

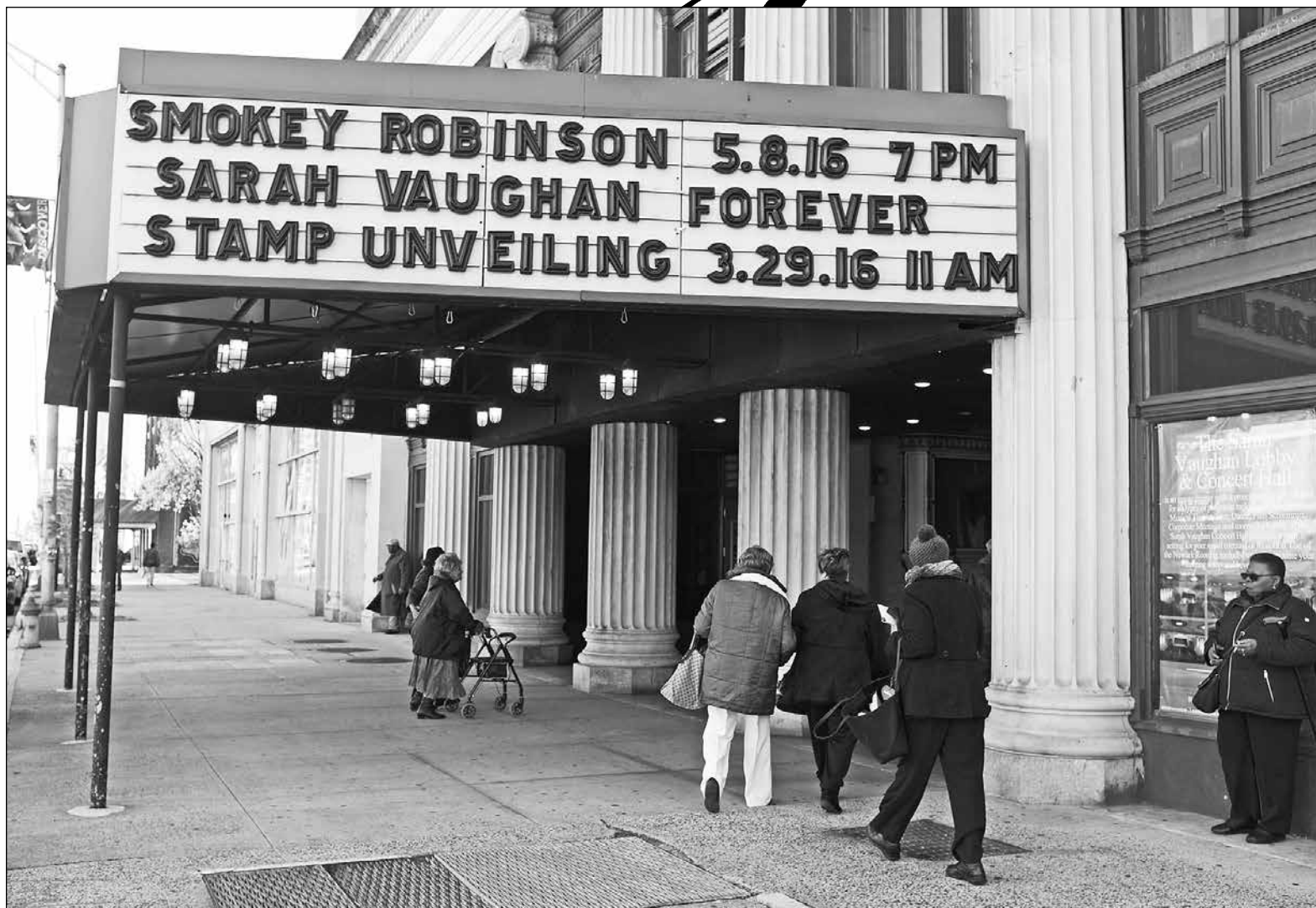
# JerseyJazz

Journal of the New Jersey Jazz Society

*Dedicated to the performance, promotion and preservation of jazz.*

Volume 44 • Issue 5

May 2016



The Newark Symphony Hall marquee that once bore Sarah Vaughan's name as a performer features the late singer once again as the U.S. Postal Service held a ceremony for a stamp released in her honor. Photo by Mitchell Seidel.

## A Sassy Stamp

The U.S. Postal Service's Music Icon stamp series honors Newark's Sarah Vaughan at a First Day of Issue ceremony at Symphony Hall

See story and photos on page 26



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**Prez Sez**

By Mike Katz President, NJJS

First, my thanks to Executive Vice President Stew Schiffer for pinch-hitting for me by way of his excellent and informative Prez Sez column in last month's issue about the history and current activities of the New Jersey Jazz Society.

■ On March 6, we presented what is now our signature event, the 47th annual Pee Wee Russell Memorial Stomp. The weather cooperated throughout, unlike last year, and we had four great bands, many dancers and an overall very entertaining afternoon. Our treasurer, Kate Casano, and I were quite pleased with the performance of the outside ticketing service which we used this year for the first time, and I hope that our attendees were too. I would appreciate receiving any comments you may have so that we may take them into account when planning for next year's Stomp. The attendance, however, was somewhat lower than in past years, and we are trying to figure out why. If anyone reading this has any ideas on this score, or how we might improve the Stomp, please let me know also. Send me an e-mail at [pres@njjs.org](mailto:pres@njjs.org).

■ I was pleased to attend on March 29, along with several other NJJS Board members and a large audience, the ceremony and concert held at Newark Symphony Hall (appropriately, in what is now called the Sarah Vaughan Concert Hall) to dedicate the new Sarah Vaughan commemorative

stamp issued on that day by the U.S. Postal Service at Newark, which was of course Vaughan's birthplace. The stamp itself was pictured and described in Tony Mottola's column in last month's *Jersey Jazz*. The emcee of the ceremony was jazz radio WBGO host Rhonda Hamilton, and it included in-person remarks by Deputy Postmaster General Ronald Stroman, Newark Mayor Ras Baraka and singer Diane Reeves, as well as video tributes from Tony Bennett and Wynton Marsalis. Musical performances were given by singers Melba Moore and our own NJJS Board Member Carrie Jackson, who wowed the crowd with her rendition of a Vaughan favorite, Stephen Sondheim's "Send in the Clowns." Afterwards, first-day cancelled covers and sheet panes of the stamp were offered for sale, as was a new 2-disk CD set called *Sarah Vaughan – Live at Rosy's*, consisting of songs recorded at Rosy's Jazz Club in New Orleans in 1978 and previously unreleased. Carrie's tribute to "Sassy" CD was also on sale. All in all, this was a most enjoyable event and a superb tribute to one of the greatest jazz vocalists of all time. We congratulate the Postal Service on choosing her as a subject for one of its Music Icons commemorative series, as well as the beautiful design of the stamp itself, which as a "Forever" stamp should be in use for a long time to come.

Stay tuned to [www.njjs.org](http://www.njjs.org)**NJJS Bulletin Board**

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

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

Postal clerks do brisk sales of the new Sarah Vaughan stamps as the lobby of Newark Symphony Hall is temporarily transformed into a post office during first day of issue ceremonies. Photo by Mitchell Seidel.  
See story on page 26.



■ A much sadder event I recently attended in Newark was the funeral on March 16 of longtime NJJS Board member Stan Myers, who passed away on March 13 at the age of 88. Stan, who was known in the Muslim community as Abdul-Rahim Ahmed, was a Newark native who served in the Marine Corps and the Navy and thereafter worked for many years for the Ford Motor Company and Dresser Industries until his retirement. The obituary in the program distributed at the funeral described his career in jazz as follows.

“Stan was a poet and author who has written extensively on jazz, including a newspaper column...Everyone who knew Stan knew that he was a jazz devotee. He owned a collection of more than 900 jazz albums, compact discs and books by or about jazz musicians and personalities. Through the New Jersey Jazz Society, Stan participated in music education programs at various public schools...As a frequent speaker and commentator, Stan traveled throughout the Tri-State area educating diverse audiences on this music called jazz. In an effort to keep the history of jazz alive and accurate, over the years Stan spoke to university audiences,

including Seton Hall, Rutgers and Montclair State. During African-American History Month, Stan was constantly called upon to speak at various public libraries and other venues. From 1998 until about a month before his death, Stan hosted weekly jam sessions at the Crossroads Club in Garwood, New Jersey. Hosting those gigs was one of Stan’s signature accomplishments in the jazz world.

“Stan also had numerous accomplishments in the jazz radio field. He was an on-air host for WBGO 88.3 FM from 1995 to 1998; from 1993 to 1995, he created and hosted a weekly jazz program on WSOU 89.5 FM, and from approximately 2005 to 2015, he hosted a weekly jazz program on WPSC 88.7 FM, the radio station for William Paterson University.”

We at NJJS will greatly miss Stan, a modest, soft-spoken man who in addition to being a jazz enthusiast of the first order was a fine gentleman, and we extend our deepest sympathies to his family and friends. As his obituary concluded, “Long live the spirit of Stan; long live jazz music and its accurate history!”



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## New Jersey Jazz Society membership makes a great gift!

Plus, if you are already a member, a gift membership costs just \$25! See page 43 for details!

for updates and details.

### May 15

#### NJJS JAZZ SOCIAL

*NJJS 2016 Scholarship Winners*

**FREE** admission NJJS members, \$10 all others, \$10 food/beverage minimum

**Shanghai Jazz | Madison**

3:00 – 5:30 PM | [www.njjs.org](http://www.njjs.org)

### September 16

#### CENTRAL JERSEY JAZZ FESTIVAL at FLEMINGTON

*Freddie Hendrix, Alexis Suter, Cynthia Sayer and Charlie Apicella*

**FREE** admission

Food Trucks, Wine & Beer Bar and Merchants

**Deer Path Park | Flemington | 6:00 – 10:00 PM**

### September 18

#### 25TH ANNUAL JAZZFEAST

*Artists/Vendors TBA*

**FREE** admission  
Gourmet Food Court

**Palmer Square | Princeton**

Noon – 6:00 PM | [www.palmersquare.com](http://www.palmersquare.com)

# NJJS Calendar

## Jazz Trivia

By O. Howie Ponder  
(answers on page 41)



### What's what, and who's who

*Howie's brings you a spring bouquet of brain teasers for the merry month of May.*

1. What is noteworthy about Harry James's 1939 recording of *From The Bottom of My Heart*?
2. By what other name did Joseph Edward Fillipelli become best known?
3. Who led these small groups from the Ellington Orchestra: a) The Jazzopators, b) The Rugcutters, and c) The 52nd Street Stompers?
4. Who wrote *Sing, Sing, Sing* is an easy one...so for extra credit how about who wrote the interpolation *Christopher Columbus* played on the Benny Goodman recording of the song as arranged by Jimmy Mundy?
5. What was the last big band hit to reach No. 1 on the charts in the mid-1940s?

Howie also welcomes suggestions for future questions — or comments from readers. Contact him at [jazztrivia@njjs.org](mailto:jazztrivia@njjs.org).

## MARLENE VERPLANCK

### Surprise Me Somewhere!

I'm thrilled to be celebrating the release of my latest CD, *The Mood I'm In*, at



west of 8th Avenue. One show at 6 PM, and reservations are strongly recommended (212-581-3080).

Birdland on Thursday, May 5. Joining me will be Tomoko Ohno (piano), Jay Leonhart (bass), Ron Vincent (drums) and special guest, Warren Vaché (trumpet).

Birdland is located at 315 West 44th Street, just

Parking tickets can be validated inside Birdland for Edison Parking opposite the club.

**Save These Dates:**  
Saturday, May 21  
Trumpets, Montclair, NJ

Wednesday, June 15  
[Jazz@Kitano.com](mailto:Jazz@Kitano.com)

— Marlene

[www.marleneverplanck.com](http://www.marleneverplanck.com)

## IN THE MAILBAG

**"APRIL IS JAZZ APPRECIATION MONTH"** says the Smithsonian on Page 3 of the April issue. And when you go to the Smithsonian's website they say the idea originated with them. That's not exactly correct and NJJS can take credit for the concept of celebrating jazz on a specific date, although in our case it was one day and not a whole month.

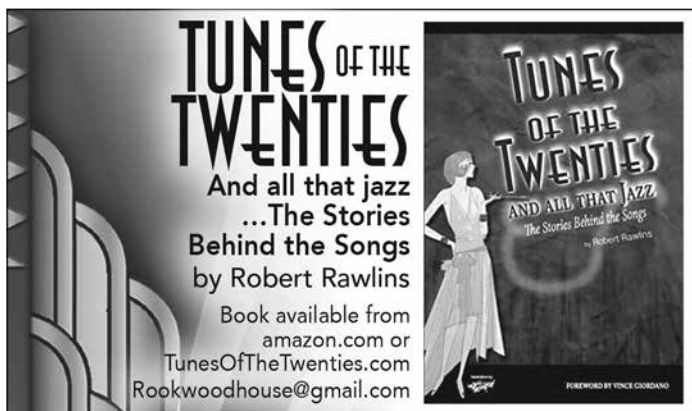
A little background. In 1990 Michael Denny, an NJJS Board member and clarinetist, conceived the idea of a Jazz Centennial that year. Nobody can say just when jazz was born, so 1890 is as good a year as any other. Other jazz literati, particularly the Smithsonian, took exception to celebrating any jazz centennial and suggested alternate uses for our energy. Not to be dissuaded, Michael forged ahead and produced a Jazz Centennial celebration at Waterloo Village on June 10 that featured varying styles of bands like The Paragon Ragtime Orchestra, Vince Giordano's Nighthawks, Chuck Slate's Traditional Jazz Band featuring Ed Polcer, Joe Morello's Quartet and Michael's own band with guest artist Doc Cheatham. In honor of the event Michael changed his band's name from "The Good Time Jazz Babies" to "The Centennial Jazz Band," a change that continues to this day. Gov. James Florio issued a proclamation declaring June 10 to be "Jazz Day" in the New Jersey.

The jazz centennial idea was also adopted that year by jazz clubs in Virginia, Illinois, Florida, Indiana, Colorado, Wisconsin, Washington D.C. (at the Kennedy Center). Eight jazz clubs in California celebrated. Four Canadian cities also participated. Overseas, jazz's centennial was celebrated in five Australian cities and New Zealand. Encouraged by this success, Michael proposed an annual Jazz Day to be celebrated worldwide. The UN Jazz Club(!) also cooperated. Michael and then-NJJS president Jack Wallace petitioned other jazz clubs to celebrate jazz on June 24 of 1991, a date chosen arbitrarily.

From there on the trail gets murky. There's no record of further expansion of the concept; not even NJJS celebrated the next year — or any other. Specifying a fixed date for the celebration created scheduling complications for the groups and that's probably when the idea of dedicating a month arose. Unfortunately there's no one around to consult about any details. Michael left the Board in 1992. Sadly he suffered a major stroke in June of 2002 from which he never recovered, dying the following year. His band is still active, though.

Where or when Smithsonian got the idea for a "jazz month" is unclear; but the idea of celebrating jazz annually — whether a day or a month — originated here 26 years ago

Don Robertson  
Brookside, NJ





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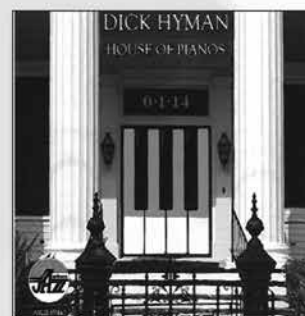
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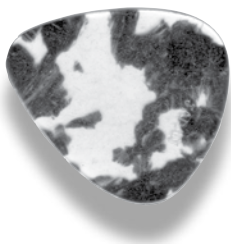
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## The Editor's Pick

**By Tony Mottola**  
Jersey Jazz Editor

# Jazz Radio WBGO Changes Its Tune

**B**eginning last month, Newark-based WBGO radio made some changes to its broadcast schedule that should please fans of swing music, the blues and the Great American Songbook.

On Sunday, April 17, the station introduced the brand new "WBGO Swing Party" (8–10 AM), hosted by Blues Hall of Famer Bob Porter, producer and host of long-running favorite station programs "Portraits in Blue" and "Saturday Morning Function."

Another program new to WBGO and hosted by a noted broadcaster, "American Jazz with Dick Golden," now airs Sundays, 2–4 PM. WBGO supporter Tony Bennett responded to the addition of Golden's show to the Sunday lineup by saying, "Dick Golden is one of the most intelligent and informed authorities I have ever known on the history of jazz and the Great American Songbook — his knowledge is extensive. Dick's insight and entertaining communication style makes his radio show one of my favorite programs to listen to and I am thrilled that WBGO will be adding it to their broadcast offerings."

The two new additions will surround the popular "Singers Unlimited" hosted by Michael Bourne (10 AM–2 PM), making Sundays an easy listen for fans of jazz's gentler side.

Beginning on April 18, station host Bourne's daily "Blues Hour" was

expanded to two hours, from 2–4 PM, and re-dubbed "Blues Break." WBGO President & CEO Amy Niles explained, "blues is such an important foundation of jazz, and 'The Blues Hour' has consistently been our most listened to show each weekday."

The station also announced Nicole Sweeney as host of "Afternoon Jazz," Mondays through Thursdays from 4–7 PM. The program will continue to be hosted by Bill Daughtry on Fridays. Nicole comes to WBGO from WCLK in Atlanta, where "The Velvet Voice" hosted midday jazz for Clark University's station.

Expanding the jazz footprint on weekday evenings, "The Checkout," hosted by Simon Renter, will go from one day each week to four, airing Sundays through Wednesdays, 7–8 PM. The Checkout explores new and emerging sounds in jazz and beyond, through new recordings, exclusive performances, and interviews.

