

JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

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June 2016



The eye can almost hear the music that swirls through this photographic study of Roy Haynes intent at his craft at the Village Vanguard in the early 1960s, one of 144 vintage photographs in the new book *REBIRTH OF THE COOL: Discovering the Art of Robert James Campbell*.

Born Again

The story of how Jessica Ferber, a young University of Vermont graduate, stumbled on the archive of forgotten photographer Robert Campbell and saved a piece of jazz history from destiny's scrap heap.

See story and photos on page 26.

in this issue:

NEW JERSEY JAZZ SOCIETY

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

STORIES

Robert Campbell's Photography.....	cover
Big Band in the Sky	8
Central Park Summerstage	10
Sarasota Jazz Festival	12
Talking Jazz: Matt Wilson	16
Noteworthy	25
French Quarter Jazz Festival	30
Dan's Den	32
Anat Cohen Tentet	33
Bucky's Back	34
Rhythm & Rhyme	35

REVIEWS

Other Views	36
Caught in the Act	40
Jazz Socials	43

EVENTS

'Round Jersey: Morris, Ocean	44
Institute of Jazz Studies	45
Jazz Gallery Awards	47
Somewhere There's Music	50
The Name Dropper	51

ADVERTISERS

Marlene VerPlanck	4
Diane Moser	4
Shanghai Jazz	5
WBGO	7
William Paterson University	9
Ocean County College	11
Jazzdagen	13
Phyllis Blanford	15
Jazzfest at Sea	17
NJPAC	19
Morristown Jazz & Blues Festival	21
Nick Scheuble	22
Suncoast Jazz Festival	23
Centenary College	29
Tunes of the 20s	31
Roseanna Vitro & Pete McGuinness	31
Jim Eigo	33
Swingadelic	36
Jersey Jazz Jams	37
Diane Perry	38
CTS Images	40
Arbors Records	42
Sandy Sasso	43
LauRio	43
Shelly Productions	46
Cadence Magazine	49
Princeton Record Exchange	52



Prez Sez

By Mike Katz President, NJJS

Now that summer is fast approaching, I would like to inform our readers about several events the New Jersey Jazz Society will be co-sponsoring in the upcoming months. All are outdoors and free and open to the public.

■ On Saturday, August 20, the sixth annual Morristown Jazz and Blues Festival will be presented on the Morristown Green. Once again, I have been asked to emcee the jazz portion of the event, consisting of three 90-minute sets from noon to 6 PM. Two blues acts will follow on into the evening. The festival will include a tribute to Les Paul's son Rusty, who passed away earlier this year. The first jazz group that will be appearing is the George Gee Swing Orchestra, which has performed for NJJS in the past at Jazzfest and the Pee Wee Stomp. Following George will be a group consisting of Bucky Pizzarelli, who is celebrating his 90th birthday this year, along with guitarist Ed Laub, jazz violinist Aaron Weinstein and bassist and Bucky's son Martin Pizzarelli. After Bucky et al. will be Louis Prima Jr. and the Witnesses, playing the music of Louis Sr. This should be a great event, as it has been for the past several years. NJJS will have a membership table on the Green at which we will greet present members and hopefully sign up some new ones!

■ Friday evening, September 16, is the date for the Hunterdon County portion of the 3-day

Central Jersey Jazz Festival. This program will take place in Deer Path Park in Readington Township near Flemington. The artists so far assembled by NJJS Vice President Sandy Josephson, will include New Jersey natives trumpeter Freddie Hendrix (from Teaneck) and banjoist Cynthia Sayer (Scotch Plains). As this is written, they are awaiting confirmation for another jazz artist and a blues band. Watch Jersey Jazz and the NJJS website and E-blasts for further information as it becomes available.

■ Two days later, on September 18, beginning at noon, Palmer Square Management will again host the long-running Princeton Jazzfeast, programmed by jazz musician Ed Polcer. This year's lineup will include Alan Dale and the New Legacy Jazz Band, the Chuck Redd Quintet, Spanglish Fly (a latin jazz group), the saxophonist Anderson twins, Peter and Will, and Professor [Adrian] Cunningham and his Old School band. Come to one or better yet, all of these events!

■ Last Saturday evening, April 30, we attended a fundraiser for Morristown's Bickford Theater, which took place in the theater lobby and included dinner and a lovely cabaret-style performance by Broadway singer/actress Loni Ackerman, who was featured in a play at the Bickford during the previous two weeks. Her credits include *Evita*, *Cats*, *No, No, Nanette* and other Broadway shows. Also performing during

Stay tuned to www.njjs.org

NJJS Bulletin Board

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

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

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

the evening was a fine jazz piano trio led by Stephen Teti, a professional musician who is the son of Vince Teti, our host for the evening and a member of the Morris Museum's (of which the Bickford is a constituent) Board of Trustees, and who recently joined NJJS. As many of our members who regularly come to them know, for quite a few years the Bickford has put on an outstanding once or twice a month weekday evening jazz series featuring many favorite musicians, including Rio Clemente, Dan Levinson, the Midiri Brothers, Randy Reinhardt and Bria Skonberg. It is my hope that this series will continue for a long time to come, but to do so it needs the strong support of our members by way of regular attendance (tickets are only \$18, \$15 if ordered in advance). NJJS proudly supports the Bickford jazz series by way of articles in *Jersey Jazz* each month about its upcoming concerts.

■ We were very pleased to welcome Lynn Redmile as a new member of the NJJS Board of Directors. Lynn has been a contributing photographer for *Jersey Jazz*



Louis Prima Jr. and the Witnesses headline the Morristown Jazz & Blues Festival on Aug. 20.

since 2011, and had her first cover story published in the March 2012 issue. She has been the editor for the NJJS website since November 2014.

Introduced to many genres of music and dance

at a very young age, Lynn has always loved the syncopation of jazz. Originally from Zimbabwe (then Rhodesia), she lived in South Africa for many years before coming to the USA.

A 7-year stint of living in Manhattan immersed her in the New York City jazz scene, and she often attended multiple events in an evening, dancing and photographing whenever possible. Previously an executive assistant for two decades, her transition to professional photography provides her opportunities to enjoy even more jazz. Lynn is passionately committed to promoting jazz and growing the audience for jazz musicians. She now lives in Hamilton, NJ, with her husband, trumpeter Danny Tobias. She will serve on the Board until the end of this year, following which she will be nominated for election by the membership at the annual meeting to a full three-year term. ■

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.

