially Argentina. A lot of the musicians go to Buenos Aires. There is a great scene there. There are some jazz clubs in Ecuador, but a lot of the music is played at theaters and hotels. Restaurants also have jazz, so it isn't always in clubs. The main club in Quito is El Pobre Diablo.

JJ: How many years have you been going to Ecuador?

ST: This will be year five, I believe.

JJ: Do you think you might retire to stay there?

ST: Oh, who knows? I don't make long-term plans like that.

JJ: Thank you very much for being so generous with your time. I've enjoyed talking to you.

ST: Thank you for interviewing me. □

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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Dancing to the Stars

The 47th Pee Wee Russell Memorial Stomp

By Tony Mottola | Photos by Lynn Redmile

Past NJJS president Joe Lang took to the Birchwood Manor stage to open the 47th consecutive Pee Wee Russell Memorial Stomp on March 6 and declared,

"In my opinion this is the best lineup we've had in a long time." Five hours later you'd be hard pressed to find anybody to argue with that. Music VP Mitchell Seidel's star-packed 2016 program had no



letdowns and featured a crowd-pleasing mix of longtime Society favorites, a reunion of a storied band of the swing revival of the early 1980s, and what might be the first-ever appearance of an authentic Western Swing band at a Pee Wee Russell Stomp. And once again a large cadre of spiffily-attired swing dancers circled the large dance floor. Just like the Cotton Club of old the Stomp's show isn't just on the bandstand.

Here's a look at this year's bands.

■ **JON-ERIK KELLO AND THE EAR-REGULARS PLUS** were booked to close the 2015 Stomp but had to turn back to New York after driving into the teeth a major late winter snowstorm. This year they arrived early and unscathed to open the event. The long wait was worth it and the sextet served the crowd what Kellso called "a musical hot cup of coffee" wakeup that drew heavily from the Armstrong book. They began their set with the Hot 5's version of "Once in a While" and played an extended jam on "Weary Blues," highlighted by a hot chorded solo by guitarist Matt

Munisteri and tenorist Evan Arntzen and trombonist Harvey Tibbs pairing up to vamp playfully behind Kellso's barking trumpet. "If you play it right

you're a little 'weary' at the end," Kellso quipped. A bluesy run through W.C. Handy's "Yellow Dog Blues" featured a fine clarinet solo by Arntzen, despite the apparent need to change a reed afterwards.

■ **BRAIN CLOUD** is the brainstorm of multi-instrumentalist

Dennis Lichtman, a musician on a mission to bring attention to the ear-catching Western swing music that took the country's dance halls by storm in the '30s and '40s. "I'll spare you the history lesson," he began on several occasions — before going on to sing the praises of Bob Wills, the stylish leader of the Texas Playboys who was the genre's most accomplished bandleader and songwriter. (The band is named for his "Brain Cloud Blues.") Texas Playboy's mandolinist Tiny Moore, we learn, rearranged the horns of the big bands hits of the day for mandolin, guitar and lap guitar and to demonstrate the band performed his arrangement of Mel Powell's "Mission To Moscow" — country music in a pork pie hat racing to the finish, complete with a slap bass solo.

Brain Cloud's most effective musical weapon, deployed frequently, is the ethereal singer Tamar Korn. Ms. Korn sings in a style all her own, a fluttering soprano supplemented with charming air violin accompanied scats. She's well schooled in the early jazz repertoire and sings tunes like "Old



The Ear-Regulares Plus



Brain Cloud



Warren Vaché and Houston Person



Widespread Depression Jazz Orchestra



Fashioned Love” and “Comes Love” as if they were written for her.

The Western swing music itself is a big southwest American gumbo with elements of country, polka, Dixieland, big band, blues — and a dollop of Gypsy jazz — all in the pot. There’s a lot to like in this largely forgotten genre and Brain Cloud’s 10-song set was a good primer for the uninitiated.

■ THE WARREN VACHÉ QUINTET WITH HOUSTON PERSON.

It’s hard to envision a more simpatico pairing of lyrical instrumentalists than Warren Vaché and Houston Person. They share a relaxed tone and temperament and, appropriately, opened their set with “In A Mellow Tone,” albeit a “hot” version of mellow. They followed with a bop tune before the program slowed for an extraordinary medley of ballads that showcased the fluid melodic play of Warren’s trumpet and


Houston’s tenor sax. Houston began with a “Once in a While” that slowly segued to “The Nearness of You” with Warren in the lead. Pianist Tardo Hammer then took the ballad baton and played an elegant and rhythmically accented “Polka Dots and Moonbeams,” after which the horns weaved in “Memories of You,” a shared melody before Houston took the haunting bridge and Warren played the last chorus.

After this musical interlude the quintet returned to dance tempi with two swingers in “It’s Alright with Me” and “Do Nothing Til You Hear From Me.”

No Vaché set is complete without one of his trademark deadpan vocals and for the Stomp Warren had “an extremely sad story to tell,” namely “I Never See Maggie Alone.” The group, which included Vaché regulars Earl Sauls on bass and Elliot Zigmund on drums, closed with Benny Carter’s sweetly swinging “Rock Me To Sleep.”

■ **THE WIDESPREAD DEPRESSION JAZZ ORCHESTRA.** The Widespread Depression Orchestra was a 9-piece 1970s New England band that acquired a jazz bent, and name, when alto saxophonist Michael Hashim took over as leader in the early 1980s. The band is “now at least a footnote in jazz history,” Hashim declared from the stage, noting that one of the group’s first big appearances in the New York area was at a long ago NJJS Jazzfest whose lineup included Doc Cheatham and Bob Wilbur. “The Jazz Society’s been on the front row of all that’s good,” the leader added.

The band’s 8-song set at the Stomp was all good as well. Their six-horn front line is a powerful force — in addition to the leader boasting Tad Shull (tenor sax), Claire Daly (bari sax), Jordan Sandke (trumpet), Charlie Caranicas (trumpet) and Dave Gibson (trombone). That big noise was anchored by a rhythm of Steve Einerson on piano, George Delancy bass and Duke Ellington alum Steve Little on drums.

They opened with “Flat Foot Floosie” (replete with group shout chorus) and didn’t let up until closing 50 minutes and seven tunes later with “Cottontail.” Introducing that final tune leader Hashim, who did double sets with his Billy Strayhorn Orchestra at last year’s snowed on Stomp to cover for the Ear-Regulares, said, “Skies are sunny and life’s a ball.” As was the 2016 Stomp. Lord willing and the creek don’t rise we’ll do it the same time next year. 



Pianist Harold Mabern was presented with the 2016 NJJS Distinguished Musician award by Music VP Mitchell Seidel. After sharing a few anecdotes, including his arrival in New York with \$5,000 (“a large sum in those days”) and his subsequent encounter with Harry “Sweets” Edison playing at a jam session — “Habit in A-flat,” Sweets called and he quickly learned that meant “You’re Getting to Be a Habit with Me” — Mr. Mabern graciously sat at the piano and played a shimmering rendition of Harold Arlen’s “For Every Man There’s a Woman.” Photographer Chuck Stewart, who was named the NJJS’s 2016 Jazz Advocate, was unable to attend the Stomp and at press time plans were to present Mr. Stewart with the award at a reception for the opening of an exhibition of his photographs at WBGO on March 14. We’ll have more about the exhibit and the presentation in next month’s issue.



Rhythm & Rhyme

Jersey Jazz Poetry Editor Gloria Krolak explores the world of jazz in verse

Sebastian Matthews is an American poet, writer and educator who lives in Asheville, North Carolina. He has authored the poetry collections *Miracle Day: Mid-Life Songs* and *We Generous* (both Red Hen Press), and the memoir *In My Father's Footsteps* (W. W. Norton).

His father was a distinguished poet who wrote about and was influenced by jazz musicians. In his memoir, Matthews writes: “My father wrote well about jazz because he had taken what he had learned from its masters — Louis, Duke, Bird, Pres, Coltrane, Mingus, Miles — much of what he knew as cool. And he had a good enough ear to approximate its rhythms in his own verse. And, damn it, because he had soul.”

As a poet Sebastian Matthews is indeed following in his father's footsteps, his recent collection, *We Generous*, includes poems that reflect on music and musicians, among them Miles Davis, Roy Eldridge, Billie Holiday, Sonny Rollins and Louis Armstrong, whose photograph graces the book's cover. The poem below describes listening to a historic live recording by pianist Bill Evans (see sidebar).

Live at the Village Vanguard

By Sebastian Matthews

Near the end of Bill Evans' “Porgy (I Loves You, Porgy)” played live at the Village Vanguard and added as an extra track on *Waltz For Debby* (a session made famous by the death of the trio's young bassist in a car crash) a woman laughs. There's been background babble bubbling up the whole set. You get used to the voices percolating at the songs' fringes, the clink of glasses and tips of silver on hard plates. Listen to the recording enough and you almost accept the aural clutter as another percussive trick the drummer pulls out, like brushes on a snare. But this woman's voice stands out for its carefree audacity, how it broadcasts the lovely ascending stair of her happiness. Evans has just made one of his elegant, casual flights up an octave and rests on its landing, notes spilling from his left hand like sunlight, before coming back down into the tune's lush living-room of a conclusion. The laugh begins softly, subsides, then lifts up to step over the bass line: five short bursts of pleasure pushed out of what can only be a long lovely tan throat. Maybe Evans smiles to himself when he hears it, leaving a little space between the notes he's cobbled to close the song: maybe the man she's with leans in, first to still her from the laugh he's just coaxed from her, then to caress the cascade of her hair that hangs, lace curtain, in the last vestiges of spotlight stippling the table.

© *We Generous*, Red Hen Press 2007. Reprinted with permission.



The *Complete Village Vanguard Recordings, 1961*, a 3-CD box set released by Riverside in 2005, marks only the second time the Bill Evans Trio's sets at the Village Vanguard on June 25, 1961 have been released in their entirety. (They also appear on the 12-disc set containing the pianist's complete Riverside recordings). It also marks the first U.S. release of the first take of “Gloria's Step,” which is incomplete due to a power failure.

These sets, two in the afternoon and three in the evening, from which the classic LPs *Sunday at the Village Vanguard* and *Waltz for Debby* were drawn, were this trio's final live recordings. Bassist Scott LaFaro would die just days later in an automobile accident on July 6.

The Library of Congress deemed the recording to be “culturally, historically, or aesthetically important” and added to the United States National Recording Registry for the year 2009.

As for those sounds of bubbling talk and clinking glassware that float through the recording's background — and inspired the poem “Live at the Village Vanguard” — Riverside producer Orrin Keepnews told *The New Yorker's* Adam Gopnik in a 2001 interview, “I remember listening to the tapes and saying, ‘There's nothing bad here!’ Normally, you can cut one or two things right away, and there was nothing bad.”