The weekend mix continues to offer public affairs, including: "WBGO Journal" (Saturdays at 6 AM), Steve Aduabato's "One-on-One" (Saturdays at 6:30 AM), "Latino USA" (Sundays at 6 AM), "Conversations with Allan Wolper" (Sundays at 7 AM) and "The People's Pharmacy" (Sundays at 7:30 AM).

WBGO's full weekly program schedule is available at [www.WBGO.org/schedule](http://www.WBGO.org/schedule).

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## Comments?

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

**NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.**

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**Tony Mottola** Editor

38 Beaumont Place., Newark, NJ 07104  
e-mail: [editor@njjs.org](mailto:editor@njjs.org)

**Linda Lobdell** Art Director/Co-Editor  
352 Highland Ave., Newark, NJ 07104

201-306-2769 | e-mail: [art@njjs.org](mailto:art@njjs.org)

**Fradley Garner** International Editor  
e-mail: [fradleygarner@gmail.com](mailto:fradleygarner@gmail.com)

**Dan Morgenstern** Senior Contributing Editor  
e-mail: [dmorgens@andromeda.rutgers.edu](mailto:dmorgens@andromeda.rutgers.edu)

**Mitchell Seidel** Contributing Photo Editor  
e-mail: [photo@njjs.org](mailto:photo@njjs.org)

Contributing Editors

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

Contributing Photographers

Vicki Fox, Tony Graves,  
Fran Kaufman, Lynn Redmile

**Fred McIntosh** Entertainment Contributor

201-784-2182 | e-mail: [derfie.07675@yahoo.com](mailto:derfie.07675@yahoo.com)

**John Maimone** Entertainment Contributor Emeritus

## NEW JERSEY JAZZ SOCIETY OFFICERS 2016

**Mike Katz** President

382 Springfield Ave, Suite 217, Summit NJ 07901  
908-273-7827 | e-mail: [pres@njjs.org](mailto:pres@njjs.org)

**Stew Schiffer** Executive Vice President  
973-403-7936 | e-mail: [vicepresident@njjs.org](mailto:vicepresident@njjs.org)

**Kate Casano** Treasurer

973-762-5876 | e-mail: [treasurer@njjs.org](mailto:treasurer@njjs.org)

**Irene Miller** Director, Membership

973-713-7496 | e-mail: [membership@njjs.org](mailto:membership@njjs.org)

**Sanford Josephson** Vice President, Publicity  
908-346-0558 | e-mail: [publicity@njjs.org](mailto:publicity@njjs.org)

**Mitchell Seidel** Vice President, Music Programming  
201-243-1813 | e-mail: [mitchellseidel@att.net](mailto:mitchellseidel@att.net)

**Al Parmet** Recording Secretary  
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**Jack Stine** President Emeritus  
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**Frank Mulvaney** Immediate Past President  
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## ADVISORS

Bob Porter, Al Kuehn  
Marketing/Public Relations Consultant: Don Jay Smith  
Webmaster Steve Albin  
Website: [www.njjs.org](http://www.njjs.org)  
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## Big Band in the Sky

By Sanford Josephson

■ **Joe Ascione, 54, drummer, March 14, 1961, Brooklyn – March 11, 2016, Long Island, NY.** “A first-call, universally respected drummer.” That’s how [allaboutjazz.com](http://allaboutjazz.com) described Ascione in 2004, four years after he had been diagnosed with multiple sclerosis. He continued performing as long as possible, and Sandy Evans, president of the North Carolina Jazz Festival, recalled Ascione’s last performance there. “There are many fond memories of Joe’s playing here in Wilmington,” she told *Jersey Jazz*, “the last being in 2011, when we rented a scooter so that he could get aaround the hotel. It was sad seeing how devastating MS can be, especially on someone who wanted so desperately to beat the disease! He was a fine young man and a great musician, who will be missed by all who knew him.”

In a post on the Institute for Jazz Research website, trumpeter Randy Sandke said the MS “conquered his body but never left his spirit. Joe was known for his wit and humor, which never left him, even as he was unable to move his body from the neck down. A total tragedy for someone so young, animated and full of life...Joe was one of the greatest drummers of his generation. He was constantly working all the time, all around the world until the MS forced him to quit.”

Ascione was first attracted to drums as a four-year-old when he saw his cousin Stephen DeLauro playing on a drum set in Brooklyn. He started playing professionally at age 12, and, as a teenager, traveled with Buddy Rich as a “roadie.” During his career, Ascione played, recorded and toured with a long list of jazz luminaries including pianist Dick Hyman, guitarist Frank Vignola [with whom he recorded the excellent CD *33-1/3, The Frank and Joe Show* — ed.], and vocalist Jon Hendricks. His two best-known albums are probably *Post No Bills* (Arbors Records: 1998) and *My Buddy*, a 1997 tribute to Buddy Rich on the Nagel-Heyer label. In a review of *Post No Bills* shortly after it was released, [allmusic.com](http://allmusic.com)’s Ken Dryden said Ascione “clearly rivals any drummer on the jazz scene in the 1990s. His wild unique approach to Monk’s ‘Well You Needn’t,’ his soft brushwork behind guitarist Ron Affif on a dreamy take of ‘All My Tomorrows,’ and his hard-edged drumming on ‘All Blues’ only begin to hint at the breadth of his immense talent.”

Tributes to Ascione poured in after his death. Multi-reedist Scott Robinson spoke to him a few days before his death. “He was laughing on the phone with me,” Robinson told *Jersey Jazz*, “although he could barely even speak at that point...Joe was an incredibly inspiring person, but, of course, that’s not the role he



Joe Ascione performed at many NJJS events, including as shown here at Fairleigh Dickinson University in Madison, NJ with Cynthia Sayer and Sparks Fly at Jazzfest in 2008. Photo by Tony Mottola.

wanted to play in life. He just wanted to live and laugh as much as possible and continue to be the great drummer that he always was.”

Clarinetist/saxophonist Dan Levinson often shared the stage with Ascione. In a Facebook post, Levinson talked about his “warm, positive attitude...even as his illness made his daily life increasingly challenging. He was a model of optimism...The last time I talked to him on the phone he was bedridden but still sounded upbeat and positive... So long, Joe. I’ll miss your warmth, your sense of humor, your musicality.” Clarinetist Joe Licari, also in a Facebook post, recalled first meeting Ascione in June 1993. “Ed Polcer put this

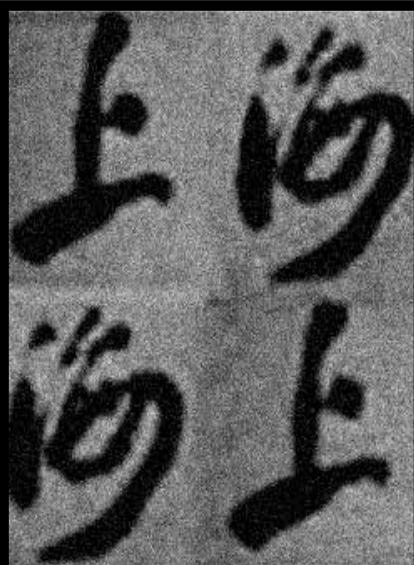
wonderful band together to play a weekend at a jazz club called Struggles in Edgewater, NJ. The band consisted of Polcer, myself, Mickey Gravine, John Bunch, Frank Tate, and this young handsome looking kid on drums. He was an amazing player.” Another Facebook tribute came from clarinetist/saxophonist Ken Peplowski. Ascione, he said, “was a great guy whose positive vibes and good humor through all kinds of setbacks should serve as an inspiration to all of us.”

Al Kuehn, producer of the annual Chicken Fat Ball concerts, told *Jersey Jazz* his first encounter with Ascione was at a Waterloo Village concert. “Red Squires was the [NJ Jazz Society] music chairman at the time,” he said, “and I worked closely with him selecting musicians and programming. I guess Joe was in his early 20s at the time, and not many people were aware of his talent, but Joe’s talent did not escape Red. At one event, Flip Phillips was the leader of a group and about to go on stage. There was only one problem. His drummer had not arrived. You might remember that Flip was a tough taskmaster and difficult to please. No problem for Red. He approached Flip and recommended that he use Joe, who Flip was unfamiliar with...The rest is history. After the set was over, Flip came up to Red enthusiastically and said, ‘That kid can play.’ Quite a compliment coming from Flip.” Bruce Gast, former producer of the Bickford Theatre jazz concerts, recalled to *Jersey Jazz* that Ascione was, “THE drummer during the prime years at the New Jersey Jazz Society. He could do more with one hand on the snare drum than most others could with both hands and feet and a full kit... His solos were always tasteful and suggestive of the melody, and he dependably ended right on cue.”

Vocalist Barbara Rosene was introduced to Les Paul by Ascione. “He took me to the Iridium,” she told *Jersey Jazz*, “and had me sit in with Les. I then became friends with Les and would do it every so

*continued on page 10*





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## BIG BAND IN THE SKY

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often. Joe was on a CD I did at the beginning of 2010. Everyone associated with the CD wanted him on the date. It was just a question of how to get him there. It was a long haul for him to New Jersey, but, of course, he came in with a smile on his face and played his ass off. He pushed himself to do it. Nothing was ever too difficult for him.” Bassist Frank Marino believes Ascione “was in line to break new ground just before his condition started to become a hindrance...He never took himself too seriously but was a very serious cat. He could swing with legends like Flip Phillips and Billy Mitchell and rock with Noel Redding from the Jimi Hendrix Experience.”

Ascione is survived by his wife, Svetlana Tsoneva. She told *Jersey Jazz* that though Ascione’s life was short, “he always prided himself on having lived a ‘few lifetimes’ for his years; from taking time off to travel to Australia and New Zealand halfway through his engineering degree, to going to seminary school, to following his passion — the main one being music, of course — wherever it took him. An incredibly spirited and determined soul, and a good, good man, larger than life.”

■ **Ernestine Anderson, 87, vocalist, November 11, 1928, Houston – March 10, 2016, Seattle.** Although Anderson has often been compared to Ella Fitzgerald and Dinah Washington, she never achieved their fame or popularity. In fact, *Time Magazine*, in 1958, called her “perhaps the best-kept jazz secret in the land.”

She began singing in a Houston church when she was three years old. By the age of 12, she won a talent contest at Houston’s Eldorado Ballroom. In 1944, her family moved to Seattle, and she began singing with a band called the Bumps Blackwell Junior Band, whose trumpeter was Quincy Jones. She dropped out of high school in 1947 to join a Los Angeles-based rhythm & blues band led by Johnny Otis. After the Otis band broke up in 1948, Anderson stayed in Los Angeles and recorded her first single, “K.C.Lover/Good Lovin’ Babe” for the Black & White label. In 1952, she returned to Seattle and joined Lionel

Hampton’s band, staying with him for 15 months and performing at the inauguration of President Dwight Eisenhower.

She eventually made her way to New York, but, discouraged by the slow pace of her career, she joined Swedish bandleader Rolf Ericson and toured Europe. She said it was the first time she ever “felt really free” because she didn’t experience the prejudice and segregation that existed at that time in the United States. While in Europe, she recorded an album with bandleader Harry Arnold on the Metronome label. It was eventually released in the U.S. by Mercury in 1958 under the name, *Hot Cargo*, receiving positive reviews in *The New York Times* and *Time*. The next year, *DownBeat* named her the “new star” of the year.

Moving back to Los Angeles in 1959, Anderson recorded six albums for Mercury, but, by 1966, again discouraged with her career, she moved back to Seattle and retired from the music business. In 1973, she was persuaded to end her retirement by local jazz critic Maggie Hawthorn and, in 1976, signed with the Concord Jazz label. She recorded more than a dozen albums over the next 15 years. In 1981, her Concord album, *Never Make Your Move Too Soon*, was nominated for a Grammy, and the title tune, written by B.B. King, became her signature song.

In 1993, Anderson signed with Quincy Jones’s label, Qwest, and won Grammy nominations for *Now and Then*, recorded that year, and *Blues, Dues & Love News*, in 1996. Jones once described her voice as the sound of “honey at dusk.” In 2015, the High Note label released a 1962 live performance by Anderson at Seattle’s Penthouse nightclub called *Ernestine Anderson Swings the Penthouse*. Paul de Barros, writing in the *Seattle Times* the day after her death, called the recording “a reminder of how pure and moving Ms. Anderson’s voice had been in her early career.”

Daniel E. Slotnik, writing in *The New York Times* (March 16, 2016) said her singing “combined sophisticated jazz phrasing with an earthy blues sensibility.” In a 2008 review, *Times* critic Ben Ratliff praised Anderson for her “reserved, curvaceous phrasing”, which he said, “slows down time.” In a Facebook post after her death, pianist Renee Rosnes recalled that

Anderson “had such style and warmth.

I used to love to see and hear her perform. ‘Hello, Like Before’ is one of my fav Ernestine recordings with Hank Jones, Ray Brown, and Jimmie Smith — they were swingin’.”

She is survived by three children, eight grandchildren and four great-grandchildren.

■ **Frank Sinatra, Jr., 72, vocalist, January 10, 1944, Jersey City, NJ – March 16, 2016, Daytona Beach, FL.** Francis Wayne Sinatra (his real name) had the unenviable task of following in his famous father’s footsteps. “Without the name,” wrote Richard Williams in the *guardian* (March 16, 2016), “he would have been just another of the thousands of crooners trying to recreate the mood of *Songs for Swingin’ Lovers*.”

Unfortunately, his greatest fame came from a frightening — and potentially tragic — incident. At age 19, while touring with a band carrying on the name of Tommy Dorsey, Sinatra, Jr. was kidnapped at gunpoint at Harrah’s Club in Lake Tahoe. Attorney General Robert Kennedy and FBI Director J. Edgar Hoover became involved in the search for him, and his father paid a \$240,000 ransom. Sinatra, Jr. was released unharmed, and four months later, in March 1964, three men — John Irwin, a house painter; Barry Keenan, an unemployed salesman; and Joseph Amsler, an unemployed shellfish diver — were convicted of kidnapping and sentenced to prison.

Over the years, Sinatra, Jr. recorded several albums, eventually joining his father as musical director in the late 1980s. After his father’s death in 1998, Sinatra, Jr. attempted to keep his father’s legacy alive by performing his songs on tour, often in Las Vegas. “Since my father’s death,” he said in a 2002 interview with the Associated Press, “a lot of people have made it clear that they’re not ready to give up the music. For me, it’s a big, fat gift. I get to sing with a big orchestra and get to sing the orchestrations that will never be old.”

In 2007, he received a Lifetime Achievement Award from the New Jersey Jazz Society. It was presented during a Sinatra, Jr. performance with the Mason Gross School of the Arts jazz ensemble at Rutgers University’s Nicholas Music Center in New Brunswick. The award celebrated “50 years

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## BIG BAND IN THE SKY

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of conducting, playing, and performing jazz.” During the performance, Sinatra, Jr., sang such Sinatra classics as “I’ve Got the World on a String” and “Luck Be a Lady Tonight.”

In addition to his singing career, Sinatra, Jr. appeared in several TV programs and movies including *The Sopranos*, *Family Guy* and *The Love Boat*. Cause of his death was cardiac arrest. He is survived by a son, Michael; and his sisters, Nancy and Tina.

■ **David Baker, 84, educator, composer, trombonist/cellist, December 21, 1931, Indianapolis – March 26, 2016, Bloomington, IN.** “If there is ever to be a Mount Rushmore for the founders of jazz education, David Baker will undoubtedly be one of the major figures. He was a man who was indefatigable in his dedication to the art form and the art of education.”

That tribute, in a Facebook post from Loren Schoenberg, founding director of The Jazz Museum in Harlem, puts David Baker’s legacy into perspective. He founded the jazz studies program at the University of Indiana and was its chair from 1968-2013. His students included the trumpeters Chris Botti and Randy Brecker and the tenor saxophonist Michael Brecker. “His influence,” said Tom Walsh current chair of the program (*The New York Times*, March 26, 2016), “permeates the teaching of jazz music around the globe. His humor, his care for people, and his great desire to share his knowledge and experience made him a magnet.”

Growing up in Indianapolis, Baker would, according to a 2008 article in *The Indianapolis Star*, “sneak into the smoky clubs of Indiana Avenue to soak up the atmosphere.” He went to Crispus Attucks, an all-black high school, and, “there was a great tradition of jazz already there by then,” he told *The Star*. “We had the crème de la crème of mentors — a large music department of maybe four, five teachers. In retrospect, it was seemingly the best of all possible worlds.”

Baker started Indiana’s jazz studies program two years after he was hired at the school of music as an instructor in 1966. On the day of Baker’s death, Rob Dixon, a saxophonist who studied under him, told indystar.com’s Madeline Buckley that Baker “kind of opened my eyes to a lot of different things. When he said something, you would perk up.” Brent Wallarab, a trombonist and professor at IU’s music school, told Buckley that Baker had the ability to see talents in students before they saw it themselves. “He always had an intuitive sense,” Wallarab said. “From the very beginning, he seemed to see things in me as a young musician that I hadn’t even recognized. He was able to provide opportunities that were kind of designed to help me see my potential.”

Starting out as a trombonist, Baker switched to cello after he injured his jaw in an automobile accident. His playing took a backseat to his



As a New Jersey Jazz Society board member Stan Myers often took the mic as emcee of Jazzfest. He’s shown here in 2007 on the concert hall stage at Fairleigh Dickinson University in Madison, NJ. Photo by Tony Mottola.

composing, however. He wrote more than 1,000 compositions for groups ranging from small jazz ensembles to symphony orchestras. Eventually, he was able to play trombone again and performed on Bill Evans’s 1972 album, *Living Time* (Columbia). In 1960, he toured with Quincy Jones’s big band and also worked with big bands led by Maynard Ferguson, Stan Kenton and George Russell. He co-founded the Smithsonian Jazz Masterworks Orchestra and was its conductor and musical director from 1990 to 2012. In 2000, he was named an NEA Jazz Master, and in 2001 he became an Indiana Living Legend. In 1972, he was nominated for a Pulitzer Prize for his composition, “Levels,” a concerto for solo bass, jazz band, woodwinds, and strings.