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A New Jersey Jazz Society membership makes a great gift!

Plus, if you are already a member, a *gift membership* costs just \$25! See page 47 for details!

for updates and details.

August 20

MORRISTOWN JAZZ & BLUES FESTIVAL
George Gee Orchestra, Bucky Pizzarelli Quartet with Aaron Weinstein, Louis Prima Jr. and the Witnesses, Quinn Sullivan, Robert Randolph & the Family Band
FREE admission
Morristown Green | Noon – 5:30 PM
www.morristownjazzandbluess.com

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 – 10 PM

September 18

25TH ANNUAL JAZZFEAST
Alan Dale and the New Legacy Jazz Band, Chuck Redd Quintet, Spanglish Fly, Peter and Will Anderson Quintet, Professor Cunningham And His Old School
FREE admission
Gourmet Food Court
Palmer Square | Princeton
Noon – 6:00 PM | www.palmersquare.com

NJJS Calendar

Jazz Trivia

By O. Howie Ponder
(answers on page 45)



HITS, HOOPS AND HONEY

To start off your summer Howie offers a trivia potpourri.

1. In what tune — originally recorded by Bob Crosby and reprised by Kenny Davern — appears the immortal line: "She was fat, but she got leaner, pushing on her concertina"?
2. Who was Bon Bon? Super Trivia: What was his real name?
3. What non-musical group adopted "Sweet Georgia Brown" as their theme song?
4. On his fatal trip to France during World War II, Glenn Miller brought along a case of empty wine bottles. Why?
5. What was the last instrumental recording to win the Grammy Award for "Record of the Year"?

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

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With Mike Renzi
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Bennett) at 7-9:30 PM

Sun., June 19
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24 Main Street, Madison
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On Father's Day with Tedd
Firth and Jay Leonhart
at 6 and 7:30 PM

Sat., June 25
Greenvale Vineyards
Portsmouth, Rhode Island
Reservations: 401-847-3777
With Mike Renzi at 1-4 PM

— See Website for Details —

www.marleneverplanck.com

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VOLUNTEER OPPORTUNITIES

AT THE NEW JERSEY JAZZ SOCIETY

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

✓ **Become a member of our Board of Directors**

✓ **Help manage our Web site
and E-blast advertising**

✓ **Oversee our education
and college relations programs**

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



Photo:
Chris Drukker

Diane Moser's Composers Big Band

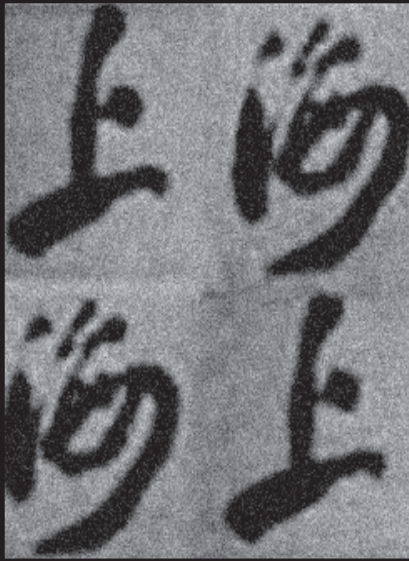
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For more info: dianemosermusic.com

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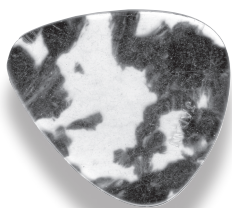
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AND JERRY VEZZA**
- sat 6/4: SARON CRENSHAW**
- wed 6/8: BUCKY PIZZARELLI** (by reservation only)
- fri 6/10: ROB PAPAROZZI**
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- sun 6/12: DARYL SHERMAN**
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The Editor's Pick

By **Tony Mottola**
Jersey Jazz Editor

NEW YORK CITY JAZZ SCENES: A Series of New Paintings by Barbara Rosene

Barbara Rosene's fills her paintings with the same energy and color with which she sings. A New York City jazz vocalist known for touring with the Harry James Orchestra and performing with Vince Giordano and the Nighthawks, as well as her own "New Yorkers," Barbara is also a fine self-taught painter of colorful folk art style works, including scenes of her native Cleveland and New York's jazz scene. Inspired by jazz clubs and the city's nightlife, Rosene has painted a series of the clubs where she's performed over the past ten years. The captured locations include Dizzy's Club Coca-Cola, Birdland, Smalls and Mezzrow. Her pieces are off-beat, action-packed stories full of life and its idiosyncrasies.

Barbara's jazz paintings will be on display — and, happily, available for purchase — at Mezzrow's in Greenwich on June 2. Books of the series with commentaries on each piece from musicians, jazz historians, record producers, and critics familiar with these establishments are also available. These annotators comprise a group of widely admired authorities and performers.

Barbara Rosene at Mezzrow

163 West 10th St., NYC | June 2, 4:30 - 7:00 PM
No cover, with an open Jam Session. More information at www.barbararosene.com and www.barbararosenepaintings.com

NOTE: There will be an exhibit of Barbara Rosene's paintings at WBGO's station gallery in Newark in the near future and we'll announce those details here as soon as a date is set.



A grayscale reproduction of "The Village Vanguard," painted by Barbara Rosene.

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

July August: May 26 • September: June 26

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

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Big Band in the Sky

By Sanford Josephson

■ **Leandro (Gato) Barbieri, 83, tenor saxophonist, November 28, 1932, Rosario, Argentina – April 2, 2016, New York.**

While still living in Buenos Aires, Barbieri's first big break came when he earned a spot in the orchestra of Lalo Schiffrin, an Argentinian pianist who later played with and arranged for Dizzy Gillespie. His biggest break, however, occurred in 1972, six years after he had moved to New York, when he was asked to write and perform music for the film, *Last Tango in Paris*, starring Marlon Brando. He won a Grammy Award for instrumental composition, and that led to a contract with Impulse Records, one of the leading jazz labels.

Barbieri left Argentina for Rome in 1962 and connected with several avant-garde American jazz musicians such as trumpeter Don Cherry and pianist Carla Bley. He moved to New York in 1966 and eventually transitioned from Cherry's brand of experimental music to a more melodic approach to jazz, incorporating his Latin roots. His first four albums for Impulse were titled *Chapter One* through *Chapter Four*, and according to an article in *The New York Times* by Peter Keepnews and Christopher Mele (April 2, 2016), they "blended jazz with various strains of Latin American folk music." Later albums for A&M and other labels combined a Latin flavor with a more pop-oriented commercial slant.