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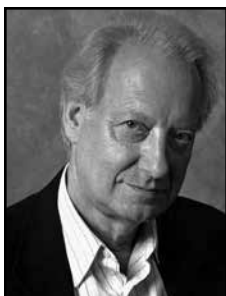
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Dan's Den Texas Talk and Manhattan Serenades

By Dan Morgenstern

My intention, announced at end of last month's Den, to attend the 50th anniversary of the Thad Jones-Mel Lewis Orchestra at the Village Vanguard, did not pan out, alas. But I did relish listening to the double CD, released for the occasion, of the never before issued opening night set (plus another from six weeks later), in sound that is incredibly good, considering that the location recording was done by the then Columbia University sophomore George Klabin, all of 19 years old and with equipment that even by 1966 standards would have been considered basic at best. I was there that night, much too involved listening to the already fabulous band to pay attention to the discrete recordist, who today is president and founder of Resonance Records, the label, natch, on which this treasure has been issued. The full title: *Thad Jones/Mel Lewis Orchestra: All My Yesterdays, The Debut 1966 Recordings at the Village Vanguard*. It is with some pride that I recall that Thad, at the band's 10th anniversary, gave me credit for having played a role in persuading Max Gordon, the unforgettable owner of the Vanguard, to give the unknown band a chance. Disc Jockey Alan Grant, the prime instigator, had asked me to join in, as I had been among those privileged to attend the very first rehearsal of this by now legendary ensemble. The music sounds as fresh as at its inception — no other big jazz band so well combined precision and freedom, before or since. And of course Mondays are still big band nights at the Vanguard, by the successor orchestra named for the club. They're great, but Thad and Mel were two ones of a kind.

■ When speaking of big band jazz, a name to be considered is that of Eddie Durham (1906-1987), great trombonist, pioneer of the amplified guitar, and stellar arranger. Born in San Marcos, Texas, Eddie is honored annually by Texas State University, as noted here before, since I've had the great pleasure of being involved in The Eddie Durham Jazz Celebration. Now part of the Hill Country Jazz Festival, it is the brain child of Keith Winking, Professor of Music and trumpeter, and features a splendid big band, made up for the most part of faculty and alumni, directed by featured guest Doug Lawrence, a great tenor saxophonist perhaps best known as a longtime member of the Count Basie Orchestra. (Faculty band members notably include

another Basie stalwart, master drummer Butch Miles.) In his New York days, Doug was a member of Buck Clayton's band, and got to know and play with Eddie Durham.

My small contribution to the proceedings is to talk about some aspect of Eddie's life and career, and play some choice samples of his recorded legacy. This year, I picked his too-little-known 1940 Decca session, his only one as leader in the 78 era, by an octet that features his guitar both in solo and as a unique voice in the ensemble. The musicians (who have to suffer my presentation on stage) were quite impressed, as they usually are with Eddie's music.

At the rehearsal, they did a splendid job with one of Eddie's gems, his score for the Jimmie Lunceford band of "Avalon", but unfortunately there was no time for it to be included in the concert. The same fate befell Doug's ballad feature, an unusual and exceptional choice he told me he hadn't played for more than 15 years: "I've Just Seen Her," as arranged by Billy Strayhorn for the Ellington band's LP of the Broadway musical "All American" as a showcase for Paul Gonsalves, and one of the little-known masterpieces by the great tenorman. I was particularly gassed by this choice, since I had been present at the recording session. On the second attempt, both Doug and the band had it down, and it's an absolute must for next year!

Among the fine Durham things the band did get to play in concert were "Every Tub" and "Topsy," two of Eddie's Basie aces. There was also a fine "Chelsea Bridge," and a great arrangement of Charlie Parker's "Scrapple From the Apple," by lead alto man John Mills (a faculty member). This Bird classic fits big band treatment so well that one wonders it hasn't been done before; not surprisingly, passages for the reed section were standouts, but the whole thing just swung from start to finish. (Miles was terrific throughout, concert and rehearsal).



James Morrison's distinctive looking Austrian made Schagerl trumpet.

A puzzle for all of us was a very nice arrangement of "Singing the Blues," supposedly by Eddie but not credited on the score, with good solo spots for trumpet (but not in a Bixian vein — aside from a brief sax section quote from the famous Trumbauer solo, there were no references to that iconic recording). The trumpet was in the good hands of Steve Hawk, who also did some nifty high-note stuff. Russell Haight's tenor also had good outings, and the band hit a fine blues groove on "Things Ain't What They Used to Be." Doug knows how to pick the right tempos! A small-group interlude, of Eddie's Kansas City Seven take on "I Want A Little Girl," opened up for solos, made for nice contrast and gave baritone man James Worth a chance to show his clarinet chops. And vocalist Christin Foley served up a spirited version of "I'm Gonna Live Till I Die."

After this good night for the pros, it was the students' turn the next day, which began with a clinic for a number of high and middle school bands from the region, and concluded with a concert that featured guest artist James Morrison with the Texas State Jazz Ensemble, directed by Dr. Utah Hamrick. My previous exposure to the Australian multi-instrumentalist was mainly in his high-note trumpet role, and I expected more of the same. But as I learned long ago, life is full of surprises — in this case, a most pleasant one, for in addition to his musical and personal communication with the student musicians, Morrison proved himself a versatile and highly accomplished trumpeter, trombonist and arranger-composer.

I particularly liked his take on "All Of Me," which contrasted traditional and modern touches, humor

and serious playing, in a most appealing blend. "No Regret" was an attractive original, while his Tommy Dorsey tribute, "I'm Getting Sentimental Over You," displayed his trombone chops, sweet and raunchy. His own arrangement of "Basin Street Blues" had fitting echoes of Armstrong, notably in the extended closing cadenza, with hints of "West End Blues." (His trumpet, specially made, has a unique look.) Mr. Morrison also proved himself a most engaging dinner companion, with tales of native fauna, including a particularly venomous species of jellyfish. And of course I had to love the man when he told me that he'd read many of my liner notes, adding that I had a way of finding words that captured the spirit of the music — one of the finest compliments I've been paid.

The student ensemble was an outstanding one, with excellent sound production, section work, and rhythm — and notable soloists, among them alto saxophonist Kevin Davison and tenorist Jerry Espinoza. Other Texas State bands may be more famous, but San Marcos can hold its own. Eddie would have been pleased.

■ Daryl Sherman gave us two chances to catch her in Manhattan prior to her departure in late February for her fourth annual three-month stand in Tokyo. At Don't Tell Mama, she did a solo stint on the 19th, and at the St. Peter's Midday Jazz on the 24th, she was joined by Howard Alden and Boots Maleson. When Daryl performs alone, we get plenty of her piano, which is always a treat. She has her own distinctive keyboard style, which not only enhances her singing but also shines in solo turns. The voicings are her own, and she swings — quite a few musicians envy her sense of time. She opened with "You're Lucky To Me," the Eubie Blake-Andy Razaf gem immortalized by Louis, with piano touches Eubie would have approved of, and followed with "My Blue Heaven," from her eponymous new Japanese CD, featuring a bi-lingual vocal and perfect tempo. "Underneath the Arches," prompted by her recent British tour, was a big Vera Lynn hit, as we old-timers recall, but Daryl gave it a different flavor. More contemporary was "I Walk A Little Faster," a good example of her way with a good lyric. "You Turned the Tables On Me" was introduced by one of Daryl's special raps, this one about Helen Ward, who introduced this standard-to-be. "All Through the Night" was touching, and so was a song by two good friends, pianist-singer Nancy Winston and lyricist Roger Shore. "There'll Be Some Changes Made" had an appropriate 1920s flavor, and "There's A Lull In My Life," a GAS favorite of mine, was graced with an elegant piano solo. "You're Laughing At Me" is a longtime Sherman favorite fondly recalled by Nat Cole fans, and Daryl concluded a performance that none of us wanted to end with an appropriate "Japanese Sandman," which happens to be the first tune I ever heard her do live, turning me into an instant fan.

The trio recital was a happy hour at midday. It had been a while since the last encounter between Daryl and Howard, and after the opening "Breezin' Along With the Breeze," she got into a reminiscing mood about their first meeting, many years ago in Los Angeles, when they both made their recording debuts. The ensuing "I Walk A Little Faster" had some warm instrumental interplay. "You Turned the Tables" was yet another revisit from the Mama repertory, this time graced with an outstanding guitar offering, as well as Boots' first solo, followed by fours by all hands— something Daryl loves to do in a trio (or larger) setting. Next was a selection from Daryl's aforementioned new CD, a song she acquired in England, "Let's Go Live in a Lighthouse," penned by Pat McCarthy. After Daryl's engaging vocal, Howard came up with another gem, at a very relaxed tempo, letting those seven strings ring. This was a fine lead-in to the guitarist's feature, an Ellington medley made up of the beautiful "Single Petal of a Rose" (known to Joe Temperley fans) and the perky "Dancers In Love." Daryl returned with one of her steadies, "Flying Down to Rio," and did a "standup" away from the piano, which she likes for a change of pace, on the Arlen-Mercer

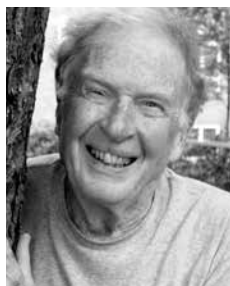
masterpiece "Rain Or Shine," lovingly backed by Howard. Then, Mercer in a different mood, as done by Daryl on her excellent tribute CD to the great lyricist (with Howard in the cast): The cute (and little known) "The Bathtub Ran Over Again," which I had the pleasure of introducing Daryl to (it stems from Mercer's very first own record date). The lighthearted mood was sustained with the concluding "Them There Eyes," after which Daryl informed us that we could see her again on June 24 at Mezzrow. But if you happen to be in Tokyo, you can find her at the Tableaux Lounge Daikanyama!

■ Speaking of Mezzrow, well established by now as a cozy venue for the imbibing of intimate sounds, we found there the well-matched duo of Barbara Rosene and Ehud Asherie, on what turned out to be a particularly fine evening for both. If you are privy to Michael Steinman's "Jazz Lives" you can enjoy a sampling there, plus some warm commentary, which I will not crib from, though sharing its sentiments. Things got under way with a veritable fantasia on "Honeysuckle Rose" by Ehud alone, in different tempos and moods and brilliantly executed. I may have said it before and no doubt will say it again: This young man is a spectacular talent. That he's also a marvelous accompanist became evident as soon as Barbara intoned "Get Out and Get Under the Moon," one of her joyful '20s specials, but she soon showed another side with "Thinking Of You," warmly etched, with a lovely final note. Happily, she is a singer who knows the value of verses, and she did the fine one to "Deep Night," a great song too seldom heard. The Rosene repertory is a varied one, and she effectively followed a tender "I'll Never Be the Same" with one of her naughty but nice specials, Bessie Smith's "I'm Wild About That Thing," done with just the right touch, and enhanced by Ehud's fills. The pianist offered a charming Brazilian waltz by the great Pixinguinha, and then, to my great surprise, Barbara managed to cleanse "Tiptoe Through the Tulips" of this listener's recollection of Tiny Tim. "Everything Is Made For Love" was yet another perfect match of singer and pianist. and they also collaborated most effectively on "Was It A Dream," which I always associated with perhaps the worst singer ever accompanied by Louis the Great, Lillie Delk Christian, but once again a song was purified, the final eight bars especially. We stayed for the second set, which began with "Me Minus You," yet another not too often heard nice choice. Then, to my delight, Barbara did the verse to "Melancholy Baby," a very special favorite of mine, perhaps even superior to the main strain. (Ruby Braff recorded it by itself — a gem.) Ehud's special was special indeed: A rousing "Weatherbird," joined by "Two Deuces," one of Lil Armstrong's finest (but recorded with Earl Hines at the piano). Ehud digs deep into the tradition, making it come to fresh life. "There's Something In the Air" was yet another unhackneyed choice, and "You've Got the Right Key But the Wrong Keyhole" another naughty but nice offering. The well chosen ending to a fine evening was "Seems Like Old Times," which always reminds me of Bobby Hackett, a nice feeling to leave with.