Pianist Jim McNeely, in a Facebook post, described Baker as “a great musician, educator, and person. I learned so much from him.” The Jazz Museum in Harlem’s Schoenberg added that Baker, “helped to

integrate so many things into the early and fledgling world of jazz education that continue to leave their mark, and his legacy is secure upon generations of musicians.”

Survivors include: his wife, Lida; daughter, April; son-in-law, Brad; April’s mother, Jeanne; sons, Greyson and Elijah; granddaughter, Kirsten and her husband, Nick; and nephew, David Michael.

■ **Stanley J. Myers (Brother Abdul-Rahim), 88, poet, author, former New Jersey Jazz Society board member, July 10, 1927, Newark, NJ – March 13, 2016, Newark, NJ.** When Myers was growing up in Newark, his older brother Josh introduced him to the music of Louis Armstrong, Duke Ellington, Count Basie, and many other giants of jazz. As a result, Myers became a jazz enthusiast. He owned more than 900 jazz albums, CDs and books, and, through the New Jersey Jazz Society, he participated in music education programs, speaking at public schools in Bergen County as well as to university audiences at Seton Hall, Rutgers, and Montclair State.

From 1995 to 1998, Myers was an on-air host at WBGO 88.3 FM; prior to that he hosted a weekly jazz program on WSOU 89.5 FM, the Seton Hall radio station; and from 2005 to 2015 he had a weekly jazz program on WPSC 88.7 FM, the station at William Paterson University. Up until about a month before his death, Myers presented Tuesday night jazz jam sessions at the Crossroads Club in Garwood.

According to the jazzelders.com website, “No one is more knowledgeable about the jazz scene in Newark, and perhaps even in New Jersey, than Stan Myers...In his late teens, Myers began reading and collecting everything he could about jazz.”

Stan is survived by a son, Rashid Myers; two daughters, Sakeenah Myers, and Khairah Myers-Roberts; three grandchildren, Jenna Myers, Dashawn Fuller, and Sa’id Roberts; and a nephew, Harry Glenn, Jr.







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## Talking Jazz

### A Jersey Jazz Interview With Olli Soikkeli

By Schaen Fox

*Gypsy jazz is a guaranteed mood enhancer that always makes me smile. I was especially pleased to discover the Rhythm Future Quartet, a band that is playing the classics of The Quintet of the Hot Club of France while expanding the genre with wonderful original compositions and inventive arrangements. Olli Soikkeli, one of the co-leaders of the group, has written some works that I'm sure other jazz manouche players will add to their repertoire. He is also an extraordinarily talented guitarist. This March we talked about his background in Finland and association with some of the major artists of European Gypsy jazz.*



**JJ:** Is there anything special you would like to talk about?

**OS:** We did the CD release at Shanghai Jazz and we have a lot coming up with Rhythm Future Quartet, one CD release at Joe's Pub in New York on May 31st. Then I'll be at the Falcon in Marlboro, New York on May 12th and Shanghai Jazz in Madison, New Jersey with my trio on May 18th and 19th. Those two gigs will have piano, bass and guitar, more like Oscar Peterson and Nat King Cole styles. Most of my stuff here in the US is touring with Rhythm Future, but in New York, I work with a lot of different people just freelancing around town. I still go quite a lot to Europe. I freelance mostly with guys from the Netherlands, like Paulus Schafer a great guitar player. Rhythm Future is my main thing now. We are booked almost till next year.

**JJ:** How and when did you organize Rhythm Future?

**OS:** I moved to New York in 2014, but before that, I visited and came to play in 2012. I did a festival in North Hampton, Massachusetts called "Django in June." It is like a camp. Jason was there as well. We met, played together, and hit it off musically and personally. I told Jason that I was going to apply for the

long term, three year visa. Which I did, and in 2014 I moved to New York. We have been playing ever since. Last year we did over 100 dates with that group, so we are keeping kind of busy. Jason knew Greg Loughman, the bass player through the Boston scene. When we started, Vinny Raniolo was the rhythm guitarist, but Vinny is so busy with Frank Vignola so we had to find someone who could do all the dates. We were lucky that Max O'Rourke came to study in Berklee. He joined the band at the end of 2014.

**JJ:** Who picked the name for the band?

**OS:** That was before I was living in the U.S. In 2013, I was visiting, and did a couple of shows with Jason in Boston. Then at one event, they wanted a band name and Jason just put "Rhythm Future Quartet." We got nice videos from those shows and we put them on YouTube, so it was obvious that was going to be the name.

**JJ:** Are there any other members of your family who have made music their career?

**OS:** No, there were no other musicians in the family, but my parents were

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## TALKING JAZZ/OLLI SOIKKELI

*continued from page 14*

really supportive. I have two older brothers, and my parents tried to get all of us to play some instrument. My brothers were little kids and not interested in music. Now they don't play anything. My mom ordered a pretty crappy guitar on line. It was lying around for a couple of years with nobody paying attention. I got into heavy metal music and rock and started banging on the guitar along with the music. My parents noticed it and got me a teacher right away. I was 12 years old at that time.

**JJ:** When did you decide to make music your career?

**OS:** It was probably when I was 16 or 17. I was getting pretty good at it and starting doing shows not just in my region, but all over Finland. Then when I would put stuff to YouTube, people started to know about me, and I decided this is what I want to do. When I was 14, 15 and 16, I got summer jobs at a grocery store or restaurant or something. One summer I was working at the restaurant, and for three months I was washing dishes. I decided, "Okay I have to practice so I don't have to do this ever again."

**JJ:** How did you become interested in Django Reinhardt and Gypsy jazz?

**OS:** My first teacher was a friend of my older brother. He moved out of town and my mom got me another teacher, an older guy and a kind of locally famous guitar player. He had been playing in dance and rock bands since the '60s. I didn't know what we were going to work on, but he started giving me CDs of all these great guitar players from Eric Clapton to Santana. There were some from Django and The Rosenberg Trio. He was really interested in Gypsy jazz and was trying to get someone in that town to play that music with him. After a while the lessons just turned into learning

tunes so I could play rhythm for him in small gigs in town and towns nearby.

**JJ:** Are you still in touch with him?

**OS:** Yeah. Whenever I go back I see him. He played an important role for me. Later this summer I am going to Europe for July and August, so I might do a small gig with him.

**JJ:** Have you read much about Django the man?

**OS:** I've read his biography. He was definitely an interesting character. I think his music itself is so amazing, but the character makes it even more of a great story: like when they had a residency at a nice hotel in southern France and the bass player had to basically babysit him. Then he was nowhere to be found, and came back after a month or so.



Guitarist Olli Soikkeli has appeared quite a few times at Shanghai Jazz. He's shown here performing at the Madison, NJ club with Max O'Rourke. Photo by Vicki Fox.

living back in Finland, that was the way to get people to know about me; it also helped to get into the international scene. That was the reason I got booked to do shows in the U.S.

**JJ:** What was your first show in the U.S.?

**OS:** I did some gigs in smaller clubs in New York, but that festival in North

Hampton was my first real gig in the US.

**JJ:** Why focus on Gypsy jazz? I would think there are more economic opportunities in rock.

**OS:** When I was studying with my teacher, I was still only working on rock, but then after hearing The Rosenberg Trio, I really fell in love with the music and stopped listening to anything but Django stuff. It was basically a 24 hour thing; the music was playing all the time in the background, even if I wasn't practicing. At that time, I was practicing four to eight hours a day. I just went crazy about it.

**JJ:** When did you meet the Rosenbergs?

**OS:** I started working with Paulus Schafer in 2011, and we have worked together ever since. Last year was the first time I got to play with Stochelo and Mozes Rosenberg. I think I met them at this Samois-sur-Seine Festival in France, in 2009 or 2010. Of course I was a little intimidated, Stochelo is kind of the reason I got into this; but everybody in that community is super nice, and by then I knew that I can actually play. It was a great experience.

**JJ:** Would you tell us about your first recording *Trois Generations* with Vitali Imereli?

**OS:** This band, The Hot Club de Finlande is Ari-Jukka Luomaranta's band (AJL-Guitars) He's the guy who builds my guitars and is also a great rhythm guitarist. He was the one who brought Gypsy jazz stars to Finland to perform with them. They worked a lot with Swedish guitarist Andreas Öberg. But when Andreas got busier touring all

**JJ:** Have you found that attitude continuing among Gypsy musicians in Europe?

**OS:** A little bit. I think there is still some of that. It is funny because dealing with them about booking the shows and the business part; they don't do that. I've known and worked a lot with the Dutch gypsies like Paulus Schäfer. He is the same Sinti tribe as Django. He's really reliable guy and of course a fantastic musician.

**JJ:** You have an impressive amount of material on YouTube. I assume that has been helpful for your career.

**OS:** Yeah. When I was

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## TALKING JAZZ/OLLI SOIKKELI

continued from page 16

over the world, I started getting the calls to play with Hot Club de Finlande. That's how I met Vitali Imereli. I recorded my first CD with Hot Club de Finlande which features me and Vitali Imereli on violin.

**JJ:** Can we get that CD here? I see that your second CD, *Kouvola Junction*, is available at your website.  
([www.ollisoikkeli.com](http://www.ollisoikkeli.com).)

**OS:** Yes, you can get *Kouvola Junction* and our brand new CD with Paulus Schäfer, *The Best Things in Life are Free* from my website. For the Rhythm Future Quartet CDs you can go to [www.rhythmfuturequartet.com](http://www.rhythmfuturequartet.com).

**JJ:** I saw a clip on YouTube of you, Vitali Imereli, Bucky Pizzarelli and Jerry Bruno playing "Sweet Georgia Brown" at a recording session in 2011. Has that come out?

**OS:** No it didn't. That was the first time I came to visit in the U.S. Vitali did some gigs with Bucky, and wanted to introduce me to him and Jerry. He invited them over, but we only made about four or five songs. That clip is the only one I have seen, and it was the first time I met Bucky. What a career and what a gentleman. 90 years old, and I think last year he played about 200 shows. That is the goal, to be playing and at his level. He really makes the band sound better. He is the master of the rhythm guitar and an overall class guy.

**JJ:** I remember that meeting Frank Vignola was one objective on your list when you came here. How did you meet him?

**OS:** In 2012, I played a house concert in Woods Hole on Cape Cod for David Isenberg. He had asked if there was someone I would like to meet or play with. I wrote back, "Frank Vignola." So David booked the gig with me, Frank, Vinny Raniolo and Nicki Parrott. I had met Vinny before, but that was the first time I met the rest. Every one of them is a great musician and was extremely helpful when I came to New York.

**JJ:** Please tell us about your first impressions of New York.

**OS:** I was overwhelmed because in Finland or Europe in general, I had never seen high rise buildings or anything that busy. I lived in Helsinki for three years before coming to the US, but coming from a small town like Nurmee, it was pretty wild. Then, when you are a musician, every night you meet new people. There are so many amazing players in this town, it is really fascinating to be here and work. Now I feel I have a nice balance with touring with Rhythm Future and playing around town.

**JJ:** Your English is very impressive. When did you start to learn it?

**OS:** I started in third grade in school. That is when you start in Finland. What is even more important than that is in Finland they play all the TV shows from here, but they don't dub it. They subtitle it, so you get to hear American English spoken. And when I was younger I was into video games. That is another resource for learning the phrases.

**JJ:** Is there a film, book or play you feel gives an accurate view of a jazz musician's life?

**OS:** The only one I can think of now is Woody Allen's *Sweet and Lowdown*, but that is not accurate. *Round Midnight* is not a career description, but it is a great movie.

**JJ:** Do you have any career souvenirs you show to visitors?

**OS:** These days everything is digital, but I have photos on my computer. I just moved here so I try to keep my stuff pretty basic. Back in Finland I have posters and a full box of newspapers, letters and stuff like that, but not



Olli Soikkeli performing with Rhythm Future Quartet bassist Greg Loughman at Winter Jazzfest in Greenwich Village in January 2016. Photo by Lynn Redmile.

something like Django's pick. Something like that would be cool to do, ask for a pick from every favorite guitar player.

**JJ:** Would you tell us what the Django Festival in Samois sur Seine, France is like?

**OS:** That was a really important place for me to go and meet all these people and players. The first time I went I believe was 2008, then I went every year until 2013. I met a lot of people from New York and all over the world. Wherever you go there is always someone in every country from that festival that you have met. If you are on the road and have a night off they can usually help you hook up for a gig and a place to stay. It is kind of like one big family, the Django people. The festival itself is a lot of fun. The festival on the stage is only a small part of the thing. It is from Wednesday till Sunday, with some people even coming earlier. They stay and jam the whole week. It is a lot of fun. Then you meet all these Gypsies from France who cannot speak a word of English, but you still can play music with them. You have to go, it is a great festival.

**JJ:** So many jazz festivals here have little or no jazz anymore. Is that festival still true to its founding or is it also evolving away from its roots?

**OS:** Unfortunately it has happened in Samois too. They book more and more acts just to draw a bigger audience. Recent years there has been very little of Gypsy jazz. I know people who go to Samois every year just to jam and hang, but because there's no Django music played on the stage they don't buy tickets

continued on page 20

# Cécile McLorin Salvant

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## TALKING JAZZ/OLLI SOIKKELI

*continued from page 18*

to the festival. A lot of the Gypsies who used to come from all over Europe don't come anymore, and that is what made the festival so special: Having the Gypsies come from all over to honor Django's music. Hopefully they will go back to their roots.

**JJ:** That is sad, but as Buddha said, "Nothing lasts." What do you like to do to relax away from music?

**OS:** When I'm not playing music I like to work out. When you're on the road it can be difficult but when I'm back home, I try to go the gym few times a week. Also, now living in Williamsburg, Brooklyn, I like to go restaurants and eat great food with friends.

**JJ:** If all goes as you wish in the years ahead, do you see yourself staying primarily in the states or moving back to Europe?

**OS:** When you are not a US citizen, it is always a hassle with the visa and stuff. Now with Rhythm

Future we are working. We have a good booking agent so it will be a lot easier to renew. So I will defiantly be renewing my visa and most likely be living in the states and most likely in New York. I've been doing this Django thing for almost ten years, so I'm a huge fan of the American jazz guitar tradition and the sound of the Oscar Peterson Trio or the Nat King Cole Trio. I'm doing more and more of that and what would be a better place than New York to do that? I'll be here for a while.

**JJ:** Have you ever looked into the audience and seen any famous person that you have wanted to meet, like a movie star or star athlete?

**OS:** Last year I had the honor to play a couple shows with Cyrille Aimée. We played at the Monterey Jazz Festival. We played the gala concert for Chick Corea and on the front row there was Chick Corea and Clint Eastwood. So that was pretty amazing. Of course they made me take the first solo. Then in New York City, I did an event and Jimmy Fallon was there.

**JJ:** Did you get to speak to any of them and, if so, what did they say?

**OS:** I got to chat with Chick Corea. He is a really nice person and a true jazz legend. I was hoping to get a photo together with Clint Eastwood, but he was occupied. My father is huge fan of his films, and he would've gone crazy after seeing that!

**JJ:** Oh well, you got close, and maybe next time. That is a good thought to end on. Thank you so much for doing this.

**OS:** Oh no, thank you. Goodbye. **JJ**

There is a wealth of material by Olli and the artists we talked about on YouTube. You can find the unreleased recording session with Bucky Pizzarelli under the title "Bucky Pizzarelli, Olli Soikkeli, Vitali Imereli, Jerry Bruno."

*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..*

## South Jersey Jazz Society Presents The Cape Bank Jazz @ The Point Festival, May 12-15

Jazz @ The Point boasts an impressive lineup that ranges from international talent to artists from NYC metropolitan area and includes the Chico Freeman Plus+tet, the George Cables Trio, Eddie Henderson, The Cookers, Donald Harrison, Benedetto Guitar Artists, Jimmy Bruno, international stars Francesco Cafiso and Andreas Varady, John Beasley, The Atlantic City Jazz Band, Gina Roche and other.

Among the festival's special presentations are a tribute to Keystone Korner, the storied San Francisco club, hosted by its legendary owner Todd Barkan and a big band Salute to Frank Sinatra by David O'Rourke and the O'Rourkestra All-Star Band with singer Sachal Vasandani at the Music Pier in Ocean City. The diverse range of music will bring extraordinary jazz artists to the shore for four days of top drawer entertainment.

The Festival Artistic Committee includes SJS artistic director Joe Donofrio plus Michael Pedicin and Ed Vezinho. Donofrio expressed his enthusiasm about the positive response from this year's artists.

"I'm very proud of the talent we are bringing to this year's festival. Typically, our members and guests could only see these artists in New York and beyond, not here at the shore. We know they are

going to be thrilled with the quality of this talent. In addition, there is so much diversity. We are bringing in younger, vibrant artists who are making a scene internationally and more seasoned talent who have built wonderful reputations in jazz."

An All Event (10 performances in all) ticket will be only \$85 if purchased prior to May 11.

For complete information email [info@southjerseyjazz.org](mailto:info@southjerseyjazz.org) or call 609-927-6677.

The event is sponsored by Cape Bank, Shore Medical Center, Just 4 Wheels, Walt's Original Primo Pizza, Richard Stockton University, Josh Cellars, Benedetto Guitars, Godfrey's Funeral Home, Miner Wines, WRTQ, Warsteiner The Borgata Heart and Soul Foundation, and the Ocean City Free Public Library. More information and the complete schedule is available at the SJS Web site at [www.southjerseyjazz.org](http://www.southjerseyjazz.org). **JJ**



Chico Freeman performs two sets at the Jazz @ The Point Festival on May 14.