In a 1976 interview with *The Washington Post*, Barbieri talked about the incorporation of his Latin heritage into his music. "I realized that there was something else in me that wasn't being used," he said, referring to a chance meeting with Brazilian filmmaker Glauber Rocha, who told him: "You have your roots. Why don't you use them?" According to *The Post's* Harrison Smith (April 4, 2016), "The remark turned out to be a breakthrough, as Mr. Barbieri began incorporating the Latin styles he had heard



Gato Barbieri

Latin and Brazilian influences. It's also the album that brought Barbieri positive attention from the college crowds of the late '60s."

Barbieri's nickname, "Gato" (Spanish for cat) developed from his tendency to scamper with his saxophone from one Buenos Aires nightclub to another in the 1950s. His greatest musical influence was John Coltrane, but he was also inspired by Charlie Parker, Carlos Santana, and classical composers Erik Satie and Tchaikovsky. His sound, though, was clearly his own. "When he plays a melody," wrote *The Washington Post's* Larry Rohter in 1976, "it is with a sense of lyricism and grace that few other saxophonists can rival." Reviewing one of his performances in 1983, *The New York Times's* Jon Pareles wrote that he, "makes some of the most raucous sounds ever to emerge from a tenor saxophone. His horn screams, grunts, honks, bleats, groans. Even in ballads, he works up to a hefty, throbbing tone that sounds like it could burst at any moment."

In 2015, Barbieri received a Latin Recording Academy Lifetime Achievement Award. The citation described his playing as, "a rebellious but highly accessible musical style, combining contemporary jazz with Latin American genres and incorporating elements of instrumental pop." In recent years he played regularly at New York's Blue Note jazz club, making his last appearance on November 23, 2015.

Cause of death was pneumonia. Survivors include his wife Laura; a son, Christian; and a sister, Raquel Barbieri. His first wife, Michelle, died in 1995.

as a boy into his music, beginning with his records, *The Third World* (Philips: 1969) and *Fenix* (Philips: 1971)." *The Third World*, according to a review by Al Campbell on the allmusic.com website, "mixed Gato Barbieri's free jazz tenor playing with

■ **Bill Dunham, 88, pianist, January 8, 1928, Boston – January 11, 2016, New York.** Dunham was the founder and leader of the Grove Street Stompers, a traditional jazz band that has been playing on Monday nights at Arthur's Tavern on Greenwich Village's Grove Street since 1962.

In a 2013 article in the *West View News*, a West Village community newspaper, Dunham explained how it all started. "In 1962 I started a band with a wonderful cornet player named Jimmy Gribbon," he recalled. "One day we walked into Arthur's Tavern on Grove Street and talked to the owner — an irascible fellow named Jerry Maisano — who said we could play on Mondays for no pay. So we split the tip bowl, and we've been there ever since." The club was eventually sold, but Dunham said nothing changed, except that, "We actually get paid now!"

In an article in *The Wall Street Journal* (April 17, 2012), Richard Morgan called the Stompers' run at Arthur's Tavern as "a 50-year feat of endurance and consistency virtually unmatched in the city's musical history...In the New York jazz world, few acts have approached the Stompers' staying power." In a review 30 years ago (April 17, 1986), *The New York Times's* John Wilson described the Stompers' playing as "the loose, relaxed swing of a jamming group with ensemble playing that was surprisingly crisp for combos that always included some visitors." Wilson also mentioned that Arthur's Tavern was, "one of the few remaining places where musicians gather regularly for traditional jam sessions."

Trombonist Peter Ballance, in a Jazz Lives blog post, recalled Dunham as, "the enthusiastic jazz lover who turned up at gigs, always beautifully dressed, the man who marveled at the music and the musicians...I don't remember whether I first met Bill at Arthur's Tavern and then at gigs or the reverse, but our early correspondence was often his urging me to come down to hear the Grove Street Stompers on a Monday night, or telling me what wonderful things had happened the previous Monday."

continued on page 10

23rd Annual
Jazz
 SUMMER ROOM
 WILLIAM PATERSON
 UNIVERSITY



Monday, July 18 • 7:30 p.m.
 WP Summer Jazz Workshop Faculty
 with Winard Harper

Tuesday, July 19 • 7:30 p.m.
 Johnny O'Neal

Wednesday, July 20 • 7:30 p.m.
 Karrin Allyson
 with the WP Summer Big Band
 directed by Steve Marcone

Thursday, July 21 • 7:30 p.m.
 Erik Friedlander's *Oscalypso*

Friday, July 22 • 7:30 p.m.
 The Heath Brothers Quartet
 with Steve Davis



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BIG BAND IN THE SKY

continued from page 8

Dunham earned his living as a real estate broker, and Balance is a banker, but trumpeter Wild Bill Davison played with the group in the '70s, and the current edition of the Stompers includes full-time clarinetist Joe Licari. No one, however, is getting rich from playing there. In the WSJ article, Morgan pointed out that though the Stompers' run, "has kept the band together, it's never been enough to sustain the members. At the end of each show, Mr. Dunham takes home \$35 and hands \$30 to his comrades. The musicians split the tip jar."

Survivors include Dunham's wife, Sonja; daughter, Amy; son-in-law Richard Lyman; and three grandchildren.


■ **Pete Yellin, 74, alto saxophonist, educator, July 18, 1941, New York – April 13, 2016, Berkeley, CA.** Inspired by the saxophone playing of Art Pepper, Yellin began playing professionally in the New York area in the early '60s, appearing with such artists as vibraphonist Lionel Hampton and drummer Buddy Rich. He also began a long professional and personal relationship with keyboardist Chick Corea. In the early '70s, he was part of Joe Henderson's band and then formed his own band in 1974.

In the '80s and '90s, he worked with bandleader Eddie Palmieri and guitarist George Benson. His longest running connection, though, was with saxophonist Bob Mintzer, who formed a big band in 1984. Yellin was part of Mintzer's group from its beginning until 2007.