Barbara will be back at Mezzrow for a special event on May 17 that will combine her music and her paintings, and Ehud will have been there by the time you read this, I'm afraid, to unveil his solo CD of Eubie Blake's music from *Shuffle Along*, which he conceived of and executed well before the revival of this legendary Black Broadway musical was announced. It is a marvelous interpretation and would have delighted the composer. I can say that with assurance, since I knew the great man, who was keenly aware of young pianists who ventured into ragtime and stride, offering praise and encouragement when deserved. (Dick Hyman was a special favorite of Eubie's, and so was Terry Waldo. He would have loved Ehud!)

Let's hope they do justice to "Shuffle Along," which was messed up by at least two prior revivals.





Noteworthy

Fradley Garner International Editor *Jersey Jazz*

SVEND ASMUSSEN, 100, FETED WITH A FIDDLER'S CD-DVD BOX... WHY A NATION FELL IN LOVE WITH ROSEMARY CLOONEY

ASK JAZZ HISTORIANS who's the greatest Danish jazz musician of all, and more than one will say Svend Asmussen. (Ask "The Fiddling Viking" to name the greatest jazz violinist, and he'll tell you Stuff Smith. But that's another story.) On February 28, 2016, Svend Harald Christian Asmussen rounded 100. That made him a year and two days older than the first jazz recording in history — by The Original Dixieland Jass Band in New York City. To mark the centennial, Storyville Records, the Danish label, released *The Incomparable Fiddler Svend Asmussen 100 Years*, a five CD and one DVD box set. This is a chronological presentation: CD-1 covers the artist's earliest recordings, from 1937 to 1944, when he was finishing his education and heading toward a career in music. His musical parents had started Svend on violin lessons at age seven. He was smitten by Joe Venuti records when he was 16, and a year later started playing professionally as a jazz fiddler, vibraphonist and singer. He worked in Denmark and on cruise ships with the elite likes of Fats Waller, Valaida Snow and Josephine Baker. CD-2 features 1953 and 1958 tracks from Hamburg, where his virtuosity shines. On CD-3, Asmussen shares the spotlight with his violin virtuoso friend Stephan Grappelli. Their elegant styles complement each other. The same disc offers first-release tracks from a 1985 Paris club broadcast with the Georges Avantis Trio. Other numbers from the same session were released a year earlier by Storyville in conjunction with Svend Asmussen's 99th birthday. That five-CD plus one DVD box, titled *Embraceable*, is a story in itself. All the songs were tape-recorded live and unrehearsed during a live broadcast in the little Paris club. The tape was put away and forgotten in Asmussen's home. "I had never thought that this September Parisian night would be released

and scrutinized," the violinist told an interviewer, "but honestly, I think it is the best music I've ever recorded!" It gets better: This was the first time he'd played with the three other musicians, and they didn't rehearse. There were only a few scribbled notes. Just before they started, the radio producer mentioned that the concert would be broadcast live on Radio France, and asked the Danish violinist to announce the numbers in French. This he did, and enjoyed ad-libbing between numbers. "Asmussen's playing is firmly based in the pre-bebop jazz tradition but, unlike some players of his generation, his personal style didn't stop developing," wrote *The New York Jazz Record*, February 2016. "For never having played together before, incidentally, this foursome has remarkable drive and unity of purpose. It is magnificent [that] this recording — originally done for radio broadcast — finally sees the light of day in CD form." On CD-4 in the Svend Asmussen — 100 Years set, Svend and Stuff Smith, the African-American fiddler legend he calls his mentor, have a ball together in a 1966 Copenhagen concert. Titled "Fit as a Fiddle," CD-5 features the fiddler with his quartet: Jacob Fischer on guitar, Jesper Lundgaard on bass and Aage Tanggaard on drums. On the DVD disc, Asmussen plays in 1986 at Copenhagen's Jazzhus Montmartre with musicians on the order of pianist Kenny Drew and Denmark's seminal bassist, Niels-



Rosemary Clooney in 1954

Henning Ørsted Pedersen. Hopefully, a publisher will take on *June Nights — Svend Asmussen's Life in Music* as told to Ellen Bick Meier, his wife. The Danish paperback came out in 2005.

REMEMBER ROSEMARY CLOONEY?

At his daily JazzWax blog recently, Marc Myers called Ms. Clooney (1928-2002) "a bandleader's singer. On record, she could swing, she had intonation and she sounded extraordinarily relaxed

and comfortable with herself, which is partly why Bing Crosby loved her so much... Valaida Snow Valaida Snow But it was on television where the rest of the nation fell in love with her. Clooney was jolie laide, or unconventionally beautiful (leave it to the French to find a phrase for it). She was the daughter of friends in the next apartment, a gal who seemed faithfully square but whose eyes and eagerness gave her away as one of the guys. She was accessible and confident, like someone working hard to overcome disadvantages she was stuck with. As a singer, Clooney could be spotty, thanks to miserable producers. She also had a low-end quiver that made her sound prematurely old. But Clooney always powered through, especially on breezy numbers. When a song was sunny and bright, no one could sell it better. I spent time recently digging deep on YouTube and came up with six videos of Clooney in her prime on her television show." To watch those videos, and smile at still photos, subscribe free to JazzWax.com. You can retrieve them, and many other nuggets, from the blog's Archives. 



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Other Views

By Joe Lang Past NJJS President

The new CDs keep coming, and I shall keep giving my views of them.

■ Big band music has a friend in Graham Carter, founder and President of Jazzed Media Records. He has released several albums that were recorded by various big bands, but not available until he got wind of them, and added them to his impressive catalog. The latest album to find its way to the public on the Jazzed Media label is ***It's All in the Game (Jazzed Media – 1073)*** by **THE GREAT AMERICAN MUSIC ENSEMBLE**. This album, recorded on 2001, contains 15 tracks of familiar tunes like "In the Mood," "Stardust," "September in the Rain," "April in Paris" and "Embraceable You," but the arrangements of leader Doug Richards place the songs in settings that are original and interesting. Richards is a professor in the Music Department of Virginia Commonwealth University in Richmond, Virginia. The band is a tight ensemble with fine soloists. On this recording there are guest appearances by vocalist Rene Marie, trumpeter Jon Faddis and violinist Joe Kennedy Jr. The Great American Music Ensemble is a rather grandiose moniker, but the combination of imaginative charts by Richards and the quality of the playing by the band gives credence to their name. (www.JazzedMedia.com)

■ On February 7, 1966, the Village Vanguard was packed for the debut performance of the **THAD JONES/MEL LEWIS ORCHESTRA**. Sitting close to the bandstand with recording equipment was a Columbia University student named George Klabin who was recording the performance as a demo for the band to find a record label. These recordings, and others done on March 21 comprise the contents of ***All My Yesterdays (Resonance – 2023)***.

Some of this material has been available in inferior sound on a limited edition bootleg release, but this authorized release by Resonance Records, founded by Klabin, has terrific sound. The recordings capture the originality and excitement of this acclaimed big band. The star-studded aggregation, driven by the energy and creativity of co-leader Lewis in the drum chair, brought to life the stellar charts penned by Jones. The impact of this band was immediate. It was recognized as a pacesetter in the evolution of modern big band music. The selections on this two-disc set give ample evidence of exactly why the Thad Jones/Mel Lewis Orchestra has achieved legendary status. (www.resonancerecords.org)

■ ***Back Home (MAMA Records – 1050)*** by the **SOCRATES GARCIA LATIN JAZZ ORCHESTRA**, while flavored with the sounds and rhythms of Garcia's native Dominican Republic, is more a straightforward modern big band album than a "Latin Jazz" album. Garcia teaches at the University of Northern Colorado. For this program of original selections by Garcia, he gathered a blend of UNC students, Colorado musicians and players from the Dominican Republic to form a tight-knit unit that brings out the joy in his charts. The horns and rhythm section were recorded at UNC, while the percussion section and vocals were recorded in the Dominican Republic. The music is nicely appealing, blending the Dominican bachata and merengue styles with modern jazz conceptions to create a program that should appeal to both Latin Jazz enthusiasts and those who dig big band music. *Back Home* should make you feel comfortable no matter where home is. (www.mamajazz.com)

■ Two tenor saxophone front lines have been a staple of small group jazz since the 1940s. Among the noted combinations have been Dexter Gordon and Wardell Gray, Al Cohn and Zoot Sims and Eddie "Lockjaw" Davis and Johnny Griffin. A current meeting of tenor minds is ***Live! (GAC Records)*** by **SCOTT HAMILTON** and

HARRY ALLEN, and it is a meeting made in jazz heaven. This is not their first dual outing, and there will hopefully be many more in the future, but if you want an introduction to how they work together, you might want to start with this album. Hamilton and Allen are joined by Rossano Sportiello on piano, Paul Keller on bass and Leon Joyce Jr. on drums for extended takes on six selections, "Apple Honey," "The Lonesome Road," "Tickle Toe," "A Sound Investment," "Body and Soul" and "Blues Up and Down." Here are two of the current giants on the tenor saxophone strutting their stuff, and obviously having a great time doing so. With some sparkling piano by Sportiello and solid support from Keller and Joyce, the two tenor cats never stop swinging their forevers off! This disc is guaranteed to put a smile on your face, and it will stay there long after the music has ended. In fact you will probably hit the play button again! (www.cdbaby.com)