# Phyllis Blanford

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Phyllis Blanford photo: Devon Cass



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## Justin Kauflin Headlines Concert for Vision Loss Alliance of NJ

Blind jazz pianist and composer Justin Kauflin and his trio will headline the Vision Loss Alliance of New Jersey's benefit concert, Just Jazz4, on May 20 at the Morris Museum's Bickford Theatre.

"We are honored to host Justin Kauflin, an incredible role model and talented musician who demonstrates that people can achieve greatness, with or without sight," said Vision Loss Alliance of New Jersey Executive Director Kris Marino.

Born in Silver Spring, MD, Justin Kauflin began music at age 4 with Suzuki violin, adding piano a few years later. By age 6, he was performing professionally.

During this time however he also endured numerous trials, particularly losing total vision from exudative retinopathy by age 11. He adjusted by learning 4 types of Braille, cane mobility and, after a decade of classical violin and piano, switched to jazz piano at the Governor's School for Performing Arts. He



Justin Kauflin

attended the Vail Jazz Workshop, Betty Carter's Jazz Ahead Residency, and received top honors in jazz festivals across the U.S. He began performing jazz professionally at age 15, most notably with the Jae Sinnett Trio.

In 2004, Justin graduated at the top of his class alongside his sighted peers at Salem High and the Governor's School, receiving

a Presidential scholarship to attend William Paterson University in New Jersey. At WPU, he was taken under the wings of legendary trumpeter Clark Terry and was a member in the school's Clark Terry Ensemble. He also studied under the late Mulgrew Miller, as well as Harold Mabern and the late James Williams. He graduated summa cum laude in 2008, moved to NYC and, at age 23 produced, led, composed and performed on his first CD, *Introducing Justin Kauflin*.

Vision Loss Alliance of New Jersey, formerly the NJ Foundation for the Blind, is one of the longest-serving nonprofits for people with profound vision loss in New Jersey, and has helped more than 50,000 people over its 73-year history.

Just Jazz4 tickets are available at [vlanj.org/events](http://vlanj.org/events). For more information, call (973) 627-0055, ext. 323.



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## Happy 86th Birthday Marty Grosz

By Lynn Redmile

It's not often you will hear Thomas Fats Waller introduced as "that ponderous pachyderm at the piano, that elephantine elf of the ivories, that mastodon of mirth, that caliph of the keys, that Sultan of the Steinway, that Bwana of the Bösendorfer, that guru of the groupettos, that Emir of the escape tones, that Pasha of the pralltrillers, that Hammurabi of the hacha, that wazir of whoopie, that Nebuchadnezzar of nonsense." But if you're listening to the legendary Marty Grosz, acoustic guitarist and one of jazz music's great comedians, you'll hear it, as we did when we celebrated his 86th birthday recently.

Born in 1930 in Berlin, Martin Oliver "Marty" Grosz came to New York with his brother and parents in 1933. His father, George Grosz, was one of the principal artists associated with the Neue Sachlichkeit (New Objectivity) movement, and was a member of the Berlin Dada group. Influenced by his service as a soldier in WWI, George's art from the Weimar era was social critique, and he continued his criticism of the decay of German society with his involvement in left wing pacifist activity and participation in protests and social upheavals. Seeing the writing on the wall, George moved his family to New York in 1933, just before Hitler took power, and continued teaching art.

Young Marty grew up in New York, and at the age of eight began playing ukulele. A few years later, he heard a recording of guitarist Bernard Addison's shuffle-beat behind Roy Eldridge's trumpet, and quickly replaced his ukelele with a banjo and guitar. He attended Columbia University, and by the time he was 21, he was leading a Dixieland band with stride pianist Dick Wellstood and the veteran New Orleans bassist Pops Foster. After military service, he relocated to Chicago. Through the 1950s and '60s, he performed with the likes of Albert Ammons, Floyd O'Brien and Jim Lannigan, and recorded with Dave Remington, Art Hodes and Albert Nicholas, as well as Jabbo Smith. Returning to New York in the 1970s, he joined Soprano Summit, with Bob Wilber and Kenny Davern, and gained greater visibility on the national jazz scene. Pre-bop standards and obscurities were passionately performed with the band as it toured, and prior to their breakup in 1979, the band had recorded for Chiaroscuro, Jazzology, Concord, Fat Cat's Jazz, and a third album for World Jazz — you'll find the Chiaroscuro and Concord sets rereleased on CD. *Let Your Fingers Do The Walking* and *Goody Goody* were acoustic guitar duet LPs recorded with lefty rhythm player with Wayne Wright.

In the late 1970s, Marty resumed working with Dick Wellstood and established a new and musically rewarding partnership with jazz cornetist Dick Sudhalter. He continued to freelance for a number of years, including a stint with the New York Jazz Repertory Orchestra directed by Dick Hyman — Marty played with the orchestra at the White House. By 1986, Marty, Wellstood and Sudhalter were performing together as The Classic Jazz Quartet along with clarinetist Joe Muryani. Sadly, Dick Wellstood's untimely passing in 1987 ended the band, but in that short time, they recorded two albums, one for Jazzology and one for Stomp Off. These recordings were re-released in a 2-disc set in 1995, entitled *The Classic Jazz Quartet: The Complete Recordings*.

Marty started the Orphan Newsboys, a wonderful quartet with cornetist Peter Ecklund, clarinetist Bobby Gordon and bassist Greg Cohen. He played, sang and



Guitarist/raconteur Marty Grosz on stage at Ocean County College's Midweek Jazz in March 2016.  
Photo by Lynn Redmile.

wrote most of the group's arrangements. The band performed extensively, recorded two albums for Jazzology (*Extra!* in 1989 and *Live at the L.A. Classic* in 1994) and recorded *Laughing at Life* in 1991 for Stomp Off. Marty continues to perform and has appeared at guitar concerts with such greats as Joe Pass, Herb Ellis and Charlie Byrd.

More recently, Marty has been recording with various groups around the country, and performing in and around Philadelphia and New Jersey, often with Danny Tobias on trumpet/cornet. Bassist Ed Wise accompanied Marty for many years, but since Ed's relocation to New Orleans, that seat is usually filled by Joe Plowman, a Philadelphia bassist. Marty's Web site ([www.martygrosz.com](http://www.martygrosz.com)) keeps fans updated regarding his upcoming concerts.

Marty Grosz is widely recognized as one of today's foremost jazz rhythm guitarists and chord soloists. His style of performance and playing is unique — he doesn't use an amplifier (he uses stand-alone mics as there are no pickups on his guitar or banjo). In addition, his driving rhythm is executed in a tuning similar to that of 1940s rhythm guitar master Carl Kress, with his strings tuned at wider

intervals in the lower register, in fifths as with a tenor banjo (Bb, F, C, G) while the top strings are tuned to B and D, giving a top G major triad. That brilliant acoustic guitar style and chordal solos, coupled with his often-hilarious spontaneous monologues, and Fats Waller-esque vocal style (sometimes raucous, sometimes a whisper, often mischievous with a sense of the absurd) are what brings enthusiastic fans to pack his venues.

And pack it they did, at the Mermaid Inn ChestnutHoll, PA on March 11 to celebrate Marty's 86th birthday! Accompanied by Danny Tobias on trumpet, Joe Plowman on bass, Jim Lawlor on drums and special guest Dan Block on reeds, the band opened with "As Long As I Live" and followed with "Buddy Bolden Blues". Marty gave his inimitable introduction of a Fats Waller piece "How Can You Face Me Now" and stated the song would be played with "dispatch and vigor", indicating that Danny was "Dispatch" and Dan was "Vigor"! A beautiful rendition of "Wrap Your Troubles in Dreams" showcasing exquisite harmonies between Danny and Dan was followed by a medley of Waller's "I Wish That I Were Twins" and Walter Hirsch's "San." Marty's monologues always lend an intimate feel to all his concerts, letting us feel as though we're gathered in his (large) living room, listening to his banter, and this evening was no different. "All My Life" was preceded by "Doin' the New Low Down". Jimmie Noone's "Apex Blues" gave Dan a great canvas to decorate with his reed mastery. Jim relieved Marty from vocals with a performance of "Exactly Like You" but after, Marty was his usual comedic self, singing "It's a Sin to Tell a Lie." Another great monologue had the audience in giggles, and "South" was followed by "Sunny Side of the Street." The band closed out with a favorite, Hoagy Carmichael's "Jubilee" but the audience wasn't content to end the evening then, and an encore in the poignant form of Horace Gerlach and Louis Armstrong's "If We Never Meet Again" finally satisfied them. Cupcakes for the birthday boy and everyone was a sweet "cherry on the top" of a wonderful evening of celebration and music.

Marty is scheduled to play at the Mermaid Inn in Philadelphia on May 27. If you can make it, you're guaranteed an evening to remember.





## Stop The Music — Durante's Back!

By Tony Mottola

"I wanted to ta get inta da act," says Grover Kemble, the Morris Plains musician whose 90-minute tribute show *Durante!* played to an enthusiastic packed house at Morristown's Bickford Theatre on Feb. 29. "My aim was to recreate the vaudeville star for audiences who remember him and for those who might be curious about a bygone era in American entertainment."

Kemble and pianist Regan Ryzuk first discussed doing the show 35 years ago, but waited for Grover to age sufficiently to be realistic in the role. And the wiry 60-something musician is right from central casting to play Durante — needing only a baggy tux, battered fedora and extra inch of nose to morph himself into a dead ringer for the beloved "Schnozzola."

"Durante is one of a kind," says Kemble. "He starred in every branch of show business including vaudeville, Broadway, nightclubs, recordings, radio, television and movies. He had a good 55-year run and I'm starting to catch up to him. His humor was never blue and lots of fun to play with. I've learned lots of jokes and I often ad lib as the show goes along according to the audiences reactions and make up. The bulk of the show is culled from Durante's own lips from books I've read, videos I've watched and stories from other stars about him."

Kemble says Durante loved a small intimate theater or a nightclub and usually worked the room down front with mayhem breaking out at any time — and he began and ended the show in the cozy Bickford just steps from the front row seats. In between, the non-stop 90-minute performance included more than two dozen songs — from "You Gotta Start Off Each Day with a Song" to "Inka Dinka Do" to his signature signoff "Goodnight." And despite all that music there was still room for countless gags, malaprops and jokes ("That note was given to me by Bing Crosby...and he was glad to get rid of it" — "I got addicted to the hokey pokey, till I turned myself around!").

*Durante!* is a tour de force that's been polished through 50 performances. "We've performed this show at Pax Amicus Theater (Budd Lake), The Womens Theater of Parsippany, The Folk Project (Morristown) and countless libraries, senior centers, retirement communities and assisted living facilities," says Kemble who spent two years writing, rewriting, studying and perfecting the show.

Durante's early career was in speakeasies and with his partners Lou Clayton (played by Regan Ryzuk) and Eddie Jackson (bassist Tim Metz). They cavorted with audiences and delighted the New York crowd for many years before Durante became a star on his own. Kemble says "I was really trying to create that wild early period mixed with his nostalgic sentimental side of later years. In the '60s my father and I watched Durante on TV and we would both imitate him a lot together trying to best each other with our impressions. "

The February show drew a big audience, including Grover's old friend jazz guitarist John Pizzarelli, who declared: "Fantastic! He shouldn't 'Stop the Music!' He should just keep going." The Bickford brings *Durante!* back at 2 PM on Sunday, Oct. 9. Catch this show — you'll feel better, you'll even look better! JJ



Tim Metz (as Eddie Jackson), Regan Ryzuk (as Lou Clayton), and Grover Kemble (as Jimmy Durante) on stage at the Bickford Theatre on Feb. 29. Photo by Tony Mottola.



Fran Kaufman photo

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

**Fran Kaufman photographs the world of jazz  
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## Sarah Vaughan Gets the Stamp of Approval

Story and photos by Mitchell Seidel

Two days after what would have been her 92nd birthday, Sarah Vaughan got the United States Postal Service's "stamp of approval" (pun intended) with the issuing of a first-class stamp in her honor in her native Newark.

On March 29 Symphony Hall's stage played host to various musical and municipal dignitaries while its lobby was transformed into the world's hippest post office. The free event attracted both jazzophiles and philatelists, as visitors crowded sales counters to purchase the stamps as well as a selection of souvenirs bearing the adhesives with special "First Day of Issue" cancellations. The USPS also pressed extra clerks into service to hand-cancel items for customers who bought individual stamps and wanted to create their own "First Day Covers."

The commemorative stamp was issued with the postal service's "forever" denomination, ensuring that it will continue to see widespread usage for the first class rate well into the future (previous jazz luminaries such as Thelonious Monk, Louis Armstrong, Duke Ellington and Charlie Parker have all had similar postal honors, but at fixed earlier first class rates that require additional postage if still used).

Even if there wasn't the attraction of seeing a stamp honoring "Sassy" unveiled at Symphony Hall (formerly the Mosque Theatre), where "The Divine One" performed from her youth into her golden years, enough jazz musicians were on the stage to make it a mini festival.



Participants in the Sarah Vaughan stamp first day of issue ceremonies applaud as the design is unveiled on stage at Newark Symphony Hall, in the auditorium named for the late vocalist.

The honor of being the first vocalist to sing after the stamp was officially unveiled on stage fell to New Jersey Jazz Society Board Member Carrie Jackson. Jackson, a professional musician who often pays tribute to Sassy in her performances, presented a perfectly paced rendition of Vaughan's late-career standard, "Send in the Clowns."

"I have loved Sarah all of my life," Jackson told the crowd. "As far back as the age of five years old, I was singing 'Misty.' And for the past 15, 16 years I've been doing an annual tribute to Sarah Vaughan at the Priory in Newark... I always remember her birthday on March 27. I also

remember her passing, April 3rd, 1990: Newark was at a loss. From Martin Luther King Boulevard to Broad Street to North Newark. And I was there at 6:30 in the morning, one of those thousands. So to the Vaughan family, I say thank you. And we are at a loss."

Vocalist Dianne Reeves, a day before a scheduled Carnegie Hall performance, spoke from the lectern, relating a classic

Sarah Vaughan anecdote: Invited by her cousin, the pianist George Duke, to be a "fly on the wall" at a Cannonball Adderley tribute in 1975, high school senior Reeves sidled up to "this woman just sitting on the sofa minding her own business" and began talking enthusiastically about Vaughan.

"And this guy came by and said, 'Sass, you got five minutes.' I kept talking. And then, finally, he said, 'Sass, you're on.' And this woman stood up and I looked at her...and she didn't look like the records that I knew." Reeves said she followed Vaughan to the wings and watched as she took to the stage "and that was my first master class. She held the audience in the palm of her hand and it was then that I



Postal customers gather to get their purchases of the new Sarah Vaughan stamp cancelled "First Day of Issue" in the lobby of Newark Symphony Hall.



understood that a voice is an instrument and she defined and refined her instrument.”

Reeves then broke into a brief and unexpected a cappella version of “Tenderly” that brought cheers from the house.

Tony and Grammy-winner Melba Moore, another talented Newark product, closed the show, but also introduced the audience to her stepfather, famed local pianist Clement (Clem) Moorman, who appeared quite spry for someone who was nine days past his 100th birthday. Her vocal contribution was a dramatic rendition of two Vaughan-associated songs: “Misty” and “Broken-Hearted Melody”

The first vocalist of the day came earlier with the New Jersey Performing Arts Center Jazz for Teens Ensemble. Jazzmeia Horn, who won the Sarah Vaughan International Vocal Competition at NJPAC in Newark in 2013 (the year after being designated the first annual event’s “rising star”) opened the show, demonstrating the talent that also won her the top prize in last year’s Thelonious Monk Jazz Competition in Los Angeles.

There were so many city dignitaries in attendance, an ordinance could have broken out. WBGO-FM disc jockey Rhonda Hamilton Carvin who served as master of ceremonies, acknowledged the presence of both Mayor Ras Baraka, his brother and chief-of-staff Amiri Baraka Jr. and the city council. Similarly, a Vaughan family reunion was in force, led by Sarah’s daughter, actress Paris Vaughan Courtinall.

Reading portions of a city proclamation in Vaughan’s honor, the mayor called her “one of the most titanic



Broadway star and singer Melba Moore introduces her stepfather, Clem Moorman to the audience at Newark Symphony Hall, nine days after he celebrated his 100th birthday.



Sign interpreter Kathleen Turner translates the singing of the Mount Zion Baptist Church Choir for the audience at Newark Symphony Hall. The postal service ceremony featured a cross-section of the Newark and music communities.



Although she’s more at home behind a microphone down the street, WBGO-FM’s Rhonda Hamilton Carvin handles the duties as MC for the Sarah Vaughan stamp ceremonies in Newark.

performing artists in American history” and “one of Newark’s greatest native daughters, an inspiration to entire city, a symbol of our excellence.”

USPS Art Director Ethel Kessler, the stamp’s designer (with painter Bart Forbes) was in attendance, as was April Bell-Martha of Orange, the daughter of Hugh Bell, the photographer on whose 1955 black and white shot the stamp was based.

“There is no more appropriate place to unveil this stamp than here in Newark, where Ms. Vaughan was born...which played such an important role in her personal and musical development,” said Deputy Postmaster General Ronald Stroman, himself a Rutgers Newark Law School alum and self-proclaimed Sassy fan. “Like many of you I feel a personal connection to Sarah and her music.”

Tributes also came via video recordings, including Tony Bennett, Wayne Winborne, executive director of the Rutgers Institute of Jazz Studies and WBGO-FM DJ and jazz journalist Michael Bourne.

“She was very intelligent about capturing the moment,” said Bennett. “Only jazz artists know how to do that. It’s a gift.”

Trumpeter Wynton Marsalis recalled that he performed with Vaughan at 21 years old, as he was just starting out but Sassy a well-established great. “She was a genius and a legend,” Marsalis said, adding that with her ability to play piano and in-depth knowledge of performance, made her “great on so many levels... It is only fitting that Sarah Vaughan is being memorialized here today with a ‘forever’ stamp. Her talent is truly forever.”