When Yellin suffered a stroke in 2011, Mintzer posted this tribute on his blog: "Pete Yellin has only to play a few notes, and you know it is Pete who is playing. He is of the generation where each player had a distinctive sound and spent more time developing a personal vocabulary than copying other players...The best way to describe his playing is free flowing, expressive, quirky and personal. There is only one Pete Yellin!" Corea, also in a blog post, called Yellin "a true friend and so kind to help me get to know the Big City where I found my musical heroes, my musical home, and my musical self."

Yellin studied at the Juilliard School of Music and received his master's degree in saxophone from Brooklyn College. In 1984, he founded the jazz program at Long Island University and served as coordinator of jazz studies there until the late 1990s. He moved from the New York area to northern California in 2006.

Although he mostly played in other people's bands, Yellin recorded a few albums as a leader, most notably the 1999 Metropolitan Records release, *Mellow Soul*, which included Corea on keyboards, trumpeter Eddie Henderson, saxophonist Vincent Herring, drummer Carl Allen, and bassist Harvey S. In a review on the allaboutjazz.com website, Jack Bowers described the album as "a lively blowing session by veteran saxophonist Pete Yellin and an all-star supporting cast who seem perfectly happy to close ranks behind the leader and let him take the lion's share of the bows."

Survivors include his wife, Jane Orieli; his daughter and son-in-law, Allegra Yellin and Jordan Ruyle; two granddaughters; a sister, Jill Fischer; and two brothers, Bob and Gene Yellin. 

Jazz Takes Center Stage at SummerStage

The NYC Parks Foundation's SummerStage brings more than 100 free performances to Central Park and 15 other parks this year, ranging from pop, Yiddish, soul and Taiwanese music to dance, comedy and theater presentations, all free of charge. Having highlighted hip-hop in and Latin music in recent years, this year's festival honors another distinctly New York music — jazz, with more jazz events than ever before.



Terence Blanchard and the E-Collective perform a free show in Clove Lake Park, Staten Island on Aug. 5.

also in Central Park; multiple Grammy winning jazz trumpeter Terence Blanchard (a 1982 NJJS scholarship winner) in Staten Island's Clove Lakes Park, performing "Breathless," a work based on the final words of borough native Eric Garner; soul jazz vocalist and winner of the 2015 Grammy for Best Jazz Vocal Album, Dianne Reeves, in Queensbridge Park; and Stefanie Batten Bland presenting an interdisciplinary dance collaboration with jazz ensemble Burnt Sugar and the Arkestra Chamber also in


Queensbridge Park.

Trad jazz gets its own day in the sun on the Central Park stage on June 25 with a trio of performances by Butler, Bernstein & The

Hot 9 (with New Orleans piano legend Henry Butler), The Hot Sardines, and Bria Skonberg & The New York Hot Jazz Festival All-Stars, featuring Wycliffe Gordon, Vince Giordano, Anat Cohen and more.

The annual, three-day Charlie Parker Jazz Festival will feature performances from Breeding Ground, the 11-piece band led by keyboardist Jason Lindner, the Randy Weston African Rhythms Sextet and DeJohnette-Moran-Holland, the collaboration of drummer Jack DeJohnette, pianist Jason Moran and bassist Dave Holland.

The final show of the 2016 season celebrates the 20th anniversary of the Jazz Age Broadway musical, *Chicago*, with a performance by the current cast.

For up-to-date scheduling and lineup for all SummerStage programming visit www.SummerStage.org. 



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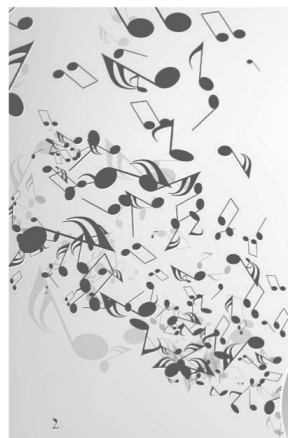
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Spring & Swing in The Sunshine State

Story and photos by Mitchell Seidel

When winter begins winding down and northerners have just about exhausted all patience with snow, salt and slush, there starts a migratory pattern that sees an inordinate number of people head south and swell the population in search of warming relief.

The locals refer to the people who temporarily decamp for Florida as “snowbirds.” You can see their winter-bleached faces populating the many Minor League ballparks for the annual baseball spring training. They lengthen the checkout lines at Walgreens and Winn-Dixie buying sunblock and Solarcaine and elbow college students out of the way for grouper sandwiches and beer at beachfront bars. That’s pretty much to be expected. But the last thing you expect people to be visiting Florida for in the spring is jazz.

There it is, though, in small restaurants swelling with the tourist trade or even local libraries, civic centers and senior residences. And given an early month of professional baseball for spring training, there might even be some jazz musicians slipped into and around the ball fields for pre-game entertainment, foot-tappers for the seventh inning stretch and event the national anthem.

On the west coast of Florida there are pitchers in the ballparks and pitches in the concert halls as well. Winter-weary jazz fans found a full week of entertainment March 6-12 courtesy of the Jazz Club of Sarasota, which its 36th annual jazz festival that while small in scope was big in entertainment.

The week started with a free Sunday afternoon of music featuring local student and pro bands in Phillippi Estate Park. With the exception of a Wednesday pub crawl, the rest of the week was spent at the Riverview Performing Arts Center, actually an impressively outfitted auditorium for the local regional high school. There, trumpeter Byron Stripling guested with the Naples (Florida) Jazz Orchestra, along with a surprise visit by reedman Ken Peplowski, whose itinerary didn’t have him arriving until Thursday.

It can safely be said that the meat of the Sarasota festival comes towards the second half of the week, with single shows each night on Thursday through Saturday. Peplowski and Brazilian guitarist



Pianist Dick Hyman steers the ship as guitarists Russell Malone and Howard Alden, second from left, and bassist John Lamb power the proceedings on the final evening of the 36th annual Sarasota Jazz Festival at the Riverview Performing Arts Center.

Diego Figueiredo revisited the landmark 1962 Stan Getz-Charlie Byrd album “Jazz Samba” Thursday night, demonstrating how timeless the bossa nova style can be without sounding like they were there for a rote reading. Florida pros Chuck Bergeron and John Yarling filled out the quartet on bass and drums, respectively.

Friday night featured the avuncular trombonist Wycliffe Gordon, who did a very Louis Armstrong-inspired performance, as that night he was receiving the Society’s “Satchmo Award” for his “unique and enduring contribution

to the living history of jazz, our original American art form.” Backing him up was still another example of the calibre of musicians living in Florida: pianist Billy Marcus’s trio, with bassist Don Mopsick and drummer Stephen Bucholtz.