■ ***Enrapture (Capri – 74141)*** is a wonderfully intimate album by **KEN PEPOWSKI**. With assistance from Ehud Asherie on piano, Martin Wind on bass and Matt Wilson on drums, Peplowski explores an eclectic selection of nine tunes. Five of the songs are played on clarinet, a rarely heard bit of Ellingtonia, "Flaming Sword;" John Lennon and Yoko Ono's "Oh, My Love;" "I'll Follow My Secret Heart" by Noël Coward; "Enrapture," a tune composed by pianist Herbie Nichols; "Vertigo Scene D'Amour," a haunting Bernard Herrmann theme from the film *Vertigo*; and "Fats" Waller's enchanting melody, "Willow Tree." On these tracks, the sound and feeling could be classified as chamber jazz, with Peplowski probing and nudging each tune with a musical curiosity that is limitless. On the tenor sax selections, his approach is more straight-ahead, gently swinging "An Affair to Remember;" caressing the ballads "'Cheer Up, Charlie" and "When October Goes;" and creatively having fun with Peter Erskine's Monkish tune "Twelve." This is an album full of freshness, interesting from start to finish, with Peplowski's musings nicely complemented by a superb rhythm section. (www.caprirecords.com)

■ Sometimes you listen to an album, and it just feels good. Such is the case with ***Harmonicus Rex (Height Advantage – 001)*** by one of the chaps who really makes a harmonica work in a jazz context, **HENDRIK MEURKENS**. Meurkens is often associated with Brazilian sounds thanks to his frequent immersion in that genre of jazz. This album is a departure from that bent as it is a

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straight-ahead jazz outing, with Meurkens surrounded by Dado Moroni on piano, Marco Panascia on bass and Jimmy Cobb on drums. There are occasional contributions from Joe Magnarelli on trumpet and Anders Bostrom on alto flute. His program is an interesting mix of standards, "Falling in Love with Love," "Darn That Dream" and "What's New," some jazz tunes, Dave Brubeck's "In Your Own Sweet Way," Milt Jackson's "SKJ" and Freddie Hubbard's "Up Jumped Spring," and five Meurkens originals. Meurkens is a jazz player of great imagination and musicality who happens to take an instrument not often found in a jazz context, and make it sound right at home next to instruments that are regularly played by jazz musicians. His cohorts are equally adept jazz players, and the results are impressive. The instrumentation varies from quartet to quintet to sextet, but the results are uniformly engaging. Harmonicus Rex is definitely not a dinosaur, rather a refreshing collection of winning sounds from Meurkens and his cohorts. (www.hendrikmeurkens.com)

■ Bassist Todd Coolman, pianist Bill Cunliffe and drummer Dennis Mackrel are the members of **TODD COOLMAN & TRIFECTA**. Their new album, **Collectables (Sunnyside – 4025)**, is a delightful romp through 13 selections. As you would expect in a piano, bass and drums trio, Cunliffe's piano is the most prominent voice, but they work as a unit, and the contributions of Coolman and Mackrel are always apparent. They began playing together while on the faculty of the Skidmore Jazz Institute, and found an instant chemistry that has developed into the tight unit heard on *Collectables*. They have an interesting program that includes jazz tunes, standards and one original composition by each of them. The music is attractive from the opening notes of Ahmad Jamal's "New Rhumba" through the end of the closing number, Cunliffe's "Flatbush." Coolman, Cunliffe and Mackrel comprise a winning combination! (www.sunnysiderecords.com)

■ A pianist from New York City, **LENORE RAPHAEL** and a guitarist from Colorado, **WAYNE WILKINSON** met at a jazz workshop, and they recognized immediately that this was a meeting of compatible musical minds. The next obvious step was to record an album together. The results of their performance at the Mezzanine, a club in Colorado Springs, can be heard on **Strings Attached (Swingin' Fox Music)**. Six of the seven songs are familiar ones, "Beautiful Love," "If I Were a Bell," "You and the Night and the Music," "There Is No Greater Love," "Just Friends" and "Jordu." The other track is an original by Raphael and Marcia Hillman titled "Sounds of a Guitar," a selection that naturally features Wilkinson up front with nice counterpoint from Raphael. Well-done duo performances are among the most satisfying formats in jazz, and this is one that works wonderfully. (www.swinginfox.com)

■ About 30 years ago, Ken Bloom and Bill Rudman, the co-founders of Harbinger Records, conceived of producing an album of songs written

by Harold Arlen and Ted Koehler for the Cotton Club between 1930 and 1934. The resultant recording was **Great Songs from the Cotton Club (Harbinger – 2901)**, by **MAXINE SULLIVAN**. It was originally released as an LP on Stash Records in 1984, and is now available once again on CD. Pianist Keith Ingham ingeniously arranged the 15 tracks. Joining in on the fun were reedman Phil Bodner, tenor saxophonist Al Klink, guitarist Marty Grosz, bassist Phil Flanigan and drummer Jackie Williams. Ingham, Flanigan and Williams are on all of the selections, with Klink joining them for four tunes, while Bodner and Grosz participate on nine others. Sullivan was the perfect choice to perform these songs as she had appeared at the Cotton Club in the 1930s, and was one of the finest interpreters of standards on the scene at the time of the recording. She was equally adept at singing ballads and rhythm tunes. The program is a mixture of the familiar, "Happy As the Day Is Long," "As Long As I Live," "Ill Wind," "Stormy Weather" and "I've Got the World on a String," with some true obscurities like "Neath the Pale Cuban Moon," "In the Silence of the Night" and "Primitive Prima Donna," all of which received their first recording on this album. This album will quickly find its way onto your list of favorites. (harbingerrecords.com)

■ Vocalist **MARTY ELKINS** has a terrific new album, **Walkin' By the River (Nagel Heyer – 119)**. She hails from New Jersey, and has been active on the New York/New Jersey scene for a few decades, but this is only her third album, all of them released on the German record label Nagel Heyer. When you listen to her sing the 13 songs on this disc, you will wonder why she has so few recordings, and why no domestic label has added her to their roster. This says a lot about the state of the music business in this day and age. She has assembled a top-notch roster of musicians to accompany her, including Jon-Erik Kellso on trumpet, Howard Alden on guitar, Joel Diamond on organ, Steve Ash on piano, Lee Hudson on bass and Taro Okamoto on drums. The

songs are well suited to her jazz infused vocalizing. It is fitting that "Down in Steamboat Tennessee" is included. This song is associated with the legendary Lee Wiley, a singer whose influence is detectable when you listen to Elkins. Among the other songs on the program are "If I Could Be with You," "Runnin' Wild," "Comes Love," "I'll Never Be the Same, and the title tune, "Walkin' By the River." This is a new recording, but has the feeling of a session from the 1930s, and that is a good thing! (www.nagelheyer.de)

■ It is always good news when vocalist **SUSIE ARIOLI** releases a new album, so the arrival of **Spring (Spectra – 7854)** was welcome indeed. Montreal-based Arioli has an easy way with a lyric, and a warm voice that immediately grabs your attention. For this recording she has recruited a superb band that includes Don Thompson, who also supplied the arrangements, on piano and vibes, Terry Clarke on drums, Neil Swainson on bass, Reg Schwager on guitar, Phil



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continued on page 34

OTHER VIEWS *continued from page 33*

Dwyer on tenor sax, Kevin Turcotte on alto sax, Shirantha Beddage on baritone sax and Kelsey Grant on trombone. Arioli has selected a nice blend of standards like "Mean to Me," "Evenin'," "I'm the Caring Kind," "Me Myself and I," "Travelin' Light" and "After You've Gone," four engaging originals, and a couple of R'nB tunes, "Dearest Darling" and "Those Lonely, Lonely Nights." Arioli's singing exudes strength and confidence, often with a bluesy edge. The vocalizing, the material and the musicians combine to offer an irresistible package of appealing music. (www.amazon.com)

■ **NANCY ERICKSON** was a new name to me when I read a glowing mention of her in Michael Steinman's Jazz Lives blog, so I contacted her to obtain a copy of the self-produced *While Strolling Through the Park*. It proved to be worth the effort. Erickson is an assured singer who picks interesting songs, three of which she wrote. The title tune was originally called "The Fountain in the Park" when it was published in 1884, but Erickson's version, recorded some 131 years later is as fresh

as today's news. Immediately following this track, she turns her attention to "If Music Be the Food of Love," a song that goes back even further, to the latter half of the 17th Century. Her take brings a merger of baroque and bop. This kind of imaginative approach to her material is evident throughout other eight selections on the album. Erickson partners vocally with bassist Clipper Anderson on "I Just Dropped By to Say Hello," the title song from a 1963 Johnny Hartman album, a good tune that has not been recorded since Hartman did so. She hails from the musically vibrant Seattle area, and has gathered a fine group of area musicians to support her. Erickson is an impressive singer, and she has produced an album that portends a bright future for this jazz loving lady. (www.nancyericksonsings.com)

■ Following up on their superb *Double Feature* album, vocalist **B.J. WARD** and pianist **DON TRENNER** have released *Double Feature 2* (LML - 288), another collection of songs from films. Ward and Trenner, who earlier in their

careers were husband and wife, now live on separate coasts, she in the Los Angeles area, and he in Connecticut, but his barber is in L.A., so every month or so, he flies out to the West Coast, and it was on some of these occasions that these songs were recorded. There is just the right musical chemistry between Ward and Trenner. Ward has extensive experience as an actress, and this is reflected in her knowing reading of lyrics. She also has a pleasing sound, and a nice sense of phrasing. Trenner is a jazz player who understands the art of accompaniment. There are 13 songs that include ballads like "Green Dolphin Street" and "Invitation" as well as novelty tunes like "Pass That Peace Pipe"

and "Egyptian Ella." Ward handles them with equal aplomb. Will there be a *Double Feature 3*? Let us hope so! (www.lmlmusic.com)

■ For too brief a time, **NANCY LAMOTT'S** star shined brightly on the New York City music scene, and her renown spread across the country. At the age of 43, LaMott succumbed to cancer. Fortunately for those who admired her singing, she left behind much unreleased recorded material that has slowly been reaching the market. The latest of these releases, *Nancy LaMott Sings David Zippel* (Midder Music - 012) comprises 21 tracks taken from live performances and demo tracks. The songs all have lyrics by David Zippel, best known for his collaboration with Cy Coleman on the Broadway musical *City of Angels*. He has also written songs for film. Zippel is a clever wordsmith as is evident from LaMott's performances. A special aspect of this album is the way in which it gives the listener a sense of how well LaMott communicated with her audiences, her warmth and wit shining through during her song introductions. Her admiration for Zippel's lyrics is evident in her comments, and the convincing manner with which she puts each selection across to her listeners. This release is designated The Nancy LaMott Collector's Series - Volume 1. That suggests that there are more volumes to coming in the future, welcome news indeed for LaMott enthusiasts. (www.lmlmusic.com)

■ **TONY YAZBECK** is a Broadway musical theater performer, but *The Floor Above Me* (PS Classics - 1531), a recorded version of his cabaret show of the same name, shows that he can ease off a bit for the club setting, and fit right in with the Tony Korman's often jazzy arrangements. This is an autobiographical tour of Yazbeck's musical life. He has a wonderfully vibrant voice, and there are several samples of his tap dancing. The program is strong, and many of the songs are associated with Yazbeck's original inspiration, Fred Astaire. Among these are "Fascinating Rhythm," "Let Yourself Go," "No Strings (I'm Fancy Free)," "I Won't Dance," "Cheek to Cheek," "Change Partners" and "Let's Face the Music and Dance." It is fun to hear his take, both vocally and dancing, on "Moses Supposes," a feature number for Gene Kelly and Donald O'Connor in *Singin' in the Rain*. All in all, this album is great fun from the multi-talented Yazbeck, a delight from start to finish. (www.psclassics.com)



Fran Kaufman photo

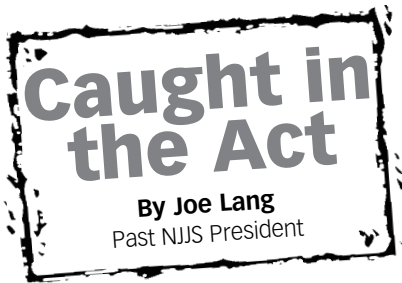
Tenor saxophonist Lew Tabackin goes over the drill at a sound check for "Tenor Madness," produced by pianist Ted Rosenthal at the Da Capo Theater in NYC on February 5, 2009. Listening intently are bassist Martin Wind and drummer Tim Horner.