**More photos on page 28**

## SARAH VAUGHAN STAMP FIRST DAY OF ISSUE

Photos by Mitchell Seidel



New Jersey Jazz Society board member Carrie Jackson has the honor of being the first vocalist to be featured on stage after the unveiling of the new Sarah Vaughan stamp at Newark Symphony Hall.



Saxophonist Mark Gross and the NJPAC Jazz For Teens Ensemble — pianist Benito Gonzalez, bassist Liany Mateo and drummer Jerome Jennings — open the show at Newark Symphony Hall for the Sarah Vaughan stamp presentation.



Vocalist Dianne Reeves presents her personal tribute to Sarah Vaughan in words and music at the stamp ceremony as sign interpreter Yekaterina Dunams, right, follows along.

**FIRST DAY OF ISSUE** cancellations are still available for free until May 29 for anyone wants to buy the Sarah Vaughan stamp locally and send stamped envelopes under separate cover to:

Sarah Vaughan Stamp  
U.S. Postal Service  
2 Federal Reserve  
Newark, N.J. 07102

Envelopes will be sent back as regular mail. The postal service also has a variety of "collectables" relating to the stamp that will remain available on sale well after the deadline for self-processed first day covers. For more information on these, go online at [usps.com/shop](https://usps.com/shop) or call 800-782-6724.



Jazzmeia Horn performs at Newark Symphony Hall at unveiling ceremonies for the new Sarah Vaughan stamp.



## Jazz on the Persian Gulf

By Sharel Cassity

Wynton Marsalis officially opened Jazz at Lincoln Center Doha, Qatar in the five star hotel, The St. Regis Doha, almost four years ago. He noted that its location was quite cosmopolitan and added, "I love the idea of different cultures coming together, because that is what jazz music was born into." I'm sure most Americans, who heard that, agreed, but added something like, "Where is Doha?" Recently Sharel Cassity got a five-week-long gig in this first permanent J@LC subsidiary abroad and shared some impressions of this exotic and luxurious location for jazz. — Schaen Fox

I came on March 6th and I couldn't believe my eyes. Pictures don't do it justice. The hotel is really like a tropical paradise, and sections of the city are so beautiful. It is really young and modern, only 50 years old. I went to the souq, the traditional marketplace, and different areas of the city, and the architecture is amazing. They told me this is where they filmed *Star Wars*, and I believe it, because it looks so futuristic. The ocean was beautiful, but the water wasn't that warm, because the weather most of March was in the 70s. Instead, I swam in the heated pools.

Dress in Doha is a wide array of styles. Here you see people wearing the traditional dress mostly everywhere, but in the club it is not allowed. So if they want to come into the jazz club, they take off their thobes and burkahs. In New York you see people dressed every which way, often very skimpy in the summer. Here people dress on the conservative, but normal, side. Wearing short skirts or dresses isn't appreciated, but no one says anything; it hasn't really been an issue. I saw people running in running shorts in the midst of people wearing the traditional attire, and it's all accepted. Eventually, seeing people in burkahs and thobes became normal. I started to get the feeling they were no different than seeing cowboys in the southwest in their starched jeans, cowboy hat, boots & belt buckle; or like Hasidic Jews in Brooklyn; or even someone simply wearing a cross necklace and WWJD bracelet.

Everyone from every background has been very nice and welcoming. No one tried to impose their religion on me, and I didn't feel judged, which was nice. In America we have a lot of ideas of what it means to be Muslim, but when you come here and interact with these people, they are like people in America, and they love the music, especially hip hop. There is a huge hip hop club here, and a lot of hip hop fashion in the malls. A lot of American culture has carried over to this place, as have cultures from areas like China, India, Egypt and Europe. It seems all of the cultures respect one another and live together. It is very much a blend and really cool.

Out there the weekends are different; what is Friday and Saturday to us is Thursday & Friday there. Because of this, Thursday and Friday were usually our busiest nights, and we usually had crowds made up of people from Europe, America, India, Iran, the Philippines and Saudi Arabia. I also met many Americans who were on business or had relocated there. The club is also a destination for many locals. There is a lot of money there, and people are

generally very happy.

We stayed in a five star hotel, and ate at a buffet in the main dining area, twice a day. And the food was excellent. Outside of the hotel, I had the best falafel I've ever had; very different from what you find at Mamoun's on MacDougal Street. I loved it. We went to an impressive high school, the American School of Doha that had such a good music program that it felt like an arts school — or even a college. While we were there we gave a master class, playing for the students, and taking turns speaking. The students were very receptive and were all from various countries and backgrounds. One student I spoke to was actually born in Texas, but had lived in Doha for two years. I also visited the Qatar Music Academy, a school funded by the Qatari government. They have a phenomenal facility with an amazing library and multiple departments for many styles of music. Again, the kids were very impressive.

The band I was with was put together by JALC Doha musical director Richard Johnson, and we really became a band in the time we were there. Richard played with Wynton in

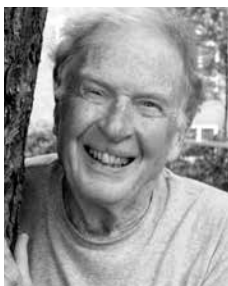
the early 2000s and is a world class pianist himself. He is doing a wonderful job putting bands together that work and managing everything that comes up at the hotel and club. Richard, the bassist Jeremy Boettcher, and I flew as a trio to Dubai to play for the opening of another St Regis hotel. After us, Jamie Cullum played solo and finished the night. That was a lot of fun.

Aside from the St. Regis being a luxury resort, the jazz club functions similarly to Scullers in Boston. It is a major jazz club in a hotel that attracts not only hotel clientele but also locals. One unique thing is that the people who go there are usually just being exposed to jazz. They have different ears than a mostly American audience at Dizzy's Club Coca Cola. Anything that we could incorporate that had lyrics or pop music was really good. Sometimes that pushed us to get creative and think outside the box. For instance, we did Michael Jackson's "The Way You Make Me Feel" as a jazz shuffle and they really loved it. The audiences here generally won't be captivated by a whole set of hard bop instrumental music like they might in New York; they want tunes they recognize. Also, in Doha people must have a permit to be on stage. That is very different from the states, where someone can be invited to sit in with a group spontaneously.

I was walking to my room one night when I ran into four women in burkahs. I recognized one of them as an employee of the hotel and stopped to say hello. She was with her family, and all of them were so amazed to see me with a saxophone. They started shaking my hand vigorously, oohing and ahing while gently touching the saxophone. The mother held my hand while staring into my eyes, and I could see tears of joy. Even though we didn't speak the same language, I could feel amazement, pride and hope all coming toward me from these women. They were ecstatic. Later I found out that Muslim women born in Qatar aren't allowed to play instruments, so that was deep. J



The St. Regis Doha



## Noteworthy

Fradley Garner International Editor *Jersey Jazz*

### SHOULD THESE ALL-TIME 10 ALBUMS BE ON YOUR SHELF?

**Dave Brubeck...Paul Desmond...John Coltrane...Lee Morgan...Hank Mobley...Freddie Hubbard...Paul Chambers...Ella Fitzgerald...Louis Armstrong...Buddy Rich...Art Blakey...Bill Evans...Duke Ellington...Gregory Porter...Sarah Vaughan...Clifford Brown**

**NEWCOMERS TO JAZZ OFTEN WONDER** what albums must be on their shelves. The sheer number of musicians and catalogs out there can boggle the beholder. A while ago a Web site called JazzBlog.com offered its list of 10 "must-own albums." Is it balanced? Or do you, like me, find it somehow biased to the "modern" post-1950 era? Passages in quotes are from the blog. (Join our new contest! Details at end.)

#### 1. Time Out | Dave Brubeck Quartet, 1959

Start With: "Take Five."

"Why You Need This Album: Take Five is a singular and thrilling mix of the familiar and the unexpected. What has kept this album in the limelight and in listeners' hearts for so many years is the unending sense of effortless swing, the magnificently catchy melodies, and the beautifully choreographed dance between four luminaries of music."

*Sidelight: Radio Denmark's jazz Program 8 asked listeners to name their all-time favorite jazz song. By far most — more than 1,700, as I recall — named "Take Five" from Time Out.*

#### 2. Blue Train | John Coltrane, 1957

Start With: "Locomotion."

"Why You Need This Album: Blue Train features a younger Coltrane playing beautifully on some highly memorable pieces in outstanding company. From the title track's somber mood giving way to a bluesy swing, to Moment's Notice's peppy start-and-stop melody, to Lazy Bird's bop workout, Blue Train is a delight from start to finish."

#### 3. The Sidewinder | Lee Morgan, 1963

"Why You Need This Album: The burgeoning soul jazz scene found one of its standard-bearers in Lee Morgan. Taking a page from the boogaloo playbook, the piece 'Sidewinder' may stand as one of the funkier hard bop tunes set to record. Just try to stop yourself from dancing to this masterpiece. A crowd-pleaser, the album's secret weapon lies in its heavy-hitting A-team of a band that keeps you grooving even as they get into some deep musical territory."

#### 4. The Turnaround | Hank Mobley, 1965

Start With: "East of the Village."

"Why You Need This Album: Hear the full range of Hank Mobley's greatness: from his beautifully supple tenor saxophone tone, to his earthy bluesy wails, the range of his expressive capabilities make it onto this beautiful album. Recorded over several years and multiple sessions, this album also gives you a veritable who's-who of great Jazz figures of the mid-1960s."

#### 5. Ella & Louis | Ella Fitzgerald/Louis Armstrong, 1956.)

Start With: "Isn't This a Lovely Day."

Why You Need This Album: Take two of the greatest artists that music has ever known, pair them with a rhythm section of masters, and give them beloved standard fare from the songbook they helped to define and you've got one of the most magical albums of jazz. Relaxed, effortless, beautiful, swinging, and fun, this album will charm even the most resistant of listeners.

#### 6. Moanin' | Art Blakey, 1959

Start With: "Blues March."

Why You Need This Album: Gospel, blues, hard bop, and swing congeal in this masterpiece of an album, and at its core is the relentless propulsion machine that is Blakey's drumming. Endlessly swinging and churning along with Blakey's inimitable shuffle, this album is a testament to Art's oft-quoted line, "Jazz washes away the dust of everyday life."

#### 7. Everybody Digs Bill Evans | Bill Evans, 1959

Start With: "Night and Day."

"Why You Need This Album: After listening to this album, you'll find yourself agreeing with its title. Gorgeously meditative, though often quite sprightly in its swing, Everybody Digs Bill Evans captures the essence of this remarkable artist and showcases the beautiful pearly sound he could draw out of the keyboard.

#### 8. Ellington Indigos | Duke Ellington, 1958

Start With: "Mood Indigo."

"Why You Need This Album: A subtle, gorgeous big band album that presents the remarkable range and capabilities of the Ellington band, this serves as a beautiful introduction to this ensemble. Keep an ear open for the lush, vocal qualities of Johnny Hodges' alto saxophone as well as the majestic sound of Harry Carney's baritone saxophone solo."

#### 9. Be Good | Gregory Porter, 2012.

Start With: "Be Good."

Why You Need This Album: Gregory Porter wields a beautiful, supple baritone voice, sports a deep knowledge of the Jazz tradition, shows an abiding love of R&B, and has a sense of adventure that drives him to explore new projects and write new music. On Be Good, he struck a perfect balance that will surprise and delight you at every turn.

#### 10. Sarah Vaughan with Clifford Brown | Sarah Vaughan, 1954)

Start With: "April in Paris."

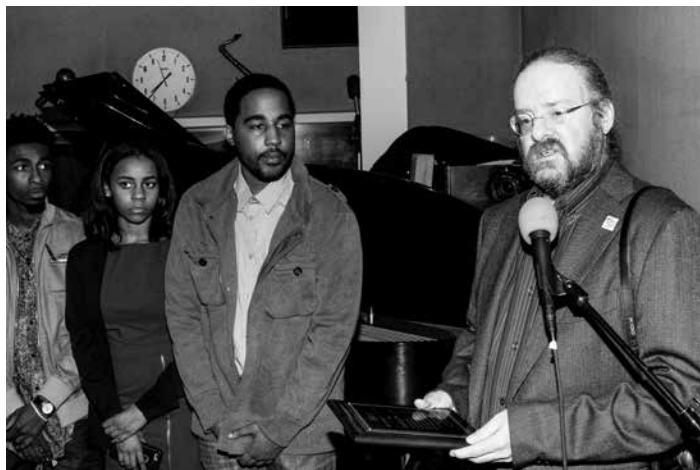
"Why You Need This Album: On Sarah's singing alone, this stands as one of the most remarkable albums of jazz. Add in an all-star ensemble, and in particular the master trumpeter Clifford Brown, and you have a legendary album. Incredible ensemble work, beautiful standards, and an intuitive interplay between vocalist and horns make this a record that grabs you on the first listen and keeps you enthralled through hundreds more."

#### *International editor's note:*

*This list seems biased, as any list of 10 is bound to be. I'll bet the compiler is under age 50. We'd check, but the site is apparently now defunct. Meanwhile, this department is offering to send a new CD of any album on this list to the first three readers who send me their list of 10 all-time jazz albums. You don't need to explain your choice, though it would help. Deadline: May 15, 2016. JJ staff is not eligible. Submit to: fradleygarner@gmail.com.*



## NJJS Honors Jazz Photographer Chuck Stewart at WBGO Gallery Show




Music VP Mitchell Seidel presents Chuck Stewart's 2016 NJJS Jazz Advocate award to the photographer's grandchildren (l-r): David Stewart, Tatiana Stewart and Desmond Peters-Stewart.

Music VP Mitchell Seidel had planned to present Chuck Stewart with the NJJS 2016 Jazz Advocate award at the March 6 Pee Wee Russell Memorial Stomp, but when the celebrated photographer was unable to attend for health reasons the presentation was rescheduled for the opening of his Jazz Radio WBGO gallery show opening in Newark on March 24. Unfortunately he was still not feeling well enough to attend that event and was represented by his grandchildren.

Chuck Stewart, along with his mentor and business partner Herman Leonard, worked the New York City music scene beginning in the early 1950s, capturing notable jazz musicians as well as rock 'n' roll, R&B, pop, Broadway, film and television artists. He is credited with more than 2,000 album covers for jazz labels large and small, notably Mercury, Impulse, Atlantic and Columbia. The many artists he photographed include John Coltrane, Miles Davis, Bill Evans, Billie Holiday, Machito, Ray Baretto, Sarah Vaughan, Max Roach, Frank Sinatra and countless more.


"I've tried to unveil the soul of the artists I photographed and communicate the essence of their craft," says Stewart.

In recent years he's been honored with a Jazz Journalists Association Lifetime Achievement in Jazz Photography Award (2001), the Milt Hinton Award for Excellence in Jazz Photography (2008) and a Teaneck, NJ Outstanding Citizen Award (2014).

The inscription on the plaque presented on behalf of the NJJS at the WBGO event reads: "Chuck Stewart — your photography has become as much a part of the jazz scene as any musician's performance. A major artist behind the camera, you have had a major impact on how the world sees and appreciates jazz." 

## Rhythm & Rhyme

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

Jan Selving was raised in New Mexico and received her M.F.A. in creative writing in 1994. Her poems have appeared in national literary journals. She lives in Stroudsburg, Pennsylvania and teaches writing and literature at East Stroudsburg University. *Dancing to Ellington* appeared in *The Jazz Poetry Anthology* published by Indiana University Press. 

### *Dancing to Ellington*

By Jan Selving

I found him downstairs  
in the dark, eyes closed  
bopping to Money Jungle.  
A new hip dad, the coal  
of his cigarette trailing  
the beat off Max Roach's drums,  
Mingus' fingers sliding down the neck  
in "Fleurette Africaine,"  
wood breathing into his ear.

I'd learn to love that music  
for myself, but that night  
the city lights rose  
out of the valley for Ellington  
and my father, who years later  
would tell me he couldn't bear  
to have supper with us  
after seeing a 17-year-old  
patient with his skull caved in.

I never thought about it then,  
how often my father brought death  
home with him, locked himself  
in his study till we'd gone to bed.  
Now I listen to Coltrane's "Alabama,"  
an elegy written on a train  
for the girls who died  
when their church was bombed.  
And I remember those nights  
I followed the sound of jazz  
to the place I could watch  
my father dance.

*Reprinted by permission of the author.*





## Other Views

By Joe Lang Past NJJS President

There are a lot of new releases to cover this month, so I will not waste words on an introduction.