The festival built to a heady conclusion with expatriate New York pianist Dick Hyman directing a show that included both guitarists Howard Alden and Russell Malone (subbing for a stroke-recovering Bucky Pizzarelli) as well as Duke



Trombonist Wycliffe Gordon performs with pianist Billy Marcus at the 36th annual Sarasota Jazz Festival on March 11. That evening Gordon was presented with the Jazz Club of Sarasota’s annual Satchmo Award for having made “a unique and enduring contribution to the living history of jazz, our original American art form.”

continued on page 14



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SWING & SPRING

continued from page 12

Ellington alum and local legend John Lamb on bass. The staid Hyman played straight man in the bandstand banter that included some Alden anecdotes about working with Woody Allen and the six months it took to tutor actor Sean Penn to play passable guitar for his role in *Sweet and Lowdown*. On a visit to the set, Penn's mother was so impressed with Alden's results she told her son: "Sean, this is beautiful. If I had known you had this much talent I would have pushed you into music."

Hyman skillfully directed his sidemen

through various combinations of duos and trios, creating a wonderful element of variety in what was really a small group. Peplowski, who spent more time in Florida than he did at home in March, also joined the group as the previously disclosed "surprise guest" for equal parts music and witty banter.

Making almost as many appearances as Peplowski that week was longtime WUSF radio personality Bob Seymour, who helped Gordon get his award in Sarasota before being himself feted at a concert on Sunday afternoon up the coast in St. Petersburg that was followed by a retirement jam hosted by the Tampa Jazz Club. Seymour, 66, may be

retiring as jazz director after 35 years at the public radio station, but will still very much be a presence in the region, since he also serves as president of the Tampa Jazz Club.

Helping Seymour on his send-off downtown at the delightfully vintage Palladium Theatre were vocalist Rebecca Kilgore and saxophonist Harry Allen, with a trio of Bill Cunliffe on piano, Joel Forbes on bass and Kevin Kanner on drums, doing a program of music associated with Judy Garland. Seymour said he was having so much fun on his long goodbye, "I think I'll make it like a Who farewell tour and do it every year or so."



At the historic Palladium Theatre in downtown St. Petersburg, singer Rebecca Kilgore and saxophonist Harry Allen paid homage to Judy Garland in addition to honoring retiring WUSF DJ Bob Seymour, a local fixture who also is a nationally known radio personality. Rounding out the band were pianist Bill Cunliffe, bassist Joel Forbes and drummer Kevin Kanner.

Saxophonist Ken Peplowski and guitarist Diego Figueiredo reprise the 1962 landmark Stan Getz/Charlie Byrd album *Jazz Samba* as part of the 36th annual Sarasota Jazz Festival at the Riverview Performing Arts Center. The two were joined by bassist Chuck Bergeron and drummer John Yarling for the performance on March 10.



Nothing says Grapefruit League baseball quite like a Dixieland tuba player performing the national anthem. Jim "Mister Tuba" Syoen handles the brass while Fort Myers Miracle Senior Director of Business Development John Kuhn wields the microphone before a Florida spring training game between the Major League Minnesota Twins and the Philadelphia Phillies on March 9. Syoen is something of a one-man rooting section for the Miracle, the Twins' local Minor League team, and can often be seen pumping up the crowd during the summer.

— Photos by Mitchell Seidel

A black and white portrait of Phyllis Blanford, a woman with voluminous curly hair, wearing a fringed top and a beaded necklace. She is looking slightly to the side with a gentle smile.

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Talking Jazz

A Jersey Jazz Interview With Matt Wilson

By Schaen Fox

Everyone should have Matt Wilson's attitude; and having his level of talent would also be great. The popular drummer seems to have built his career around the biblical injunction to be "making a joyful noise." We began talking last May, but it took a long time to finish, in part because Matt is such an in-demand musician, but also because he is a recent widower with four children, a

daughter getting ready for college and triplet boys. His wife Felicia lost her battle with leukemia in June 2014. We finished this March, just after Warren Wolf, Aaron Diehl, Philip Catherine, Martin Wind and Matt delighted a sold out crowd at Rutherford Hall in Allamuchy, New Jersey and Matt concluded a special recording session.



Photo by Jimmy Katz

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

MW: I have this new record coming out in May. It is dedicated to Felicia and involves all my bands: Arts and Crafts, the Quartet, Christmas Tree-O, and people who had played with me — 13 people total. When we were putting together the booklet the other day, we had to decide how we say who is on what cut and blah, blah blah. We figured just put the numbers of the tracks by those people. There are tracks where there's everybody, and there are tracks where there are just a few. How are people going to know whose soloing? I said, "This is not really about who is soloing. It is about how we came together to do this." What a great thing to get to that stage. Yeah these guys were playing great solos, but I don't think any are going to be worried that it wasn't specified, "That me blowing on that tune." I think they are going to be more concerned

about, ""This is a great celebration and collection of spirits and characters that really did create something unique with simple arrangements, and in a very short amount of time."

This is not "The Way," it is just a way. We tried it, and it is really great. I'm really blessed even to try these things, but to have the trust of folks with ideas you want to try is the key. That is what I tell young musicians and even my kids, "You have got to find the community of people that lift you." This record is defiantly that. Felicia had a relationship with all the people on this record. They gathered and played for her spirit. I'm really happy the way it turned out, obviously. It is called *The Beginning of a Memory* and celebrates my 20th year with Palmetto [Records]. There is another milestone as far as just trust, respect and maintaining relationships.

JJ: That sounds very personal and special.

I've been waiting to ask how did Arts and Crafts get a gig in Hoonah, Alaska?

MW: We were guests at an event called Juneau Jazz and Classics in Juneau, Alaska. Part of the grant was doing an outreach concert, so we took a really small plane to Hoonah, a fishing village of about a thousand people. Some of the guys were nervous about it. It was two seats, two seats, two seats and a little area in the back for some luggage. It was Terrell Stafford, Dennis Irwin, Gary Versace and I.