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JAY LEONHART & TOMOKO OHNO

The Kitano, NYC | Feb. 2

Jazz is best when it is filled with a feeling of fun. That is precisely what happens when Jay Leonhart is front and center, playing his bass and singing his unique and often quirky songs.

At the Kitano on February 2 he

was in the company of another free-spirited jazzier, pianist Tomoko Ohno. Together they made music that was thoroughly engaging, creative and swinging.

Leonhart's songs are mostly of two types, ones relating to personal experiences, and general observations about contemporary life. His signature song has become "My Friend Lenny," a humorous ditty about his cross-country flight seated next to Leonard Bernstein. Another relates to his relationship with "Dizzy" Gillespie.

Others are about the complications of travelling, especially with a bass. Two special ones are "Bass Aboard a Plane" and "Customs," the latter a far out list song about taking an endless array of strange creatures and objects through customs.

"Doublecross" was first heard on Leonhart's initial album of self-composed songs, *Salamander Pie* in 1983. It is a parody of cold war spy stories. The trials and tribulations of modern life are explored in songs like "Look Down Off a Bridge," "They're Coming to Get Me" and "Schadenfreude."

This is a sampling of the Leonhart oeuvre. Ohno is a perfect accompanist for Leonhart as she shares his ebullient approach to music, and has the chops to make each selection a special one. Time spent with Leonhart and Ohno is a guaranteed pleasure

MARY FOSTER CONKLIN

Birdland, NYC | Feb. 3

The feeling in Birdland for Mary Foster Conklin's gig celebrating the release of her new CD, *Photographs*, was almost like that at a big sporting event. The crowd was up for it, and they cheered her after each song like she had hit a home run or sunk another basket.

Conklin has a natural sense of how to reach an audience. Her choice of material is stellar, finding songs that are mostly a bit off the usual path, but well suited to her marvelous interpretive powers. Her vocalizing is absorbing, making each song feel like a one-act playlet. Her commentary is hip, engaging and entertaining.

Good judgment in picking musicians to back her is also a Conklin attribute. In this instance, she had the support of pianist John di Martino, who contributed

the stunningly effective arrangements, saxophonist Joel Frahm, bassist Ed Howard and drummer Vince Chericco.

For her set at Birdland Conklin covered all 13 songs contained on *Photographs*, but altered the sequence without dimming the power of the whole. This is a tribute to the strength of the material, and her ability to communicate the essence of each piece.

Among the more familiar tunes on the program were "Spring Can Really Hang You Up the Most," "Moonglow," "Cinnamon and Clove" and "The Night We Called it a Day," the only song not from *Photographs*, but recorded by Conklin on *Blues for Breakfast*, her superb collection of songs written by Matt Dennis.

Six of the songs on the album have lyrics by Fran Landesman, a wordsmith for whom Conklin has a particular affinity. One of them is "Nothing Like You," a statement of the uniqueness of the object of the singer's affection.

Those gathered at Birdland would probably agree that Conklin's artistry deserves a similar response.



Warren Vaché and Nicki Parrott rehearse a duet before the 43rd anniversary concert of Jack Kleinsinger's Highlights in Jazz at the Tribeca Performing Arts Center in Manhattan. Photo by Mitchell Seidel.

HIGHLIGHTS IN JAZZ 43rd Anniversary Gala

BMCC TRIBECA Performing Arts Center Feb. 4

Producer Jack Kleinsinger made sure that the 43rd season of Highlights in Jazz got off to a swinging start with a program featuring a quintet that included pianist Ted Rosenthal, cornetist Warren Vaché, tenor saxophonist Scott Robinson, bassist/vocalist Nicki Parrott and drummer Alvester Garnett, followed by vocalist Catherine Russell with her band.

The quintet opened with "Strike Up the Band," and that rouser set the tone for a set of mainstream jazz par excellence. Each of the players had enough solo time to show that this would be a set to remember. Rosenthal's original tune "Back Home in Yokayama" contrasted nicely with the leisurely follow-up selection; Fats Waller's always welcome "Jitterbug Waltz."

When Nicki Parrott is on stage, she is usually given an opportunity to give those gathered at least a taste of her vocal prowess. "On the Street Where You Live," what she described as a song about stalking, proved to be a perfect vehicle for her effectively understated approach. Having the tasty interjections from Vaché's cornet as part of the package made it that much more special.

Scott Robinson presented a lovely original, "Step into My Dreams," that had other musicians asking him during the break for lead sheets on the tune. It's a gentle ballad that cries out for its lyrics to be heard

Vaché took the spotlight to play "But Beautiful," and it was just that! Rosenthal and Garnett teamed up for a fun take on "Maple Leaf Rag," before the full team took it out with a searing Rosenthal original titled "Hot Sauce," a tune based on the chords to "Struttin' with Some Barbecue."

After a brief break, Catherine Russell brought her band — guitarist/musical director Matt Munisteri, trumpeter Jon-Erik Kellso, reedman Evan Arntzen, pianist Mark Shane, bassist Tal Ronen and drummer Marion Felder — on stage

continued on page 36

CAUGHT IN THE ACT

continued from page 35

for an enthusiastic set of hot jazz. Russell is a dynamic performer. She has a powerful voice, a strong sense of rhythm, and squeezes nuance out of every lyric, especially when addressing a double entendre gem like "You've Got the Right Key, But the Wrong Keyhole."

She mixed the familiar, "Them There Eyes," "I Can't Believe That You're in Love with Me" and "You're My Thrill" with soulful ballads like "Romance in the Dark" and "Let Me Be the First to Know," and added a few swing/jazz tunes including "Goin' to Town," "Swing Brother, Swing" and "Harlem on My Mind."

The band provided great support. Kellso and Arntzen formed a strong front line. Shane has swing in his heart at all times. Munisteri, Ronan and Felder constantly kept things moving in the right direction. All of these cats are strong ensemble players as well as outstanding soloists.

To bring the evening to a dynamite conclusion, the players from both sets were onstage for a jam on "How High the Moon" that brought back suggestions of those memorable Jazz at the Philharmonic concerts. It left the audience with a summary vibe of a thoroughly enjoyable and satisfying evening of music.

TED ROSENTHAL and FRIENDS The King & I... Swings

The Riverdale YM-YWHA,
Bronx, NYC | Feb. 6

Richard Rodgers never liked having his tunes played by jazz musicians. He believed that his songs should be played as he composed them, not as freely interpreted by improvising musicians. He even looked askance at the Peggy Lee recording of "Lover," but never rejected the royalty checks that resulted from her hit recording, nor did he complain about similar checks deriving from the many recordings of his tunes by jazz musicians.

Thankfully, this attitude of Rodgers has not deterred jazz players from addressing his music with the same openness that they apply to all of the music that they play. Pianist Ted Rosenthal, who has been producing Jazz at the Y! at the Riverdale Y, took the occasion of the opening concert of the 2016 series

to examine the music that Rodgers created with lyricist Oscar Hammerstein. He was joined by bassist Jay Leonhart, drummer Dennis Mackrel and vocalist Karin Allyson, who devoted her most recent album to the songs of Rodgers and Hammerstein.

The trio opened the evening with a jaunty take on "I Whistle a Happy Tune" that started in a gospel groove before entering a more boppish phase with Rosenthal dropping in a reference to "Blue Monk." Enter Allyson with a stately reading of "Oh, What a Beautiful Morning" followed by a dramatic "My Lord and Master."

It was back to the trio for a sprightly visit to "Getting to Know You," before Allyson went in turn romantic, "We Kiss in a Shadow," and philosophic, "Hello Young Lovers," to close the first set.

To get the second set going, the trio played a song that is rarely, if ever, addressed by jazzers, "March of the Siamese Children."

It was then time for Leonhart to lend his hip vocalizing to "Surrey with the Fringe on Top," done as only he could do it.

Allyson was mesmerizing as she sang "I Have Dreamed." After the trio swung straight out on "People Will Say We're in Love," Allyson took the piano chair to self-accompany on "Shall We Dance," supported by Leonhart. To bring things to a conclusion, Allyson and the trio assayed "Shall We Dance."

Here were four outstanding musicians treating the Rodgers melodies with respect and imagination. Allyson

has a voice that is instantly recognizable. She is a complete musician with well-developed jazz instincts, who lends each song that she performs a unique perspective. Rosenthal garners superlatives whenever and wherever he performs. His playing on this occasion was simply perfection. Leonhart has few peers on bass, and his acute sense of humor informs all of his performances. Mackrel is among the most musical of drummers, and keeps time like a digital watch.

All in all, this was a concert that would have opened the ears of Richard Rodgers to the limitless possibilities that his genius can inspire. It was the kind of music that reinforces in a jazz enthusiast the wonders that ensue when improvising

musicians apply their creative powers to material like that addressed by these four individuals during this concert.

Note: There are two more concerts in this series. Thurs. April 7 – TBA and Weds. June 8 – The Great Jewish American Songbook. Both concerts are at 7:30 PM. Further details at www.riverdaley.org.

ERIC COMSTOCK Downton Abbey Road: The Best of Britain

Metropolitan Room, NYC | Feb. 7

If you attend a performance by Eric Comstock, several words are certain to enter your mind. Witty, talented, charming, informed, creative and suave are among them. They all, along with many other superlatives, would have applied to his survey of superior songs from the Great British Songbook. The cleverly titled Downton Abbey Road took listeners on a tour of British tunes from those of Sir Noël Coward and Ivor Novello to tunes by the Beatles and Sting, with many stops in between.

Coward was eclectic in his output, equally at home writing clever pieces like "The Bar on the Piccola Marina," romantic expressions like "A Room with a View," and patriotic anthems like "London Pride." Similarly Coward's contemporary and rival Novello could turn to whimsy, "And Her Mother Came To" or more serious subjects, "We'll Gather Lilacs."