### ■ George Gershwin's

**Porgy and Bess Live (Riverwalk Jazz – 10)** was recorded in 1992 for broadcast on the Riverwalk Jazz series featuring **THE JIM CULLUM JAZZ BAND**. This production contains a running narrative by **WILLIAM WARFIELD** advancing the story line of Gershwin's folk opera. John Sheridan arranged the music with assistance from Randy Reinhart, Allan Vaché and Jim Cullum. Jim Cullum on cornet, Allan Vaché on clarinet, Mike Pittsley on trombone, John Sheridan on piano, Howard Elkins on banjo and guitar, Don Mospick on bass and Ed Torres on drums comprise the band. The integration of the music and the narrative is artfully accomplished. The band is a good one, tight, spirited and wonderfully musical. Of course, the music is timeless and wonderfully conceived by George Gershwin. Warfield, who memorably played the role of Porgy on several occasions, has the power in his voice and the actor's sense to make his role an important complement to the music. There have been many jazz interpretations of Porgy and Bess. This version by Cullum and his cohorts stands high among them. ([www.riverwalkjazzredirect.org](http://www.riverwalkjazzredirect.org))

■ The **NEW BLACK EAGLE JAZZ BAND** has been making joyous sounds of classic jazz since 1971. They are based in Boston area, but have performed at jazz festivals around the world. **Celebrating the Big 40 (Black Eagle – 4000)** was released in 2011, but just came to my attention, and it deserves to come to yours. The original New Black Eagles were leader Tony Pringle on cornet and vocals, Stan McDonald on clarinet and soprano sax, Stan Vincent on trombone, Bob Pilsbury on piano, Peter Bullis on banjo, Eli Newberger on

tuba and C.H. "Pam" Pamejier on drums. Pringle, Vincent, Bullis Pilsbury and Pamejier stayed on board for the entire span of 40 years covered by this three-CD collection that includes music from 18 different appearances between 1971 and 2011. Their repertoire includes many familiar older jazz and blues tunes. From the start the band played with unbounded enthusiasm for the music, and it comes across throughout the 40 years covered by these selections. Some of our long-standing members will remember with fondness this fine aggregation playing for the New Jersey Jazz Society. If you are a fan of early jazz, this collection will definitely be your cup o' tea! ([www.black eagles.com](http://www.black eagles.com))

■ In 1921 Noble Sissle and Eubie had great success with their Broadway musical *Shuffle Along*. **EHUD ASHERIE** has just released **Shuffle Along (Blue Heron)**, an album containing scintillating solo interpretations of eight tunes from the show, with two looks at the most famous song from the show, "I'm Just Wild About Harry," once with a change in mood from contemplative to free spirited, and a few tracks later as a waltz. Asherie has a way of making even the most obscure material, as most of the songs from this show are in the current time, sound like tunes you will want to become frequent

visitors. He is a man of great imagination, and the chops necessary to execute his ideas. The timing of the release of this collection is perfect as there is an impending [April 28] revival of *Shuffle Along* coming to Broadway, and they should nicely complement each other. Even without the revival, you will be pleased to add these versions by Asherie to your music library. ([www.blueheronrecords.com](http://www.blueheronrecords.com))

■ **CY WALTER** was known as "The Dean of Cocktail Piano Players." His admirers were many from the society types who frequented the *boîtes* where he performed to great jazz pianists like Art

Tatum and Teddy Wilson. Walter's son Mark has been putting forth great effort to help his father's legacy come out of the shadows and endure. Cy Walter died of throat cancer at the early age of 52. In his heyday, his name was synonymous with the elegance and sophistication of New York nightlife. Walter made many recordings during the period 1938-1966, but few of them have ever made it to CD. **Sublimities, Vols. 1 and 2 (Harbinger – 3103/3104)**, released to coincide with the centennial of Walter's birth, is a good start to reintroducing the music of Walter to people with a taste for refined popular music.

There is often a fine line between what is generally called cocktail piano and jazz. The best of the cocktail pianists like Walter were superb improvisers, but they generally had a different rhythmic feeling than jazz players.

*Volume 1* finds Walter as a solo performer. The performances are culled from rare recordings and a variety of radio programs. His remarkable technique and imagination are evident throughout the 26 musical tracks. On *Volume 2*, there are performances of Walter in multiple piano settings, many with his frequent musical partner Stan Freeman, and accompanying a host of different vocalists. The tracks with Hoagy Carmichael and Frank Sinatra are particularly interesting. The last part of this disc is devoted to songs composed by Cy Walter.

These two discs contain a treasure trove of music from a time when popular songs were at their peak of sophistication. It is still possible to find music like this being played today if you make the effort, but when Cy Walter was active, there were ample venues in most large cities where some lady or gentleman was sitting at a piano playing, and perhaps singing, selections from the Great American Songbook while listeners sipped cocktails, couples held hands, and it was possible to escape the realities of the world outside. ([HarbingerRecords.com](http://HarbingerRecords.com))

■ If you ever experienced a live performance by vocalist **MARK MURPHY**, you quickly learned to expect the unexpected. Murphy was as likely to sing a tune that he had not visited in a long time as he was to choose to perform a song that he sang frequently. No matter his choice, his performance of the moment was likely to be unique. This spontaneity was part of what made seeing Murphy a consistently affecting experience. **Live in**

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**BROOKLYN ETHICAL CULTURAL SOCIETY**  
FRIDAY; MAY 14, 8 PM

[www.facebook.com/swingadelic](http://www.facebook.com/swingadelic)





Freddy Cole waited 50 years to record a tribute to his famous brother, Nat "King" Cole.

**Athens, Greece (Harbinger – 3202)** captures Murphy during a three-night gig in April 2008. It gives a fine sampling of his singular artistry. Whether singing a standard like "My Funny Valentine," "On Green Dolphin Street" or a jazz tune like "All Blues," "Milestones" or "On the Red Clay," he is always a master of creativity, playing with time and rhythm. Then there is the voice, a rich baritone that moved easily into a full-toned falsetto. When he scatted, he was as musical as any instrumentalist who accompanied him. You get a taste of all of this on Live in Athens, Greece, and this is a particular blessing for anyone who never caught him live. (HarbingerRecords.com)

■ It is surprising that **FREDDY COLE** has waited until now to do a recorded tribute to his legendary brother Nat "King" Cole. With **He Was the King (HighNote – 7286)** he has done just that with spectacular results. Cole, now 84 years old, waited until 50 years had elapsed since Nat's passing before he was ready to take on the project of directly addressing his brother's musical legacy. Earlier in his career, Freddy Cole sounded very much like Nat, but as he has aged, so has his voice. There are still hints of Nat there, but he is unmistakably Freddy. The way he approaches a lyric is certainly

different. Freddy Cole reaches much more deeply into the words, and his phrasing has more of an off-the-beat jazz feeling. He has selected ten songs from Nat's repertoire, "Exactly Lie You," "Funny (Not Much)," "That's My Girl," "Maybe It's Because I Love You Too Much," "The Best Man," "Sweet Lorraine," "Love Is the Thing," "Jet," "Mona Lisa" and "It's Only a Paper Moon," some of them hits, and some more obscure. The program opens with a song not recorded by Nat, but which has an appropriate sentiment, "Easy to Remember." Freddy's personal nod to Nat, "He Was the King" closes the disc. The support that he receives from John di Martino on piano, Randy Napoleon on guitar, Elias Bailey on bass and Quentin Baxter on drums is exemplary. On five tracks Houston Person's tenor saxophone is present, while on three tracks Harry Allen plays tenor sax, Joe Magnarelli blows his trumpet and Josh Brown adds his trombone. Put it all together, and the result is simply perfect. (www.jazzdepot.com)

■ Pairing the sensitive and sophisticated approach to singing embodied in the style of **STEVE ROSS**

with the magical songwriting genius of Stephen Sondheim is a winning combination, as can be heard on **Good Thing Going (Harbinger – 3101)**. Ross is a superior interpreter of lyrics, and the richness of Sondheim's words offers him a fertile source for challenging material to address. Ross and Duncan Knowles, a British producer, conceived and developed the material comprising the show captured on this disc in 2007. It was originally performed in a London theatre, then at the Oak Room in New York City before reaching Pizza in the Park, a club in London, where this performance was recorded on September 2008. Ross's dialogue between songs is informative and witty, giving continuity to pieces taken from several shows, including songs that were cut from shows, and in one case, "Sand," from an unproduced film. Ross has chosen an interesting selection of Sondheim songs. It has often been said that Sondheim's songs are so character and situation driven that they lose much of their effect when performed outside of the context of the shows for which they were written. One hearing of *Good Thing Going* should convince the listener that this is nonsense. Ross has

developed his own unique take on each song. His pairing of songs is particularly astute. Coupling "So Many People" and "One More Kiss" is wonderfully effective. Particularly appealing is having "Take the Moment" follow "With So Little to Be Sure Of," both wonderful, but sadly underperformed gems that deserve more exposure. This is one of those albums that could easily command comments about each selection. Suffice to say that Ross has done a brilliant job of choosing the material, writing dialogue that unifies the program, and performing each song with his own knowing sensibility. An interesting side note is that he chose as the title for this collection, *Good Thing Going*, a superb song from *Merrily We Roll Along* that is not included in his show. It is indicative of the surprises that will enthrall you as you listen to Steve Ross, a master of the art of cabaret, interpret the songs of Stephen Sondheim, a master of the art of songwriting. (HarbingerRecords.com) **J**

**NORTH JERSEY'S OPEN JAZZ JAMS, WHERE THE NEXT GENERATION MEETS THE OLD PROS**

 <p><b>HAT CITY KITCHEN</b> 459 Valley Street, Orange Wednesdays 8pm Mike Lee Quartet Open Jam No cover</p>	 <p><b>BRIGHTSIDE TAVERN</b> Bright &amp; Monmouth Sts. Jersey City Mondays 8pm Noel Sagerman Trio &amp; Open Jam No cover</p>
 <p><b>CROSSROADS</b> 78 North Ave (Rt 28), Garwood Tuesdays 8:30pm Radam Schwartz/Don Williams Open Organ Jam No cover</p>	 <p><b>TASTE VENUE</b> 47 Edison Place, Newark (Across from Pru Arena) alternate Mondays 8pm Brandon McCune Trio &amp; Open Jam \$5 cover</p>
	 <p><b>MOORE'S LOUNGE</b> 189 Monticello Ave, Jersey City Fridays 8pm / Sundays 6pm Winard Harper &amp; Friends/Open Jam Q &amp; A Session \$5 cover Free Musicians Buffet</p>

IN MEMORY OF STAN MYERS (1927-2016) MORE INFO: JAMESPANSULLA@WEBTV.NET

## Beacon Hill Musicians Going to the Dogs Again

Story and photos by Tony Mottola

The Festival of Sound 2, presented at Drew University's Dorothy Young Center on April 9, was like an old-time TV variety musical show, complete with the comic. Beacon Hill Musicians Guild leader Marty Eigen, who staged this 2nd annual fundraiser for Morristown's Seeing Eye guide dog training center, served as the amiable MC shuttling the artists on and off stage for their sets.

Highlights included pianist Rio Clemente's bravura show opening performance of "Strike Up the Band," singer Carrie Jackson's short, sweet and swinging "On a Clear Day You Can See Forever" and a toe-tapping blues set led by the irrepressible singer and harmonic man Rob Paparozzi. Comic relief came in the form of a Grover Kemple-channeled Jimmy Durante, who managed to shoehorn eight tunes and a gaggle of jokes ("I got a million of 'em!") into 20 minutes.

The most compelling performance of the show came from the young pianist Justin Kauflin. The gifted musician, who lost his sight at the age of 11, is an honors graduate of William Paterson University's jazz studies program and was mentored in his musical development by both Clark Terry and Quincy Jones. His relationship with the late trumpeter Terry was chronicled in the 2014 Academy Award nominated documentary *Keep On Keepin' On*.

Justin's set included an original ("Exodus") and three standards — "It Could Happen to You," (featuring Shearing-like two-handed block chords and scorching unison runs up and down the keyboard), a shimmering "There's a Place for Us" and a quick run through "Just in Time."

■ The Seeing Eye was co-founded by Morris Frank, a young blind man from Tennessee, and Dorothy Harrison Eustis, an American who trained German Shepherd dogs in Switzerland to guide blinded veterans of World War I.

The organization was incorporated in Nashville, Tennessee in 1929 and relocated to Whippany, New Jersey in 1931 because the climate in the northeast was more suitable for training dogs. Its current headquarters in Morris Township was built in 1965. The 60-acre campus is home to the administrative offices, student residence, veterinary clinic and kennels. In 2001, a breeding station was built on 330 acres in nearby Chester, which houses the adult breeding dogs and puppies until they are 8-weeks-old. An additional training center is located in downtown Morristown.

The school has created more than 16,000 Seeing Eye partnerships. More information is available at [www.seeingeye.org](http://www.seeingeye.org).



Justin Kauflin on stage at the Dorothy Young Center for the Arts in Madison, with his guide dog Candy.



Jim Kutsch, the first graduate of The Seeing Eye to serve as the organization's President and CEO, accompanied by his guide dog Vegas, greets the audience at Festival of Sound 2 at Drew University in Madison on April 9.



# Caught in the Act

By Joe Lang  
Past NJJS President

## HIGHLIGHTS IN JAZZ Salute to Paquito D'Rivera

BMCC TRIBECA Performing Arts Center |  
March 3

If you are a jazz clarinet aficionado, the place to be on March 3 was at the Highlights in Jazz concert honoring Paquito D'Rivera. Since defecting from his native Cuba to the United States in 1981, D'Rivera has been among the most consistently acclaimed players on the jazz scene. In honoring him, Jack Kleinsinger has once again chosen a true Giant of Jazz to single out for his outstanding contributions to this art form

The opening set featured D'Rivera's quintet comprising D'Rivera on clarinet and alto sax, Diego Orcola on trumpet, Alex Brown on piano, Zach Brown on bass and Eric Doob on drums. They opened with an imaginative pairing of "I'm Always Chasing Rainbows" with a Chopin nocturne.

D'Rivera is an eclectic player, but he is most noted for his incorporation of Latin music in his repertoire. He gave a nod to the tango music of Astor Piazzolla with a piece titled "Blues for Astor." His bluesy interpretation of the second movement of Mozart's Clarinet Concerto demonstrated his technical mastery of the clarinet, his originality, and his engaging sense of humor.

To close out the set, and give a taste of what was to come in the second set, he brought out Ken Peplowski, Peter Anderson and Will Anderson with their clarinets to blow on Ravel's "Bolero."

The Andersons and Peplowski were featured for the second half of the concert, supported by Tardo Hammer on piano, David Wong on bass and Kenny Washington on drums. They proved to be an exciting and dynamic grouping.

Their nicely swinging nod to "How About You" was followed by a mellow "When You Wish Upon a Star." George Duvivier's "Very Saxy" was very delightful.

Each of the clarinetists took a star turn on a ballad medley, with Peter Anderson featured on "Prelude



All eyes are on Paquito D'Rivera as he rehearses a clarinet summit with Will Anderson, second from left, his twin brother Peter and Ken Peplowski at Jack Kleinsinger's Highlights in Jazz March concert. D'Rivera was the latest of a long line of musicians honored by the concert series' producer. Photo by Mitchell Seidel.

to a Kiss," Will Anderson addressing "I'll Never Be the Same," and Peplowski caressing "Cry Me a River." Each had their own sound, and all played with wonderful sensitivity.

"Make Someone Happy" was joyful, and they added a bossa nova turn on "How Insensitive."

At this point D'Rivera reappeared for a romp on "Groovin' High," a tune by one of D'Rivera's early supporters, Dizzy Gillespie. The haunting "Creole Love Call" provided an interlude of introspection before they returned to the world of Gillespieana for the rousing finale, "A Night in Tunisia."

The evening proved to be a success on two levels. It was a nicely conceived tribute to the genius of Paquito D'Rivera, and an exciting evening of the kind of music that places jazz in a special place in the musical spectrum.

## VERONICA SWIFT

BMCC TRIBECA Performing Arts Center | March 5

Observing the growth and maturing of young musical talent is a wonderful, and often thrilling experience. From the time that Veronica Swift first appeared on a New York City stage at the Jazz Standard when she was ten years old to sit in with her parents, vocalist Stephanie Nakasian and pianist Hod O'Brien, and sang "Twisted" and "Four," two vocalese standards, it was apparent that she was a special talent.

Recently she was the First Runner-Up at the prestigious Thelonious Monk International Jazz

Competition for vocalists, quite an accomplishment for this 21-year old singer. One of the rewards for this achievement was an opportunity to perform a solo concert in New York City. For this occasion, she brought along several other outstanding young jazzers, trumpeter Benny Benack, pianist Matt Wigler, bassist Dean Torrey and drummer Scott Lowrie.

Swift immediately acknowledged one of her major influences, June Christy, with "Gone for the Day" and "Interlude," two songs associated with Christy. All who are jazz performers acknowledge the debt that they owe to the world of Ellingtonia, and Swift swung out on "Things Ain't What They Used to Be."

This is a young lady who already has a knowing approach to sophisticated ballads, and proved so on "You Don't Know What Love Is," adding an impressive scat interlude.

Wigler, who has been a musical associate of Swift since they were both in their early teens, provided the sole accompaniment on "Bisky," an original ballad penned by Swift, demonstrating that her talent extends to composition and lyric writing.

Last year Swift performed a concert of Cole Porter songs out in Long Beach, New York and found that she had a particular affinity for his material. Her reimagining of "Just One of Those Things" with support only by Torrey's bass was stunning, and included further proof that she is a singer who is musically astute when she scats.

Digging into songs with deep jazz roots is something that only vocalists with a good musical foundation do successfully. Swift easily fits into that mold which was evident as she addressed Coleman Hawkins and Thelonious Monk's "I Mean You," and Wayne Shorter's "Iris."

To close her first set, she called upon Hod O'Brien to accompany her on "September in the Rain."

The second half of the evening found her revisiting Cole Porter for an up-tempo take on "Get Out of Town," dazzling with a song that has been part of her repertoire since her earliest performances, "Twisted," the tongue twisting lyric by Annie Ross set to a tune by Wardell Gray, and another Christy-related ballad, "Lonely Woman."

Another Swift original came next, the sardonic "I Hope She Makes You Happy."

*continued on page 36*



## CAUGHT IN THE ACT *continued from page 35*

Benack shared the spotlight with Swift on a medley of "It's All Right with Me" and "Too Darn Hot."

O'Brien returned to the piano chair to join Swift for a lovely take on "Darn That Dream."

She followed with "Swaggin'," a tune composed by Wigler to which Swift added hip lyrics.

The closing was truly a family affair as Nakasian and Swift shared the vocal chores on a frenetic medley of "I Got Rhythm" and "Everybody's Boppin'."

Veronica Swift is a name that will surely be heard from in a major way. She will finish her studies at the University of Miami's Frost School of Music after the fall semester of this year, and it is expected that she will look to establish a permanent presence on the New York scene. Based on her performance on this occasion, New York will be gaining a major new talent that should shine brightly even in this highly competitive environment.