We played at an old fishing cannery, and about 200 or more people came, about a quarter of the community. It was a great mix of all kinds of people, all ages, whatever, and they were really into it. I remember at the concert I said, "This has been an amazing night. The only thing that would top it off was if we would see a bear." We were driving back into the main part of town in like a

continued on page 18



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TALKING JAZZ/MATT WILSON

continued from page 16

Whitman that he autographed when I was in high school. I have two Jazz Journalist awards that I've won up on the mantel, but they are behind a bunch of pictures, so you don't really see them. I try to think more of the moment then the past.

I keep stuff because I want the kids to have it. I keep the badges from festivals. I like those. I have them hanging up in the garage. What I got last year for my 50th birthday that was really great was from Martin Wind. A bound book, about two inches thick, of every gig Martin and I have played together in the last 15 years. It is actually a great piece of history. I want to get some more made and donate them to Rutgers, not that anybody really cares, but maybe in 40 years people will say, "Wow, here are these gigs." It was really heartfelt and a lot of work to begin with. That is something that I'm proud of. We played a lot of gigs. I have a good memory, so I might add more detail to it. I wish I did more of that. I promised a college buddy to start documenting these stories. He thinks they are valuable. Life is stories and I love that aspect of it.

JJ: I hope you do, because I think he is right. What interests do you have along with music?

MW: I have so many different things going on that sometimes my head is swollen. On top of that, now it is a bit overwhelming with everything else that has gone on. One of my biggest goals now is to be as effective a parent as I possibly can, by myself. It's a challenge, but I have great community support, and the kids have been relatively cool about it.

I like folk art a lot. When I travel I like finding things that are unique to that area.

I was in Turkey a few weeks ago and got some beautiful tiles. I feel that is something that is better for the house and kids than a tee shirt that says, "I heart Istanbul." It is much more personal. I have stuff from Brazil, Slovenia, Qatar and crazy places, and American folk art as well. I love visiting, just sitting with people and talking and hearing stories. I grew up visiting the family farm where my grandmother lived. We didn't have cell phones; we would sit around the table and listen to stories. We would have my father tell the same ones many times, because they were funny. Maybe that is why I like the road so much, because of the fellowship time that is available.

I like to cook. I like food. I'm interested in improving education and what sparks people's creativity and imagination. Lately I've been trying to slow down. It has been a lot and I'm trying to not be so concerned about the rat race. Over the last year, since Felicia died, I've realized that there are other things, and that has only helped my music. I feel great playing. I have always enjoyed playing. I always dive in. This journey of the last four or five years, especially the last one has really made me realize how great it is to get to do that, especially with my players or the community I'm involved in. My community is happening.

It is inspiring to be around that kind of artistry, the trust, openness and vulnerability. These folks are incredible human beings. I often make a list of how many people I play with in a year, and it is in the hundreds. I'm inspired by them. It is a real gift. I take the experience of playing very seriously. I know how beautiful it is to bring joy to people. I feel the same about teaching. I'm always trying to improve. In the last few years I'm welcoming new ways of approaching things. It has been really satisfying.

I was thinking just this morning about how my drum sound has changed even over the last five years. It has gotten lower, more fat and blend-er, because we evolve. I really love it when you see people that change. We stay the same in certain ways, but we evolve. I find as a teacher, the people that have that going

on are the ones that are the most historically informed and have checked out a wide range of players, not only on their instrument but others. They also went to see people, and listened a lot.

This is how aware people are of the drums: Steven Bernstein said how people play with the drums, really has changed how this music has evolved. When you think about Baby Dodds and the Hot Five, Jo Jones with the Basie band, Sonny Greer with the Ellington band and how people played with Kenny Clark, Max Roach, Philly Joe, Roy Haines, Art Blakey, Elvin, Tony, etc., etc. the drums are very involved in the music. Steven pointed out that in rock and roll people play with the drums; in jazz people play with the band. I find that to be really astute. Monk said, "Play to make the drummer sound good."

With Philip the other day, we were just playing to check the sound before the people got there. I started playing the snare drum really quietly on all four beats along with the ride symbol. He said, "I never heard anyone do that except for Philly Joe Jones." Well, I got that from Philly Joe. I listened to those recordings so much I can tell how Philly Joe accompanied and played with John Coltrane and Red Garland in really distinct ways. It is pretty regular between each cut. With Red Garland, sometimes he just played the cymbal, which is very transparent and swinging. He reinforced the sound of the cymbal in this case with the snare on four beats. Philip is one of few people that ever noticed I do that, and was able to associate where I got it from. I thought it was really fascinating that his ears were that attuned to the drum set.

JJ: By "community," do you mean musicians or a social group in your neighborhood?"

MW: It is all of it. My social community is important. My music community is also a social community, fortunately. The music community is people I play with, people like you, people that work at the places where I play, the writers, photographers and radio people. The more I've become involved with that, like having the radio show, and being the artistic director of this new concert series at the Tilles Center here on Long Island, I like being immersed in the community more than just playing. Teaching is a vital part of trying to make a difference. I feel that when I have taken the tarp off. What I call "the tarp" is releasing people. I really get satisfaction from whatever the ensemble is that I've helped, do that. The same with playing, if you allow someone to go somewhere with the music, it is very satisfying.

JJ: What is the radio show?

MW: Playdate With Matt Wilson. You can check it out at WBGO online. It was an eight show series and is very happening. I've done a lot of work with them.

JJ: How did you get involved with teaching?

MW: I've always been teaching. In high school, I would teach beginning drummers during the summer, just helping them with the basics. Then in collage, we would help local high school big bands with their rhythm sections. I went to workshops, and was always fascinated with how people approached things. I got some ways of working with people from observing great teachers. I didn't want to be a public school teacher, though now I don't think I would have minded that. Back then, I really wanted to be a player. The stories I've accumulated as a player allow me to be a teacher that's different from people who have just gone to school to do it.

I believe a lot in the anthropology of the music. Herbie Hancock said it really beautifully, "Teachers are there to help you present how it was, and to welcome people into finding out who they are." I find that really inspiring. It's a constant evolution, a journey. I think this is Picasso, "To begin is easy, but to persist is art." Dewey said, "I've been in New York for almost 30 years. I'm still surviving." Art Blakey said the same thing, "I sat down and did what I needed

continued on page 20

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TALKING JAZZ/MATT WILSON

continued from page 18

caravan. Somebody stopped and said, "Hey Mr. Wilson, you've got your request." There was a yearling grizzly on the road. We were maybe 50 yards from the bear. Someone just took a couple of shots into the air and it ran back up the hill.