The only other songwriters with two songs on Comstock's program were Ray Noble, "The Touch of Your Lips" and "The Very Thought of You," Billy Reid, "I'll Close My Eyes" and "It's a Pity to Say Goodbye," and Vivian Ellis, "Spread a Little Happiness" and "The Wind in the Willows."

A few of the more familiar songs included by Comstock are generally recognized as having come from England, among them "London By Night," "Who Can I Turn To," "Where Is Love" and "A Nightingale Sang in Berkeley Square."

Several other songs from Britain have attained the status of standards, and are probably assumed by most to be part of the Great American Songbook, tunes like "Smile," "Let There Be Love," "S'posin," "These Foolish Things" and "If I Had You."

The Brits are noted for their wry sense of humor, and that is evidenced in "Everything Stops for Tea," "Have Some Madeira, M'Dear" and "Leaning on a Lamppost."

Of course Comstock had to add in a few selections that would be unfamiliar to most Yanks, and these included "The Wind in the Willows," "Manhattan Hometown," "It's a Pity to Say Goodbye" and "One for the Road."



Ted Rosenthal produces Jazz at the Riverdale Y.

Finally, Comstock gave a nod to British songs by somewhat more contemporary writers, Lennon and McCartney's "Here, There and Everywhere" and Sting's "Fields of Gold," although the former is almost 50 years old, and the latter was written over 20 years ago.

In selecting and sequencing the songs on his program, Comstock did his usual stellar job. He knows how to put a cabaret show together as well as anyone in the business. His commentary is always informative and sprinkled with sparkling humor, and he delivers it in a way that makes it seem spontaneous rather than prepared.

In recent years, he has frequently performed with his wife, Barbara Fasano, so it was not surprising that she joined him on stage for a few selections. She sang "Fields of Gold" and "These Foolish Things," and they performed as a duo on "A Room with a View."

The Metropolitan Room was almost full for this delightful afternoon performance by Comstock, and that was a tribute to his appeal since he attracted the audience despite it being Super Bowl Sunday. Do not be surprised if he repeats this show several times in the future. Kudos to Eric Comstock for taking his listeners on a fun-filled ride down Downton Abbey Road!

LYRICS & LYRICISTS

Battle For The Airwaves:

The Songbook Meets Rock & Country

Theresa L. Kaufmann Concert Hall – 92nd Street Y, NYC | Feb. 27-29

The latest entry in the Lyrics & Lyricists series at the 92nd Street Y was an interesting side trip from the normal Great American Songbook centered programs in this series. Battle for the Airwaves was intended to provide an overview of how the popular music scene evolved in the years following World War II resulting in the eventual rise to domination of Rock 'n' Roll.

James Naughton conceived the program, served as host for the evening, wrote commentary, and was one of the five performers singing the material selected to provide the musical examples. He was joined in the vocal front by Everett Bradley, Kevin Osborne, Solange Prat and Vaneese Thomas, each of whom proved to be well suited to the task at hand.

The music was provided by a septet led by music director John Oddo who supplied the arrangements and also manned the piano. His charts were nicely suited to the material, and well executed by the players.

The first half of the evening laid the groundwork by referencing the emergence of the R&B, jump blues, gospel and country sounds that greatly influenced the music that came to be known as Rock 'n' Roll. Performers such as Nat Cole ("Straighten Up and Fly Right"), Louis Jordan ("Is You Is or Is You

Ain't My Baby" and "Choo Choo Ch'Boogie"), Percy Mayfield, ("Please Send Me Someone to Love") The Mills Brothers ("Glow-Worm"), The Ravens ("Ol' Man River"), Sister Rosetta Tharpe ("This Train (Is Bound for Glory)") and Hank Williams ("I'm So Lonesome I Could Cry") were cited with the songs as noted. Naughton spoke about each of these performers, and noted their place in the story being presented. He also spoke about the social context of the musical evolution.

A taste of the second half of the program was given with the opening medley combining "I Only Have Eyes for You" in the style of the Falmingos, and "Come Go with Me," a hit for the Del-Vikings, both representative of the group vocals that became known as Doo-Wop. Toward the end of the set, examples were given of two major trends that emerged during the 1950s, Rockabilly, Johnny Cash's "Get Rhythm," and Rock 'n' Roll, Chuck Berry's "Johnny B. Goode."

The second half of the program opened with the band playing Duane Eddy's "Rebel Rouser," an example of the kind of instrumental recording that made the charts during the emergence of rock.


Several of the stars who came to prominence had their roots in country music, most notably the man who became known as "The King," Elvis Presley. He was recalled with "Don't Be Cruel" and "Are You Lonesome Tonight." Others who fit this category were Jerry Lee Lewis ("Great Balls of Fire"), the Everly Brothers ("Let It Be Me"), and Patsy Cline ("Walkin' After Midnight").

Attention was then given to the R&B side of the '50s with a nod to a couple of the vocal groups, The Coasters ("Young Blood") and The Platters ("Only You (and You Alone)"). Also recognized were Dinah Washington and Brook Benton ("Baby (You've Got What It Takes)") and Ray Charles ("Georgia on My Mind").

Naughton grew up with this music, and his enthusiasm for the subject was infectious. He provided a lot of interesting information about the performers and songs, and delivered it with grace and wit.

The performances were consistently entertaining, reflecting the styles of the period, but were not slavish reproductions of the original versions of the songs.

There was a lot more to the popular music of the period covered that was outside the scope of this program, but most of it was an extension of the popular music that was dominant on the charts after the 2nd World War, and rock sounds pretty much superseded it by the end of the 1950s.

This was a different kind of listening experience for the regular attendees of Lyrics & Lyricists. It could have been off-putting to many of them, but Naughton and his cohorts quickly won them over with their performances, and the concept proved to be popular with the attendees of the Sunday evening performance. 

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BOOK REVIEW

By Joe Lang

STRAYHORN: An Illustrated Life

Edited by A. Alyce Claerbaut and David Schlesinger
Bolden, Chicago, 2015 | 208 pages, \$35

Twenty fifteen was the centennial year for many major figures in the world of jazz and popular music. While much of the attention in this country has been focused on Frank Sinatra and Billie Holiday, there has also been significant recognition paid to Billy Strayhorn, composer, lyricist, arranger and pianist, who was among the most important contributors to the art form known as jazz.



Strayhorn: An Illustrated Life is a beautifully produced book that tells the story of his life, and honors his contributions as an artist, intellectual, true gentleman and committed civil rights activist.

The book is divided into two main sections, "Musical Orbits," written by A. Alyce Claerbaut, that covers Strayhorn's professional life, and "Moral Freedoms" written by Bruce Mayhall Rastrelli, that explores the personal side of Strayhorn. Throughout the volume, there are sidebars ("Liner Notes") examinations of many of Strayhorn's individual compositions by Walter van de Leur, and others containing observations about Strayhorn by a variety of musicians, relatives, friends and admirers, many of which were provided by David Hajdu who wrote *Lush Life*, the definitive biography of Strayhorn, and by Robert Levi who wrote and directed the film *Billy Strayhorn: Lush Life*. Also included are many wonderful photographs that bring the subject to life in a special way that complements the engrossing text.

While the format suggests a "coffee table" book, it is in fact a serious and engaging examination of the life and art of a man who has gained more general recognition since the publication of Hajdu's 1996 biography than he received during his lifetime. That attention has become more intense during his centennial, and this volume is one of the major contributions to enhancing the Strayhorn legacy.

The essentials of Strayhorn's life have become familiar to those who follow jazz. He was born in Indianapolis and raised in Pittsburgh under trying economic circumstances by an abusive, alcoholic father and a kind, intelligent and protective mother. At an early age he became enthralled with playing the piano while spending summers with his maternal grandparents in North Carolina. His grandmother was a church pianist, and it was through her that young Billy began his lifelong connection with music.

While a teenager he decided that music would be at the center of his life. He aspired to becoming a classical pianist, but the opportunities for black musicians in the world of classical music were almost non-existent, so he turned to the world of popular music and jazz. His talent was immense, and he was writing music while still in high school.

Following his graduation from Westinghouse High School in Pittsburgh, Strayhorn became a member of an integrated trio called the Mad Hatters. It was during this period of his life that he composed several songs, among them "Lush Life" and "Something to Live For," two of the finest popular songs ever written.

It was also during his teenage years that Strayhorn became aware of his

sexuality. It was a fact of his life that he was not only a black man in a world where that reality caused many limitations on his life options, but he was also gay, in some ways even a more limiting factor for him. Reading the lyrics of "Lush Life" and "Something to Live For," and realizing the they were written by a gay, black teenager invests them with a dimension that makes them even more stunningly impressive.

Fortunately, Strayhorn was possessed of both high intelligence and great inner strength. He did not allow the negatives in his life to dissuade him from seeking success in his chosen field, and living a full life.

There have been several versions of how he came to meet and impress Duke Ellington, but the details as related in this book seems plausible. The bottom line is that the meeting changed his life forever. Within two months he was on board as a member of the Ellington musical family where he would spend most of the rest of his musical life.

It was not always smooth sailing. Ellington was not generous in sharing credit with those around him for their contributions to material published under his name. In Strayhorn's case, there were probably many instances where Ellington failed to credit him, even taking credit for tunes composed solely by Strayhorn. This ultimately led to a temporary falling out between the two that was resolved when Ellington recognized how much he needed the contributions of Strayhorn, finally giving him credit where credit was due. This was a prime example of how Strayhorn's inner strength stood him in good stead.

Strayhorn's deep involvement in the Civil Rights movement is detailed in the part of the book dealing with the personal side of life. He was close to the leaders of the movement in New York City, as well as with people like the Reverend Martin Luther King Jr. on the national scene. He contributed both time and money to the cause.

There is also considerable discussion of Strayhorn's gay lifestyle. He was open about his sexuality at a time when this was not fashionable. He did not take public stances about this issue, but never attempted to hide who he was. To the extent that an openly gay man could lead a normal life, Strayhorn did so.

Perhaps the most impressive thing about Billy Strayhorn was the way in which he was thought of by his acquaintances. He was apparently a very warm, generous and caring man, meticulous in his personal appearance, and extremely supportive of his family members.

Sadly, Strayhorn had two habits that led to his early death. He was a very heavy smoker, and often consumed excessive amounts of alcohol. He was diagnosed with esophageal cancer in early 1964, and died at the age of 51 on May 31, 1967.

This is an impressive and thoroughly engaging presentation of the life of an exceptional individual. His talent, intelligence, warmth in personal relationships, strength of character, and unshakable commitment to fighting for the civil rights of his people are documented in rich detail, and in a highly readable manner. *Strayhorn: An Illustrated Life* is a worthy addition to the library of any jazz enthusiast, as well as those who simply enjoy reading about exceptional people.