### KAREN EGERT

Shanghai Jazz, Madison, NJ | March 6

Karen Egert has a unique approach to acknowledging the Frank Sinatra Centennial. She

has selected songs sung by Sinatra with lyrics by Johnny Mercer to compile her set list. Egert brought this program to Shanghai Jazz in the company of pianist Allen Farnham and bassist Chris Berger.

Sinatra had a particular affinity for songs with lyrics by Mercer, and Egert did her research well, providing informative commentary about the artists whom she was highlighting, their interconnectedness, and the songs that she chose to sing.

Several years ago Capitol Records put out a CD titled *Frank Sinatra Sings the Select Johnny Mercer*. It contained 15 selections, one of which, "Day In – Day Out," had two different versions on the album. In her first set at Shanghai Jazz, Egert sang 13 tunes, eight of which were included on that album. One of her choices, "I Remember You," was not in Sinatra's recorded repertoire but there are four others, "Satin Doll," "You Must Have Been a Beautiful Baby," "Talk to Me Baby" and "I Wanna Be Around," that did have Sinatra recordings. In addition to the songs covered by the album and Egert's opening set, there are another baker's dozen or so of Mercer tunes that Sinatra waxed, many of which I suspect were included in Egert's second set.

Egert is a jazz-influenced pop vocalist of the Sinatra school. She has a warm voice, easy on the ears whether caressing a ballad or bringing a swing feeling to the rhythm tunes. Her enthusiasm for Mercer's lyrics is evident in the care that she takes to infuse them with the emotion and understanding that they deserve, and her phrasing reflects the influence of Sinatra.

Although Egert and Farnham had not performed together prior to this gig, they immediately bonded musically. This is a tribute to the musical astuteness of both artists.

Farnham is one of those cats who is a terrific

jazz player, but also understands that the art of accompaniment involves giving the singer a musical bed of support that is subtle and complementary to the vocalizing.

Sinatra and Mercer's memories were well served by Egert, Farnham and Berger. The supportive audience showed that they recognized and approved of their efforts.

## VARIOUS ARTISTS MARK MURPHY: A Celebration of Life, In Words and Music

St. Peter's Church, NYC | March 14

Jazz history is replete with individuals of exceptional talent, but there are a special few who rise to a level that sets them apart from most of their peers. Such a man was vocalist Mark Murphy. There has always been some controversy about who or what is a jazz singer. Perhaps the best way to define a jazz singer is to play a few tracks by Mark Murphy. He was the walking embodiment of vocal jazz.

Mark Murphy left us on October 22, 2015 at the age of 83. A celebration of his life was planned to coincide with what would have been his 84th birthday, March 14. The sanctuary at St. Peter's was filled to overflowing as a stellar lineup of vocalists took turns paying musical tribute to this unique man who had touched their lives, and influenced them with his artistry.

The singers included Nancy Kelly, Daniel Čáčija, Carol Fredette, Roz Corral, Kurt Elling, The Royal Bopsters (Amy London, Darmon Meader, Dylan Pramuk and Holli Ross), Francesco Pini, Sheila Jordan, Ronny Whyte, Annie Ross, Tessa Souter, Giacomo Gates and Jay Clayton. The Hanky Panky Trio consisting of Alex Minasian on piano, Brandi Disterheft on bass and Memo Acevedo on drums and percussion served as the house band. Others musicians who participated occasionally were Sean Smith on bass, Itmar Borochoy on trumpet, Spiros Exaras on guitar and Alan Broadbent on piano.

There were also some eloquent memories from Wendy Oxenhorn, Will Friedwald, Michael Bourne, James Gavin and Francesca Miano. Murphy's neice, Kate Murphy and nephew, Mark Edmund Murphy added some insights from his family.

Carol Fredette ("Fotografia"), Roz Corral ("What a Way to Go"), Kurt Elling ("I'll Close My Eyes"), The Royal Bopsters ("Red Clay"), and Ronny Whyte ("Bohemia After Dark") all produced memorable turns.

# Rosalind Grant

UPCOMING EVENTS

## Friday, May 13, 2016 7-11pm

### St. Joseph Plaza (formerly known as The Priory)

233 West Market Street, Newark, NJ

#### ROSALIND GRANT JAZZ ENSEMBLE

**Rosalind Grant** vocals  
**Winard Harper** drums  
**Tadataka Unno** piano  
**Endea Owens** bass  
**Philip Harper** trumpet  
**Eugene Ghee** tenor sax  
**Nzinga Banks** alto sax  
**Diane Perry** violin

No cover, no minimum;  
 food or beverage  
 purchase required



Rosalindgrant@gmail.com



Sheila Jordan's "Ballad of the Sad Young Men" was an audience favorite, as was her duet with Elling on "Where You At?" One of the last true hipsters around, Giacomo Gates, performed a Murphy favorite "Be-Bop Lives (Boplicity)," Holli Ross and Ray Passman's lyrics to a tune by Miles Davis, and the very out Lord Buckley take on the famous Mark Antony soliloquy from Julius Caesar in a manner that certainly had Murphy smiling down from that Heavenly Jam Session.

With all of the talent present, it was Annie Ross who produced the performance that lingered most after the celebration had ended, her stunning take on "Lush Life," sung as if she had lived every moment described in Billy Strayhorn's haunting lyrics.

Special mention must be made of co-producer Ari Silverstein without whom this marvelous happening would not have occurred. His support of Murphy during his later years showed Silverstein to be among the most rabid of Murphy enthusiasts, and on this occasion he added a special touch to the legacy of a true Giant of Jazz, Mark Howe Murphy.

## LYRICS & LYRICISTS WITCHCRAFT: The Jazz Magic of Cy Coleman

Theresa L. Kaufmann Concert Hall –  
92nd Street Y, NYC | March 19-21

Cy Coleman's first major taste of public awareness came as a pianist playing jazz in chic little boîtes around New York City. His first noted song as a pop composer was "Why Try to Change Me Now," written with Joseph McCarthy Jr. in 1952 when Coleman was 23 years old. Today he is primarily remembered as a Broadway composer, but he had many successful songs to his credit before he first composed the score for *Wildcat* in 1960.

It was his stand-alone pop tunes that were the focus of *Witchcraft: The Jazz Magic of Cy Coleman*, a sprightly entry into the heralded Lyrics & Lyricists series at the 92nd Street Y. The program was hosted by Billy Stritch who also co-wrote the commentary with Andy Probst, arranged the musical numbers, served as artistic director, played the piano and was

one of the vocalists, the others being Debby Boone, La Tanya Hall, Nicholas King and Gabrielle Stravelli. Bassist Jay Leonhart and Drummer Rick Montalbano rounded out the musical crew.

There were many familiar tunes visited along the way, as well as many fine songs that have stayed pretty much under the radar. The cast did a superb job of bringing each of them to life.

In addition to "Why Try to Change Me Now," there were old friends like "The Best Is Yet to Come," "When in Rome (I Do As the Romans Do)," "Witchcraft," "You Fascinate Me So," "I Walk a Little Faster," "Doodlin' Song," "On Second Thought," "Playboy Theme," "Rules of the Road," "I'm Gonna Laugh You Right Out of My Life" and "It Amazes Me."

Debby Boone has been so associated with her biggest hit, "You Light Up My Life," that her talents as a traditional pop song stylist are often overlooked. Her occasional appearances in this series are always anticipated with enthusiasm by

the L&L audiences, and she always delivers. On this occasion she was featured on "You Fascinate Me So," "Here I Go Again," "I'm Gonna Laugh You Right Out of My Life," and "Pink Taffeta, Size Ten," a song that was cut from *Sweet Charity* that Boone made one of the highlights of the evening.

La Tanya Hall has been a frequent and popular participant in these programs. She is a commanding presence, and here she took the spotlight on "Why Try to Change Me Now," "Sweet Talk" and "Let Me Down Easy." A memorable moment this evening was her duet on "Cheatin'" with Gabrielle Stravelli.

Stravelli was consistently impressive. Her "Moment of Madness" was a moment of pure genius. There were surely no second thoughts about her talent when she sang "On Second Thought," and she laid down the "Rules of the Road" in a way that would keep anyone on course.

Nicholas King's first featured number was "I Walk a Little Faster," and he absolutely nailed it. His charismatic appeal remained evident on "Suddenly" and "You Wanna Bet."

Coleman worked with several lyricists over the years, but perhaps the most unlikely pairing was his collaboration with Allan Sherman on "The Laarge Daark Aardvark Song," a humorous ditty that was delivered with comic perfection by Jay Leonhart.

Stritch delivers a song with as much aplomb as anyone around today. His stunningly effective reading of "It Amazes Me" was heartfelt, touching, and a performance that remained with you long after the show had finished.

By the end of the evening it was evident that Cy Coleman was not only an extremely talented composer, but that the breadth of his output was as impressive as the songs themselves. Stritch put it all together in a way that reflected the sophisticated 1950s performing style that gave birth to the man who composed all of the songs heard in this concert, and the scores more that reached our ears through his Broadway musicals from *Wildcat*, through the likes of *Sweet Charity*, *I Love My Wife*, *Barnum* and *City of Angels*, to his last show on the boards of the Great White Way, *The Life*.



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## BOOK REVIEW

By Joe Lang

### STAN LEVEY: Jazz Heavyweight

By Frank R. Hayde | Santa Monica Press, Solana Beach, CA, 2016  
224 Pages plus 32-Page Photo Insert, \$24.95

There are certain books that come along that could be categorized as “can’t put down” volumes. *Stan Levey: Jazz Heavyweight* certainly fits that mold. The story of this revered and influential drummer is full of interesting twists and turns, and Frank R. Hayde has done a superb job of integrating extensive quotes from Levey into his highly readable narrative to produce a biography that flows as masterfully as Levey’s drum work.

Levey was brought up in a tough neighborhood in North Philadelphia. His father was a boxing manager with mob ties, and part owner of a used car lot. His mother was vivacious and musically talented, but had a weakness for alcohol. There was continual strife between his parents.

When he was ten years old, his father took him to see a performance by Chick Webb and young Stan was enthralled by Webb’s playing. He became interested in two things, playing the drums and boxing. Both would figure prominently in his life.

By his early teenage years, the battles between his mother and father climaxed in a physical confrontation that led his father to leave the house permanently, leaving Stan with his mother.

When in the 9th grade, Stan decided that school was not for him and he dropped out. He was teaching himself to play the drums, spending time working for his father in the used car lot, and hanging out a lot at the gym with the boxers.

A fortuitous meeting with Dizzy Gillespie at a jazz club in Philadelphia led to his sitting in on drums with the trumpeter at a club called the Downbeat. The rough-cut and self-taught Levey made an impression on Gillespie. He was only 16, and soon was playing with him. Fate soon stepped in again, and he was called on to sub on the Benny Goodman Orchestra, a heady gig for a teenager who could not read music. He survived this brief interlude, but was soon back playing with Gillespie at the Downbeat.

Then Dizzy moved to New York, and Levey’s attention was turned back to the gym and he was soon in the ring, a profes-

sional boxer. The inside story of the fight game is a seedy one, and in Levey’s musings a stark picture of the realities of the world of fisticuffs emerges.

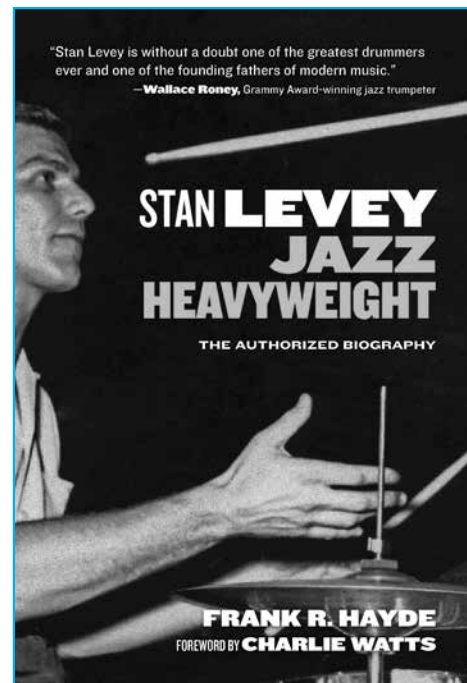
An altercation with a Philadelphia policeman causes Levey to look for a change of scenery, and New York is his destination. Once there, he contacts Gillespie, and this leads to a variety of gigs with the likes of Oscar Pettiford, Coleman Hawkins, Barney Bigard, Art Tatum and Erroll Garner. Occasionally, he would return to the ring to pick up a few extra bucks. It was during this period that he became acquainted with Max Roach who became an inspiration and close friend.

Levey’s description of his first encounter with Charlie Parker at the age of 17 is riveting. Bird turned up at a jam session where Stan was on the drums, sat in, and at the end of the evening invited Levey back to the Parker digs where Levey is introduced to heroin, and begins an addiction that lasts for about seven years.

During that period he was on the front lines of the bebop revolution, playing with Bird and Dizzy. Suddenly an opportunity came along to play on Woody Herman’s big band. Stan was 19, and the pay was better than he was getting with Gillespie, so soon, with Dizzy’s blessings, Stan was on the road with Herman. After a spell on tour, Levey returned to New York, and soon was called upon by Gillespie to join him and Parker for the California trip that eventually resulted in Parker’s mental breakdown and incarceration.

Once back in New York, Levey found himself strung out and scuffling, getting a gig here and there, back in the ring when the opportunities arose, and finding himself involved in some illegal activities. In 1947, Stan married his first wife, Shirley, who was also an addict. Their union was short-lived, but they did have a son, Robert.

Stan did a Jazz at the Philharmonic tour in 1948, and recorded with Stan Getz the next year. 1949 also proved significant in another way for Levey, he met the lady, Angela Neylan, who was to become his second wife, and it was the beginning of a relationship



that was to last the rest of his life, and one that eventually turned his life around.

Things were not yet ready to take an upswing, as he became the subject of a narcotics sting operation that resulted in a 17-month jail term. While in prison, two things set him on the right path. He was forced to go cold turkey to break his heroin addiction, and he stayed clean from then onward. He also had Angela waiting for him, and that helped him through the ordeal of confinement.

Once a free man, he had a short stint with Parker, and eventually formed his own quartet. One evening Stan Kenton saw Levey’s quartet that also included saxophonist Richie Kamuca, and Kenton offered Levey and Kamuca spots on his band. Angela joined him on the road, and they soon made it official, getting married in Atlantic City on July 30, 1952.

Levey remained with Kenton for about three years. Following a long tour, the band was in recess for a few weeks, and Levey received a phone call from Max Roach that was to affect his life for the next several years. Roach had been under contract to play at the Lighthouse in Hermosa Beach, the spawning ground for what was to become known as West Coast Jazz. Levey fit in perfectly, and it was during his Lighthouse

years that he established two of his closest musical friendships with trumpeter Conte Candoli and trombonist Frank Rosolino.

Levey eventually toured with two of the biggest vocal stars on the scene, Peggy Lee and Ella Fitzgerald. He also became a fixture on the Los Angeles studio scene. He learned to read music well during his stint with Kenton, but he wanted to make himself more valuable in a studio environment by learning to play several mallet instruments, and studied with Emil Richards, eventually becoming highly proficient on vibraphone, xylophone, marimba and timpani.

In 1973, Stan suddenly decided to remove himself from the music scene, and devote his professional pursuits to the field of photography where he enjoyed great success before being struck by throat cancer. This was in 1988, and the illness sapped his strength, leading him into retirement. His cancer recurred in 2003, then there was heart by-pass surgery, and finally prostate cancer.

On April 19, 2005, Stan Levey died, leaving behind a legacy of musical greatness, but also a legacy of achievement and growth as a man. He showed how an poorly educated individual from difficult circumstances could overcome his lack of formal education, his troubled upbringing, his addiction, and his incarceration to reach the peak of his profession, where he became not only successful, but an influential artist in his chosen field; change course professionally and again achieve success; survive a failed marriage to find happiness in his second marriage; become a loving, committed and strong parent; and find the strength to survive a horrible disease, outliving his doctors expectations by many years.

Stan Levey's evolution from his rough and ready origins to a man of great sensitivity and refinement is an impressive story, and Hayde has contributed an important addition to the ever-growing catalog of jazz biographies. He has related the details of Levey's life in a fluid and engaging manner, greatly abetted by the absorbing first person contributions by Levey that Hayde was able to include in his book.

A nice complement to Stan Levey: Jazz Heavyweight is the fine documentary Stan Levey: The Original Original (StanArt Productions), available at Amazon.com.



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## Morris Jazz

The Bickford Theatre

at the Morris Museum, Morristown, NJ

Tickets/Information: 973-971-3706

It's May already? No surprise winter storms on the horizon. We are settling in for the calm before the steamy storm of summer heat.

What a month. Mother's Day, Memorial Day, weddings, the lusty month of May...AND what a great month for music at the Bickford.

Marty Eigen (sax/flute) returns to the Bickford stage with his always evolving Beacon Hill Jazz Band on Monday, May 9 at 8 PM. Their "Spring Can Really Hang You Up the Most" program will feature popular standards and surprises as the band swings into spring.

On stage with Marty will be the Bishop of Jazz, Rio Clemente (piano), Flip Peters (guitar), Gene Perla (bass), Gordon Lane (drums) and Carrie Jackson (vocals).

Glenn Crytzer and his Savoy Seven have been bringing their great jazz sound to south Jersey for years and are one of the hottest jazz sounds on the NYC scene. They will make their Bickford debut on Monday, May 23 at 8 PM with their centennial tribute to guitarist Charlie Christian.

The son of a blind guitar player, Charlie Christian was born 100 years ago on July 29, 1916 and grew up in a slum in Oklahoma City. His single-string amplified guitar style was brought to the forefront when John Hammond introduced him to King of Swing Benny Goodman. Christian was the featured solo guitarist on many of Goodman's radio broadcasts. Unfortunately, an illness claimed the life of Charlie Christian at the young age of 26. Christian's influence reached beyond jazz and swing. In 1990, he was inducted into the Rock and Roll Hall of Fame.