Then when we were flying back to Juneau, the pilot brought us over a beach area and we saw a momma grizzly with two cubs. It was great. We did a workshop that day at the school. The school is K through 12, so we met with all the students in the gymnasium. We played, and they ask some really great questions. It was a really fantastic experience.

Two things to add: one guy let us use his truck to drive back to the airport. I was the only one who knew how to drive it. When we were loading the truck, another truck drove by and turned around. I thought, "Oh no. This is going to be weird." He stopped, rolled down his window and said, "Fellows, I just have to tell you, your concert was the greatest thing that has happened in this town in 20 years." It was so great.

We hung out at a little restaurant, and the people were fantastic. We went to somebody's house for dinner. That whole trip was really fun. It was hip, and the people really welcomed it. It is part of the reason why I do my best to get out into communities to bring them music. People want to hear it. They want to experience something. It was a great experience, so was the one in Juneau. We have actually gone back.

We also played a couple nights in Sitka. I bought tee shirts that said, "What happened in Sitka stays in Sitka" to give to the presenters, this couple who are really great. I got the people chanting "What happens in Sitka stays in Sitka, you dig." They misunderstood it. They thought we were saying, "You did." So that's a little joke that was going around. One time I was playing somewhere with the great saxophonist Walter Smith. I didn't even know Walter personally at that point. We were waiting, and he came up behind me and said, "You did." I just fell out laughing. A lot of guys will say, "You did" to me now.

JJ: Since you mentioned Dennis Irwin, would you care to say something about him?

MW: Yeah. Dennis was one of the greats of jazz bass playing over the last 30 years. When he died it was rough, but I treasure every moment I got to be with him, not only on the bandstand, just being with him personally. He was a great spirit, really intelligent, knowledgeable about all kind of music. He was a gem. The first time we met was at the Iowa City Jazz Festival. It was the last gig of a really long tour. Dennis was there with John Scofield. That was the first time I met John actually.

When I moved to New York in '91 or '92 Ed Neumeister, the trombone player, got a gig with Dennis playing bass and Kenny Werner playing piano. I picked up Dennis at his place and we talked as we drove. We played the gig, and I didn't see him for a long time. I thought, "It was fun, but I guess they didn't dig it." Then we did a gig somewhere, and he said, "Oh man I've been trying to find your information for a long time. I wanted to tell you how much fun we had and how great it was." This was before cell phones, or email, or the Internet. We started playing with different people. He was the first person I thought of for Arts and Crafts. He was multi-faceted. I let him do comedy, sing or whatever. He really dug the openness of that. We had a great time. It was really a treat to be around him, really a treat.

JJ: What was it like to play at the state dinner in the White House?

MW: It was fun, a pretty special evening. Bill Clinton was by far not only the

hippest listener, but probably the most powerful personality in the room, and there were a lot of them. When the call came, I actually turned it down because it was right around January, 2011 when Felicia had to go for a round of chemo. I said, "No, my wife has to go back to the hospital, so I can't really go." She asked, "Who was that?" I said, "Oh they asked me to play with Herbie Hancock at the White House." She said, "Call them back and tell them that you will think about it." I called back immediately and said, "I need a couple of hours to think about this." I talked to my father-in-law, and he said, "This is something that is pretty special." I did it.

It was quick, down there and back, but what was really great was Felicia was in the hospital and they showed footage of that state dinner on the news. She told the nurses, "My husband Matt was playing at this event." I'm glad I did it, and that she asked me to, but I was willing to say I couldn't. I met the president and kissed the First Lady on the cheek. Getting to play with Herbie, Dianne Reeves and Dee Dee Bridgewater, whom I become really good friends with, was great, and Barbra Streisand and Nancy Pelosi were really nice. I met four presidents: Obama, Carter, Clinton and the president of China. That was kind of cool.

When they show the reporters at the White House, they report from a little area along the circular drive. We did a sound check earlier in the day, and then we had to set back up. When I left the set up, I walked out that entrance and walked by all of that, so when I see a reporter out there I think, "I walked right by there. That was great."

JJ: Okay, how did you get to kiss the first lady without the secret service taking you down?

MW: I was lucky.

JJ: How was security, with four presidents there?

MW: Once you are inside it is pretty easy, but getting in was pretty tight. We had rules. I was fine until somebody from the secret service said, "If we cut this off because the president has to leave you'll stop playing. There will be no more music." You don't hear that too often at any other engagement. It was pretty interesting. We got to walk around and check things out. I don't want to say it was loose, but we didn't have somebody following us around all the time. I remember Randy Brecker sat on a chair, and they came in, somehow they knew. They said something like, "You can't sit there. That chair is 300 years old." They were nice about it. Randy said, "Okay." They had us on a tight schedule.

JJ: The Chinese president lived in the US as a student. Did he pay any attention to the music?

MW: Yeah, I believe so. I've met President Clinton since that time. Arts and Crafts was playing at the Kennedy Center. We went downstairs for a drink, and he was hanging out with some people. [Chuckles] He was getting ready to leave, and we said, "We have to go for this." We just went up and said, "We are jazz musicians, and I played at the White House state dinner." He said, "Oh yes, with Herbie." Of course he remembered Herbie and was going off about how he loved Herbie. Then he was on his way. It was very hip and he was very nice.

JJ: Do you have any career souvenirs visitors to your home can see?

MW: Not really. I keep stuff, but don't display it. I have posters and the booklet from that White House state dinner. I have tour stuff, and I like photographs, but don't put them up much. You probably wouldn't even know I'm a musician by looking around the house. I collect folk art from wherever I go and have that up.

I don't really feel comfortable putting up posters of me in my house. I have an autographed picture of Louis Bellson in a bathroom and a picture of Slim

continued on page 22

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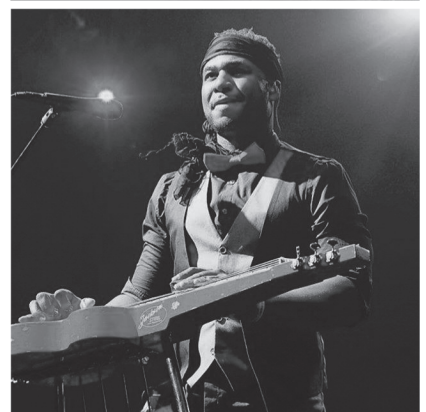
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TALKING JAZZ/MATT WILSON

continued from page 20

to do to survive, and I've been surviving ever since." That's what we've got to keep doing, welcome new ideas, learn, and keep moving it around.