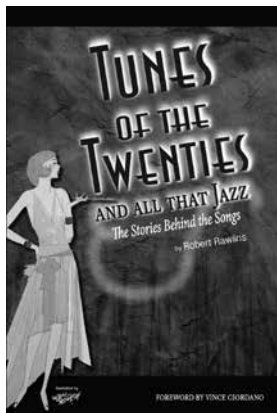


BOOK REVIEW

By Joe Lang

TUNES OF THE TWENTIES: And All That Jazz By Robert Rawlins

Rookwood House Publishing, 2015 | 294 Pages, \$24.95



For those who enjoy early jazz styles, *Tunes of the Twenties* will provide you with countless hours of fun learning about many of the most popular songs played by the exponents of this genre of jazz.

Robert Rawlins, Professor of Music Theory at Rowan University, and an active jazz musician, has gathered information about over 200 tunes that you will hear from musicians who play jazz that has many names — like Traditional Jazz, Dixieland, and Classic Jazz. Whatever you call it, it is syncopated music that is lively, danceable, fun and accessible.

You will recognize many of the titles, probably most of them if you are an aficionado. What Rawlins has done is provide some background on each song, including who wrote it, when it was published, who made it popular, and recordings that are representative of the tune, both vintage selections and recent performances.

The content of each song description contains information pertinent to the number. In most cases, he gives some background on the composers and lyricists for the tune. In some instances he briefly discusses some musical devices used by the composer that make the song distinctive. For some songs, he adds historical context. Often he includes information about a performer who is closely tied to the song being considered.

When discussing recommended recordings, he usually specifies why he has chosen to highlight the particular versions that he cites.

This is a book that can be read for the sheer enjoyment of doing so, but it is also a valuable reference book. There are times when reading about a song will give you the urge to hear the tune. Depending on the size of your collection, you might be able to do so almost immediately. Of course there is always YouTube in the event that you do not have the recordings in question. On other occasions you might want to randomly go through the book to discover tunes that will be new to you or go to specific titles to learn more about songs that interest you.

Rawlins does not attempt to cover every conceivable song. While the title is *Tunes of the Twenties*, Rawlins takes great license with what he includes. Some of the tunes were written prior to the 1920s, and a few were penned at a later time. His main consideration seems to have been to include songs that you are likely to hear if you are listening to the kind of jazz described earlier in this review.

The bottom line is that this book is highly informative, wonderfully readable, and a valuable new resource for those who love this music and are curious about the underlying information pertinent to the tunes played by the musicians who make the music come alive.



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'Round Jersey

Morris Jazz

The Bickford Theatre

at the Morris Museum, Morristown, NJ

Tickets/Information: 973-971-3706

April comes from the Latin verb "aperire" which means to open. The flowers open. The steady sunshine opens. Our hearts open with the sounds of birds...and that's not Charley Byrd.

The Bickford Theatre songbirds will be singing some smooth and swinging jazzy tunes this second month of Spring.

Vocalist Marlene VerPlanck began her career as the voice of countless commercials and performed as a studio singer alongside everyone from Sinatra to Kiss. Her career as a solo artist has spanned decades, with a growing roster of solo albums and acclaimed appearance in the U.S. and Europe. She'll bring her wide body of experience to the Bickford stage on Monday, April 11 at 8 PM. In addition to her regular repertoire, she'll sing some of the songs from her latest CD, *The Mood I'm In*. The rest of her merry band will include Tedd Firth (piano), Boots Maleson (bass), and the incomparable Warren Vache (cornet).



Marlene VerPlanck

What happens when Three Divas get together? Three times the sound. Three times the style. Three times the sass. Three times the entertainment. On Monday, April 25 at 8 PM, these Jersey-born "Ladies Three" take the Bickford Theatre with the tornado-like energy. Classically trained at the prestigious Westminster Choir College in Princeton, Sandy Sasso decided instead to turn her back on the classics and hit the clubs to begin to practice her craft, her way. This daring career move got her steady work with the Dorsey, Goodman, Riddle and Pops big bands as well as appearances at the Rainbow Room in NYC. Nancy Nelson began singing at the age of 17. Since then, she has never stopped honing her craft including singing with Gene Krupa, Teddy Wilson, Bobby Hackett, Eddie Condon and many other jazz giants. Carrie Jackson is considered one of the most consistently interesting singers in the metropolitan area, and is one of the top jazz artists around today providing for classical performances in jazz favorites, soulful sultry pop, blues and poignant mellow gospel. Accompanying them on stage will be Noriko Kamo (piano), Ron Naspo (bass), and Gordon Lane (drums).

Upcoming Music

May 9: Beacon Hill Jazz Band

May 23: Glenn Crytzer and Savoy 7

June 6: Neville Dickie and the Midiri Brothers

June 12: An Afternoon with Rosemary Clooney and Mel Torme

June 20: Cornucopia Jazz Band Summer JazzFEST

June 27: Danny Bacher's "Swing That Music" — Eric Hafen

All shows 8–9:30 PM; \$18 at the door, \$15 with reservation.

Jazz For Shore

Midweek Jazz at the Arts & Community Center at Ocean County College, Toms River, NJ

Tickets/Information: 732-255-0500

In the jazz world of the 21st century, a sure way of putting together a successful show is by paying tribute to the jazz giants of the 20th century, most of whom have passed away. We do it all the time at MidWeek Jazz, with popular shows paying tribute to the likes of Benny Goodman, Django Reinhardt, Bix Beiderbecke, Louis Armstrong and others.

But the musicians performing these tribute concerts are not only alive and breathing, but many of them are writing wonderful new tunes in the spirit of the earlier masters. One such musician is guitarist-vocalist Glenn Crytzer, who will be making his MidWeek Jazz debut on April 13.

Crytzer has immense respect for the jazz tradition and frequently performs the "good old good ones" during regular weekly gigs at Pegu and the Filmore Room in New York City.

But when we offered Crytzer a chance to perform at Ocean County College, he came up with a novel approach. Titling his evening "Jazz From Living Song-Writers," Crytzer and his group, the Savoy Seven, will perform an entire program of all new songs in the vintage-jazz style, including compositions by Bria Skonberg, Gordon Au, Jason Prover, Dennis Lichtman, Solomon Douglas and Crytzer himself.

And Crytzer has assembled an A-list group of musicians to make these new compositions come to life, including many OCC favorites such as Mike Davis, trumpet, Dan Levinson, reeds, Jesse Gelber, piano and Kevin Dorn, drums. (Davis and Levinson will be returning fresh from their March MidWeek Jazz tribute to Bix Beiderbecke, proof that many of the finest musicians on the scene are able to interpret the past respectfully while still keeping the music sounding fresh and vital in 2016.)

This is a project near and dear to Crytzer's heart. In 2015, he released a critically-acclaimed album, *Uptown Jump*, featuring 18 of his own compositions. "It has always been my goal for the music my bands make to sound like it came from the Swing era," Crytzer explained in the lead-up to the album's release. "Since all the bands at that time had their own repertoire and signature original tunes, it follows that we should do the same!"

Though the tunes Crytzer and his companions create are of this century, listeners with good ears will be able to hear the echoes of the past. Crytzer himself calls the Savoy Seven "a swing combo reminiscent of the combos led by Benny Goodman, Duke Ellington Count Basie, Illinois Jacquet, Fats Waller, Artie Shaw and John Kirby in the late '30s and 1940s."

Thus, for one night, MidWeek Jazz attendees won't hear great standards like "Stardust" or "Limehouse

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JAZZ TRIVIA ANSWERS

Questions on page 4



1. Milt Hinton
2. Art Hodes
3. Eddie Condon
4. Baritone sax player Harry Carney
5. Hoagy Carmichael



Glenn Crytzer's Savoy Seven

Blues," but they might hear some future standards that would have been played in the Swing era if only they had been written.

This is a great opportunity to support the young "hot jazz" movement and to celebrate all the great original music still being made by these wonderful musicians.

Scheduling update: due to a conflict, Bria Skonberg will be unable to perform on May 25 as originally advertised. Instead, on May 18, Neville Dickie will return from England to perform a "History of the Jazz Piano — The First 50 Years," paying tribute to Fats Waller, James P. Johnson, Willie "The Lion" Smith, Albert Ammons and more. We'll have more details next month!

— Ricky Riccardi

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

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

■ April 20

Sean Singer:

"One Step Beyond: Grachan Moncur III and Newark's Jazz Culture"

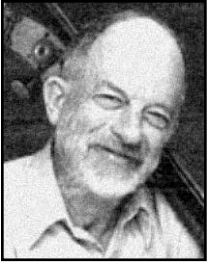
The trombonist Grachan Moncur III, since his first recordings for Blue Note in 1963, has been synonymous with Newark's jazz culture. Yet he's become undervalued and even unknown as a jazz artist. By paying attention to the music he created, we can understand how he was informed by Newark, and how Newark might be informed by him. Moncur's family was important to Newark's African American community. His father was a Swing Era bass player, and his parents' home on High Street was frequently filled with their friends, the elite of Newark's African American cultural figures. Moncur's unique sensibilities refocus the beauty of Newark's culture in contrast to perceptions of its social and political problems.

Sean Singer is a poet and creative writer. His books include *Honey & Smoke*, *Discography*, *Passport*, and *Keep Right on Playing Through the Mirror Over the Water*. He is the recipient of a Fellowship from the National Endowment for the Arts. He was the first person to receive a Ph.D. in American Studies from Rutgers-Newark.

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

When Robert Lindner got a call in 1990 from the Steven Scott office to play at John Gotti Junior's wedding at the Helmsley Palace, he was originally booked to play cocktail piano music at seven in a separate room from the band. That morning they called to ask if Robert could come at five o'clock and also play in the penthouse for Gotti Senior. As Robert walked through the lobby of the hotel, he noticed many large gentlemen with bulges in their jacket pockets. It seems the feds and the mob were all carrying, and it was hard to tell them apart.

At the penthouse Robert was escorted to the piano in one corner of a fairly small room. At the other end of the room, several men were watching a large-screen TV. One of them was Gotti Senior, wearing an informal jump suit. They were watching a live news broadcast from outside the hotel. One of the reporters said, "We're awaiting the arrival of John Gotti, Senior, who should be here at any minute." Robert says that all the men laughed. Then one of Gotti's men came over and handed him two \$100 bills. He said, "Don't let John give you any money! And his favorite song is 'Rhapsody in Blue'."

Robert started playing background music and eventually played the request. Ordinarily, he would have taken a short break after playing for an hour. But he thought — what if Gotti offers me money? If I take it, the other guy will get mad. If I don't take it, Gotti will get mad! He decided to not take a break and played for two hours straight, and then slipped out quietly to go downstairs to do the rest of the gig. He

never found out if Gotti knew that his guy had given him money. He wound up playing two hours overtime for cocktails. He said, "It was a very lucrative gig, and I did play 'Rhapsody in Blue' three times!"

■ For many years Howie Smith taught Jazz Appreciation, a large lecture class comprised mostly of freshman non-music majors. Each student in the class was required to attend at least one jazz concert, or go to at least one jazz club during the semester, and write about the experience.