The famous Savoy Seven will include Mike Davis (trumpet), Dan Levinson (saxophones), Dennis Lichtman (clarinet), Glenn Crytzer (guitar), Jesse Gelber (piano), Ian Hutchison (bass) and Kevin Dorn (drums).

Get ready for the Summer JazzFEST begins, kicking off with the reunion of Neville Dickie and the Midiri Brothers on Monday, June 6 at 8 PM.

Upcoming Music

June 12- An Afternoon with Rosemary Clooney and Mel Torme  
*Summer JazzFEST*

June 27: Danny Bacher's "Swing That Music" with Alexis Cole

July 11: The Full Count Big Band's Tribute to Bobby Darin

July 25: Dan Levinson's Midsummer's Night Jazz Party

August 1: Robbie Scott and the New Deal Orchestra

August 24: Nikki Parrott and Friends

— Eric Hafen

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



The Beacon Hill Jazz Band

## Jazz For Shore

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

Tickets/Information: 732-255-0500



Neville Dickie

We've spent much of the past year advertising May 25 as the return of Bria Skonberg to MidWeek Jazz at Ocean County College. But as mentioned in the last issue of *Jersey Jazz*, the show now has to be rescheduled because the College — forgetting their academic alliance for a moment — gave us a date for Skonberg that was already earmarked for a pre-commencement Awards Ceremony. OCC said May 18 was open but Skonberg is not free that day as she'll be in the thick

of co-administering (along with vocalist Molly Ryan) the first annual New York Hot Jazz Camp! At press time, we're still working on a date to bring Skonberg back, hopefully later in 2016.

But as soon as I heard May 18, a bell went off in my head. The wonderful British pianist Neville Dickie had written me in 2015 to say he was coming over to the United States in 2016 and had one open date: May 18. I originally passed because of Skonberg's commitment but after that fell through, I excitedly contacted Dickie, who was still open and more than willing to make the trip back to Toms River! Phew.

Last May, Dickie broke it up with popular accompanists, The Midiri Brothers, but this time he'll be flying solo, presenting what he calls "A History of Jazz Piano: The First 50 Years." If you know anything about Dickie, it's that he is one of the best stride and boogie-woogie pianists in the world. His May 18 show will pack 50 years of jazz piano (including forays into ragtime, blues and stride) into 90



## JAZZ TRIVIA ANSWERS

Questions on page 4



1. It was Frank Sinatra's first recording session.
2. Flip Phillips.
3. a) Barney Bigard,  
b) Cootie Williams, and  
c) Rex Stewart  
(The groups led by Johnny Hodges were simply called Johnny Hodges & His Orchestra.)
4. Louis Prima wrote *Sing, Sing, Sing* and Chu Berry wrote *Christopher Columbus* (for the Fletcher Henderson band).
5. Les Brown's *I've Got My Love to Keep Me Warm*.

minutes. Dickie has promised tributes to Fats Waller, James P. Johnson, Willie "The Lion" Smith, Albert Ammons and many other such legends of the first half of the 20th Century.

Dickie was born in County Durham, England in 1937 and settled in London, performing in pubs and being featured on BBC Radio 2. His career experienced a boost in popularity after his recording of "The Robins Return" became a hit in 1969. Today, he is still based in London and now with over 20 CDs under his own name, still an in-demand pianist around the world. MidWeek Jazz is very lucky he is able to squeeze a stop in Toms River on his 2016 tour!

Looking forward to June, MidWeek Jazz will feature the popular group Swingadelic on June 8. I'm always excited to bring new bands to Ocean County County College and this will be Swingadelic's first trip to Toms River. Led by bassist Dave Post, the group has been going strong since 1998, playing regularly for dancers in New York City. For their MidWeek Jazz debut, the group will be paying tribute to "The Three Louis's," the unbeatable trio of Louis Armstrong, Louis Jordan and Louis Prima. Anybody familiar with any of those names knows that the music will be joyous, swinging and full of good humor. Personally, they're three of my heroes and I cannot wait for Swingadelic to make their music come alive again on June 8. We'll have more on them — as well as Armstrong, Jordan and Prima — next month in *Jersey Jazz*.

— 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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free  
roundtables

### JAZZ RESEARCH ROUNDTABLES

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

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

free  
concerts

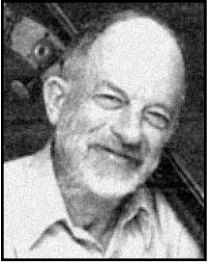
### CONCERTS/PERFORMANCE

■ The IJS presents occasional free Wednesday afternoon concerts in the Dana Room of the John Cotton Dana Library, Rutgers-Newark. These include the Newark Legacy series and the Jazz With An International Flavor series that recently featured the Toshiko Akiyoshi-Lew Tabackin Quartet with Mark Taylor (drums) and Yasushi Nakamura (bass).

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

I've pretty well figured out my computer, and I'm still figuring out how to use some of the features on my cell phone. The telephone has undergone some amazing changes since I first figured out how to use one.

When I was a kid, the phone in our house in Kirkland, Washington had a receiver that hung on the side of the hand set. I would pick it up, listen for the operator to say "number, please," and then give her the number I wanted. Our number was Black 137. (There was a black and a red network in Kirkland, one for each side of town.) The operator (Shirley) plugged callers into the right socket to make the local connection they wanted. To call Seattle or farther away, you asked Shirley for long distance, and she connected you with another operator who got your number for you.

When we visited our grandparents in Othello, Washington, we were amused that they were still using phones that had little cranks on them. You would pick up the receiver and turn the crank to generate a ring on the line. It was a party line, which meant that all the people with phones on your line would hear the ring. Each phone was assigned a specific number of rings, but when the party line phone rang, everyone picked up to see what was up. The phone was only used for emergencies or news of the day.

When dial phones with one-piece handsets replaced the telephone operators, I thought I had witnessed a tremendous technological leap forward. And, years later, when the phone company stopped owning all the equipment, it seemed like the dawn of a new day.

When I first came to New York City, the pay phone booths on every corner and in every building lobby, bar and restaurant were important to musicians like me who were living in furnished rooms without phones. With a handful of nickels, you could stay in touch with your sources of work, and find the location of jam sessions. Some guys would put the number of a phone booth phone on their business card, and would hang around that booth during certain hours, hoping for a call.

Nowadays, as I walk up Eighth Avenue from the bus station to Local 802, I see that most of the phone booths along the sidewalk have been removed. Wherever there used to be a booth, there is tall plastic slab with a sign that proclaims: "Super fast free Wi-Fi coming soon." We'll see, when the work is completed, whether this will be a useful new amenity, or just another damned thing to figure out.

■ Chris Coletti posted a nice memoir of trumpeter Mel Broiles on his blog, written by

his teacher at Juilliard, Mark Gould. Broiles was principal at the Met Opera for many years. A great enthusiast for the opera, he loved his job and sometimes said so, loudly, in the pit during performances.

When Gould joined the Met Opera orchestra, he was sitting in the back of the orchestra room observing a rehearsal of "Pagliacci." He wrote, "The musicians were pretty much taking it easy, just rounding themselves back into shape, playing the rehearsal as a kind of warmup for the long opera season. Not Mel. At the end of the opera, when the trumpet plays 'Vesti La Giubba,' Mel let loose. The paint on the walls of the rehearsal room turned from blue to purple and the entire viola section involuntarily doubled over, instinctively ducking their heads to avoid having them severed from their necks. The conductor, John Nelson, was blown backwards two steps, landing with one foot completely off the podium.

When the music stopped, the stunned maestro said, 'That's great, Mel, but in rehearsal I think we can take it a bit easy. I think mezzo forte should suffice.' Mel quickly responded, 'John, that WAS my mezzo forte!'"

■ Jason Ingram sent me a note that was posted on trumpeter Roger Ingram's Facebook page. It seems that Roger got a call from a new contact asking if he could do a jingle date for a German-American radio station, playing oom-pah brass band music. When he accepted the job, Roger was asked for his waist size. "For the lederhosen." Denying that there would be a video shoot, the guy said he just wanted lederhosen to put everyone in the right mood. Roger told him, "I'll wear the lederhosen over my jeans, and it will cost you double." The guy declined, and said he'd find somebody else. Roger was fine with that.

■ Reading of the passing of master alto saxophonist Phil Woods, Howard Rittner remembered Phil's days at Juilliard. He told me that Phil was the most outstanding musician in that class. Teo Macero had put together a jazz band made up of musicians from the school. He needed a baritone player, and Phil said he could do it. The school provided the horn, and Howard provided a mouthpiece with a plastic reed. Howard says that playing with Phil and some of the other heavyweights at Juilliard was a major part of his musical education. **J**

*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.*

SHELLY PRODUCTIONS PRESENTS  
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Thursday, May 19, 2016

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FEATURING:  
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&  
**HARVIE S** (bass)  
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Music starts @7:00 pm      No Cover Charge

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## Jazz Vocal Grammy Winner Coming to Princeton in June

Grammy award-winning vocalist Cécile McLorin Salvant will be in Princeton for a concert on June 19 at 7 PM in the Berlind Theatre at McCarter Theatre Center as a featured performer in this summer's Princeton Festival.

Ms. Salvant's album *For One to Love* was named Best Jazz Vocal Album at the February 15 Grammy Awards

ceremony. After performing recently at Jazz at Lincoln Center, she was on a sweeping tour of Europe in March, and on to the Charleston, South Carolina Spoleto Festival. *The New York Times'* Nat Chinen chose Ms. Salvant's last August 25 performance at the Jazz Standard, as one of his 10 "All The Best" shows of 2015, writing: "It's not just deep mastery of a historical tradition that sets Ms. Salvant apart as a jazz singer. As she showed in this coolly intoxicating set, she's also working with a rare set of critical tools, and the ability to make a roomful of listeners feel like sly accomplices." The singer, who has been compared to Ella Fitzgerald and Nancy Wilson, is a composer and visual artist as well. Five of the songs on her award-winning album are her originals and the album cover design is her creation as well.

Cécile performs unique interpretations of unknown and scarcely recorded jazz and blues compositions. She focuses on a theatrical portrayal of the jazz standard and composes music and lyrics which she also sings in French, her native language, as well as in Spanish. She enjoys popularity in Europe and in the United States, performing in clubs, concert halls, and festivals accompanied by renowned musicians like Jean-Francois Bonnel, Rodney Whitaker, Aaron Diehl, Dan Nimmer, Sadao Watanabe, Jacky Terrasson (she was the guest singer on his latest album, *Gouache*), Archie Shepp, and Jonathan Batiste. She is the voice of Chanel's "Chance" ad campaign for the third consecutive year

Tickets for The Princeton Festival, including Cécile McLorin Salvant's concert on June 19, go on sale on March 15. For more information and a link to ticket sales (handled by McCarter Theatre), visit [www.princetonfestival.org](http://www.princetonfestival.org). To purchase tickets by phone, call the McCarter Theatre at 609-258-2787.


Other 2016 Princeton Festival highlights will include Benjamin Britten's opera *Peter Grimes*, the musical "A Little Night Music" — a three-way collaboration with the Princeton Symphony Orchestra — and the Garden Theatre presenting the 1928 silent film *Joan of Arc* accompanied by Richard Einhorn's "Voices of Light" for orchestra, chorus and soloists, and much more. The Princeton Festival runs from June 4 through June 26. 



Photo by John Abbott

## 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](http://www.njjs.org), e-mail [info@njjs.org](mailto: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](http://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](mailto:membership@njjs.org)

OR visit [www.njjs.org](http://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

Robert Adams, Florham Park, NJ  
 Mr. Peter Ballance,  
 Upper Montclair, NJ  
 Joe Brisick, Springfield, NJ  
 Mr. & Mrs. Scott R. Calvert,  
 Pequannock, NJ \*  
 Mr. Raphael Cerino,  
 West Caldwell, NJ  
 Miss Donna Cusano, New York, NY  
 Ms. Beverly DeGraaf, Morristown, NJ  
 Mr. Don Fagans, Clinton, NJ  
 Kevin Faughnan & Kris Yang,  
 Somerset, NJ \*  
 Ms. Theona L. Feibush,  
 Woodbridge, NJ  
 Mr. Robert Gerber, Mendham, NJ  
 Joseph & Patricia Giannone,  
 Wayne, NJ \*  
 Mr. & Mrs. James R. Gilmartin,  
 Chatham, NJ  
 Mr. & Mrs. Edward F. Gore,  
 Scotch Plains, NJ  
 Mrs. Sandy Grossman, Springfield, NJ  
 Mr. Brian Hochstadt, Morristown, NJ  
 Patrice Jegou, Florham Park, NJ  
 Sanford Josephson, West Orange, NJ  
 Mitzi Kreinberg, Livingston, NJ  
 Mr. James Lafferty,  
 Monmouth Junction, NJ  
 Ms. Marcia Levy, Englewood, NJ  
 Susie Mackay, Gladstone, NJ  
 Mr. & Mrs. Jeremiah Mahony,  
 Scotch Plains, NJ  
 Mr. Thurman McDaniel,  
 Haddonfield, NJ  
 Mr. & Mrs. Thomas J. McEvoy,  
 Ridgewood, NY  
 Mr. & Mrs. Joan & Bud Meeker,  
 Roseland, NJ

Mr. & Mrs. Herbert & Ruth Meisel,  
 Springfield, NJ  
 Nancy and Jerry Miller,  
 Jersey City, NJ \*  
 Lorraine Novinski, Mendham, NJ  
 Mr. Ed Ohr, Wallingford, CT  
 Mr. & Mrs. Robert J. Paredi,  
 Savannah, GA  
 Mr. C. DeWitt Peterson,  
 Moorestown, NJ - Patron  
 Dr. Charles Poskanzer, Albany, NY  
 Mr. & Mrs. Ronald Schneiderman,  
 Bridgewater, NJ \*  
 Stephen Schwartz, Bronx, NY \*  
 Judy and Fred Simon,  
 West Orange, NJ  
 Mr. John Vogel, Whippany, NJ  
 Ms. Irene Young, Austin, TX  
 Ms. Patricia Yskamp, Maplewood, NJ

#### New Members

Victor Arencibia, Mount Tabor, NJ \*  
 Thomas Bender, Middletown, NJ  
 Joseph Billy, Clifton, NJ  
 Roger Brooks, Paterson, NJ  
 John Bryce, Whiting, NJ  
 John Corsale, Long Branch, NJ  
 Diana J. Ferrara,  
 Wappingers Falls, NY  
 Jeffrey Friedman, Somerset, NJ  
 Joan M. Millar, Wayne, NJ  
 Jane W. Rappaport, Watchung, NJ  
 Pat Sciarra, North Brunswick, NJ  
 Arthur Seif, Madison, NJ  
 Ronald Seigle, Morristown, NJ  
 Lee and Elizabeth Tomboulion,  
 Union City, NJ  
 Darin C. Wright, Montclair, NJ

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

### Great Gift Idea!

## Jazz Up Your Wardrobe



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

At \$15, they make great gifts for yourself and your friends. You can buy them in person at some of our events, and we can bring them to Jazz Socials on request. But if you don't want to wait, order via mail and get your shirt within days! Shirts are 100% cotton, crew-neck, short-sleeved shirts; they may run slightly snug. Cost is \$15 per shirt + \$4 shipping fee.

#### Styles — choose from:

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

#### Sizes — choose:

unisex S, M, L, XL, or XXL  
 ladies' S, M, L  
 (slightly more open neckline,  
 smaller sleeve cut, slightly  
 tapered body)

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



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[www.cadencejazzworld.com](http://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](mailto:editor@njjs.org) if you know of other venues that ought to be here.

**Allamuchy**  
**RUTHERFORD 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

**1867 Sanctuary at Ewing – Arts and Cultural Haven**  
101 Scotch Road  
908-295-7739  
Regular jazz concerts – check their website for details

**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

**Institute of Jazz Studies – Rutgers University**  
John Cotton Dana Library, 185 University Avenue  
973-533-5595  
Frequent free concerts.

**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

**Taste Venue**  
47 Edison Place, 2nd floor  
973-642-8400  
Jazz Mondays 8:00 - 11:00 pm

**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

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.

### 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

### 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 Eyland 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 CAFÉ

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

### Watchung

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

### Wayne

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

### NOVU RESTAURANT

1055 Hamburg 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

### SUZU QUE'S

34 South Valley Rd.  
973-736-7899

### Westwood

**BIBIZ LOUNGE**  
284 Center Ave.  
201-722-8600

### Woodbridge

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

For a link to  
each venue's  
website,  
visit  
[www.njjs.org](http://www.njjs.org),  
click on  
"venues,"  
and scroll  
down to  
the desired  
venue.

Also visit  
Andy  
McDonough's  
[njjazzlist.com](http://njjazzlist.com)

## The Name Dropper

Recommendations may be e-mailed to [editor@njjs.org](mailto:editor@njjs.org).

**PHYLLIS BLANFORD** – Jazz up your Mother's Day on May 8 with a new singer and brunch at Duke's Southern Kitchen, downtown Newark's latest jazz spot, not to mention the Southern fried chicken and waffles, with strawberries 'n' whipped cream and bourbon maple syrup!

**JANE STUART** – All About Jazz calls her the "complete" jazz singer. See her completely free at the Nutley Public Library on May 14.

**NEVILLE DICKIE** – The Brit stride and boogie-woogie piano legend is at Ocean County College for Midweek Jazz on May 18.

**OLLI SOIKKELI** – The Finnish Django disciple, this month's *Jersey Jazz* interviewee, is at Shanghai Jazz in Madison for two nights of Gypsy jazz guitar, and more, on May 18 and 19.

**MARLENE VERPLANCK** – Back from her boffo UK tour New Jersey's supreme jazz chanteuse is at Trumpets Jazz Club in Montclair, May 21.



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

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