The papers that were turned in varied greatly with regard to quality and the amount of information or misinformation they included. Howie saved some of the best quotes. Here are a few that he shared with me. All spelling, grammar, etc. appear in their original form.

"During this piece there were different utensils used by the trumpet players."

"There was tenor saxophonist, keyboardist, drummer, and elected guitarist."

"Walter played the double bass with a bow known as Arco and with his fingers known as pistacardo."

"I felt it was worth the money, but I would have enjoyed it more if it were free."

"The playing style of the song is very smooth and an up-tempo type of beat which made your head bob and your foot tap the floor almost enjoying the song."

And Howie's favorite: *"The rhythm section included the typical execution of piano, bass and drums."*


He wrote a note on the student's paper saying, "I'm sorry I missed that concert. I think I worked with that rhythm section once."

■ Michael Ragan plays in a big band in Miami that is led by the trumpeter Paul Cohen. Paul told Michael that, when he was 22, he had just finished a tour with Artie Shaw that started in Detroit and ended in Los Angeles. There he did a recording session with Benny Carter, with Gerald Wilson and Max Roach.

Cohen joined Roach for the Super Chief train ride from Los Angeles back to Chicago, sharing a Pullman car. It was near the end of World War II, and it was unusual then for blacks and whites to travel together. They brought food onto the train and reached Chicago two days later. There they switched trains and arrived in New York City three and a half days after leaving Los Angeles. That November, Roach would record the Savoy session with Charlie Parker, Dizzy Gillespie, Miles Davis, to expose bebop to a wider audience.

Ragan says, "I asked Pauly what he thought of his first visit to LA. Pauly's response was, 'As a New Yorker, when you exit the Lincoln Tunnel, it's considered camping!'"

■ Many years ago, a French society booked Bill Wurtzel's guitar and bass duo saying it would only be a small crowd. When Bill and bassist Peck Morrison arrived, they were ushered into a huge room. It turned out to be a dance for over 200 guests. There were requests for foxtrot, waltz, rumba, bolero, swing, mambo, merengue, paso doble and polka. Bill says he and Peck handled it all well, and everyone danced as if there was a full orchestra. He told me, "The society saved a few bucks, and we saved their butt."

■ Nebraska's *Grand Island Independent* reported that a suspicious package recently resulted in the evacuation of approximately 900 students and staff members from Walnut Middle School. Capt. Robert Falldorf of the Grand Island Police Department said a staff member spotted the box in the band room, but could not recall seeing it there before. The staff member did not think the box looked like it held any kind of band instrument. The fire department opened the box and discovered it indeed contained a dangerous object...an accordion. 

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Thursday, April 21, 2016

FEATURING:

LOU PALLO & VIC DANZI

Glen Rock Inn
222 Rock Road, Glen Rock, NJ
201-445-2362

Music starts @7:00 pm No Cover Charge



Shelly Productions, Inc.
P.O. Box 61, Elmwood Park, NJ | 201-796-9582

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.

"Jersey Cat" Freddie Hendrix Debuts At NYC's Jazz Standard

By Schaen Fox




(l-r) Brandon McCune, Corcoran Holt, Cecil Brooks III, Freddie Hendrix, David Gibson, Bruce Williams and Abraham Burton performed cuts from Hendrix's debut CD *Jersey Cat* at the Jazz Standard. Photo by Vivki Fox.

On February 10 the Jazz Standard showcased Freddie Hendrix and his band to celebrate his debut CD *Jersey Cat* (Sunnysiderecords 1453). The band consisted of Bruce Williams on alto saxophone, Abraham Burton on tenor saxophone, David Gibson on trombone, Corcoran Holt on bass, Brandon McCune on piano and Cecil Brooks III on drums. Thanks to WBGO's Radar feature, the complete CD had been available to hear, and that made us decide to brave the cold winter night to hear it live.

While the trumpeter's been around for two decades, this was the first time we have seen him leading a gig and he seemed excited. There was a good size audience, sprinkled with his family, friends, fellow musicians (Johnathan Blake, E. J. Strickland and Sharel Cassity), and WBGO's Sheila Anderson. Freddie explained that he was born and raised in Teaneck, and *Jersey Cat* does refer to him — years ago, Cecil Brooks III heard Freddie, in an argument with a bartender, say, "I'm that Jersey Cat." Cecil laughed and said, "You have to call your first CD that."

Perhaps it was the excitement of the moment, but Freddie told some good stories. One was about his first European tour, at age 26, with Rufus Reid. He fell in love with Portugal. On Madiera Island, they stayed in a luxurious hotel, and the world renowned jazz bassist warned, "Don't get use to this." There were also nudes on the beach, "Something you don't see every day, especially if you're from Jersey." A result of tour was, "The birth two of my kids, and I'm speaking of my music." So he played "Madiera Nights," a lovely, compelling piece that shows a quiet side of an artist I'm used to hearing blow hard, and "The Journey Man," a title that comes from Rufus Reid's admonition, "Always be a journeyman."

In all, they played about half of the CD's eleven cuts. It was enough for Mr. Hendrix to show his considerable talents as composer, arranger, leader and trumpet master.

Before we left, I purchased the CD and expect many other did as well. FYI, the title song "Jersey Cat" is an enjoyable portrait of a smooth, cool cat. 

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 for more information on any of our programs and services:

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

☐ Ocean County College ☐ Bickford Theatre/Morris ☐ Mayo PAC Morristown

NJJS supports JazzFeast presented by Palmer Square, Downtown Princeton.

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

Member Benefits

What do you get for your dues?

■ **Jersey Jazz Journal** — a monthly journal considered the best jazz society publications in the country, packed with feature articles, photos, jazz calendars, upcoming events and news about the NJ Jazz Society.

■ **FREE Jazz Socials** — See www.njjs.org and *Jersey Jazz* for updates.

■ **Musical Events** — NJJS sponsors and co-produces a number of jazz events each year, ranging from intimate concerts to large dance parties and picnics. Members receive discounts on ticket prices for the Pee Wee Russell Memorial Stomp. Plus there's a free concert at the Annual Meeting in December and occasionally other free concerts. Ticket discounts (where possible) apply to 2 adults, plus children under 18 years of age. Singles may purchase two tickets at member prices.

■ **The Record Bin** — a collection of CDs, not generally found in music stores, available at reduced prices at most NJJS concerts and events and through mail order.

■ **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:** Members in good standing may purchase one or more gift memberships at any time for only \$25 each. Please supply the name and address of giftee. Good for new memberships only.

■ **Fan (\$75 – \$99/family)**

■ **Jazzzer (\$100 – \$249/family)**

■ **Sideman (\$250 – \$499/family)**

■ **Bandleader \$500+/family)**

■ **Corporate Membership (\$100)**

Members at Jazzzer 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 Mike Katz, 382 Springfield Ave. Suite 217, Summit NJ 07901.

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-\$115 membership, and new members with a † received a gift membership. Members who joined at a patron level appear in bold.

Renewed Members

Mr. Arthur Abig, Millburn, NJ

Mr. John Banger, High Bridge, NJ

Mr. & Mrs. James M. Blackwood,
Mountainside, NJ

Boyle Hotels Management Group,
New Providence, NJ *

Keith and Dalya Danish, Leonia, NJ

Mr. Frank DePiola, Glen Cove, NY

Ms. Susan Dumais, Florham Park, NJ

Mr & Mrs Jeffrey & Miriam Eger,
Morristown, NJ

Mr. Martin I. Engel, Kendall Park, NJ

Dr. & Mrs. Francis Forte,
Tenafly, NJ *

Peter Gallagher, Wantage, NJ

Mr. Richard M. Galuppo,
Plainfield, NJ *

Doris and Peter Griffin, Ramsey, NJ

Joe Hanchrow, New City, NY

Mr. Carmen Irvolino, Woodridge, NJ

Ellen & Tom Judd, Madison, NJ

Mr. Joe Lang, Chatham, NJ

Ms. Joan Loume, Bridgewater, NJ

Mr. & Mrs. Frank Marrapodi,
Watchung, NJ

Dr. & Mrs. Stan Moldawsky,
Livingston, NJ

Mr. Charles J. Mowry, Piscataway, NJ

Mr. David Niu, Madison, NJ

Mr. Frank Pakozdi,
Hillsborough, NJ *

Mr. & Mrs. Louis L. Rizzi,
Sarasota, FL

Rutgers University SPCOL,
New Brunswick, NJ

Henry Saveth, Jersey City, NJ

Ms. Mary Sue Schmaltz,
Metuchen, NJ *

Daniel Scott, Flanders, NJ *

Novella and Karen Smith,
Rockaway, NJ

Mr. Anders R. Sterner, Brooklyn, NY

Mr. & Mrs. Denis Sullivan,
Ho Ho Kus, NJ *

Wayne & Barbara Thoen, Teaneck, NJ

Mr. Ronny Whyte, Jersey City, NJ

Mr. & Mrs. Henry G. Wilke,
Pittstown, NJ

Mr. Herb H. Wolke, Lewisberg, PA

New Members

Seth Andrew Grossman,
Frenchtown, NJ *

AJ Sordoni, Forty Fort, PA

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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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
PULEO'S BRICK OVEN
162 Columbia Turnpike
973-822-0800
Accordianist 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
BOUTIQUE 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

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

DUKE'S SOUTHERN TABLE
11 Clinton St.
862-763-5757
Friday/Saturday evenings, Sunday brunch, \$5 cover

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 and Thursdays, 8 –10:30 PM, No cover

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

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.

Newfield

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

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

**THE INVESTORS BANK
THEATRE AT THE
ROXPAC**
Horseshoe Lake Park
72 Elyland Ave.
862-219-1379

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 CAFE
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 Tpke.
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
njjazzlist.com

The Name Dropper

Recommendations may be e-mailed to editor@njjs.org.

SOLOMON HICKS — At only 20 years old the jazz and blues guitarist already has 14 years of public performance under his belt. He plays two Saturday night sets at Shanghai Jazz on April 9.

PIANIST JUSTIN KAUFMAN — The WPU alum, who was mentored by Clark Terry, with an all-star local band at Drew University, Madison at

7:30 PM on April 10 in a benefit concert for The Seeing Eye. Justin is a graduate of the Morristown, NJ guide dog training program.

FREDDIE COLE QUARTET — The elegant Mr. Cole performs April 10 at Dorthaan's Place, NICO Kitchen & Bar, NJPAC, Newark. Featuring a gourmet brunch with seatings at 11 AM and 1 PM.

GLENN KRYTZER'S SAVOY SEVEN — With a performance of all new swing music at Ocean County College's Midweek Jazz at 8 PM on April 13.

JOHN DEMARCOS & THE AFRO-CUBAN ALL-STARS — Featuring members of the Buena Vista Social Club at SOPAC, April 30 at 8 PM.



c/o New Jersey Jazz Society
Michael A. Katz
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Summit NJ 07901

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