I have a connection to a previous generation that a generation or two below me doesn't have. It's nice to share that, along with my learning what they are doing. That is why I love being around people as a teacher and as a peer and player. I have a student at the New School, James Francis; he is a really great pianist and has this really challenging odd bar rhythmic cycle. The other day, they were rehearsing, and I just shouted out, "I've got it." It scared the hell out of everybody. He sent me the sound file just so I could work on it more. [Chuckles] I really think that is great —z creating a community by learning together.

JJ: Were their professional musicians in your family before you?

MW: No, none at all. My mom would play a little piano at church or at somebody's house. One grandmother played. We enjoyed different kinds of music, so it was fun. One of my brothers played

tenor, but he is in theater. My parents were really into it; especially the orchestra, Charlie's band, and records that I did that were a bit nuttier. They were both alive when I made records as a leader. It was nice that they got to see me lead and record and the press and awards.

JJ: In third grade you saw the episode of the *Here's Lucy* show with Buddy Rich and decided you wanted to be a drummer.

MW: That was second grade, actually, but that is close enough. I started playing around third grade. You can see that particular episode on YouTube.

JJ: Did your parents immediately start you out with lessons and some drums?

MW: Nah. I got a snare drum with a stand and little cymbal from a kid, which I still have, in about third or fourth grade. I didn't get a drum set until eighth grade. I bought a Slingerland set. I wish I had those. Mostly, I'd put together things at school and play. It was fun. It is still just as much fun. I get fascinated by putting things together.

I grew up hearing things in different ways. My brother got me this three record set *The Drums* on ABC Impulse. I still have it. It really gave me a chance as a kid living in the middle of nowhere, to

hear a wide range of this music. It is a nice teaching aid. It starts with Baby Dodds and goes all the way to Barry Altschul, Beaver Harris and Paul Motian. So I heard Sunny Murray with Albert Ayler, Beaver Harris with Archie Shepp, Chico Hamilton, Louie Bellson, Shelly Mann, Philly Joe, Roy Haynes and Elvin on this and enjoyed it all. When I first heard "Ghosts" on there with Albert Ayler, I was a little taken aback, but I just thought that is what jazz drummers did. I'm really grateful that I had that kind of naïve approach, because it's allowed me to be a part of a lot of great musical situations, while trying my best to serve the music.

JJ: What was it like meeting Buddy Rich for the first time?

MW: Scary, but he was nice. The last time I met him he was very nice, funny and cool.

JJ: Are any of your children really interested in music?

MW: Yeah, my daughter is a really fine singer, actress and bass player. Ethen plays trumpet, Henry plays violin, and Max plays the bass also. They enjoy music and respect the musicians. They know what it is like and what musicians go through. That's nice. I'm proud about that.

continued on page 24

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TALKING JAZZ/MATT WILSON

continued from page 22

JJ: Is there any advice you received early in your career that has stuck with you?

MW: When I was a kid, I was playing a gig in a nursing home with this lady, Marge Sandy, and I wanted to play a drum solo. It is every young man's dream to play a drum solo. I just went nuts. She said, "What were you doing?" I said, "I played a solo." She said, "We were playing 'Sweet Georgia Brown.' What were you playing? You have to play the song." It was great to have someone really pull my coattails and say, "What are you doing?" I'll never forget it. There is something about playing the song that makes a lot of sense. [Chuckles] I've been lucky to have positive reinforcement, 90 to 95 percent, all along the way.

JJ: You are so interesting to watch, always having fun, but never joking about the music.

MW: It's about the music. People want to come and see some joy. Let them leave their worries for a while. Art Blakey used to say, "We are having fun." There is no reason we shouldn't be having fun. It is a gift. It is a great thing to get to do, and joy is such a big part of it.

It is so bizarre to me that people say, "You look like you are having so much fun." Why shouldn't we? A lot of times I don't know if musicians are totally enjoying it. I think a lot of us do. The younger we are, the less we are worried about everything. We should say, "Wow, we are here right now. We should really enjoy the music that we are playing, serve it whichever way we can, then move on."

I enjoy every session, especially when it involves selfless musicians.

You saw a perfect display of that at Rutherford Hall. I love those gigs because there was no agenda, no "We've got to sell records and get another gig here." It was a nice little put together gig. We were all saying, "Wow it is so much fun to have a gig like this where we don't have to worry about all that and just play." That is one thing lacking now. More and more real estate is going up and places are closing. We don't have places where we can go, enjoy the company, and play songs we don't get to play very much. I loved that.

Sometimes we work really hard to make sure this is set right or this is rehearsed. Then we get something like that and we don't worry at all, and it ends up being incredible music. Sometime we can really get in the way. As a side person, I don't think I get in the way. I'm trying to learn how to balance that. As a bandleader, you want to make sure things get presented, but I've gotten better at really letting things be. Just to be relaxed about it is pretty darn fun.

JJ: Is there a film, book or play about jazz that you feel gives a good idea of what a jazz musician's life is like?

MW: There are a lot of music movies that I love. There is a documentary about Dewey [Redman] actually which really captures a lot about how beautiful a musician can be. It is called *Dewey Time*. It is really beautiful and a nice piece of work. I thought *'Round Midnight* was great. I'm not sure it was accurate. If it is a film, they are going to inflate drug use, so I can't really think of anything. Everybody's life is so different. We just want to be regular human beings; make a living like somebody who teaches, or is a plumber. That is what I care about. I don't want to be a millionaire; I want to make a respectable living.

JJ: Would you care to tell us about your connection to Dewey Redman?

MW: Oh sure. It may be one of my most significant events in my early days. I

played with him from about '94 until he died in 2006. It opened a lot of doors, and I learned a lot from Dewey, or I just connected with that esthetic. Dewey said about four things to me in all those years about how to do something, so when he said something it meant a lot, because he didn't say that much. Some were challenges — trying to see what I could draw from what he was offering. I learned a lot about band leading from him. He said, "Find the people you love to play with, pick the music, and let them play."

JJ: You have also done a lot of great work with Dena DeRose. How did you first connect?

MW: I met Dena many, many years ago. We have been playing together for years. I met her through a pianist, Paul Tillison. He hired me and Dena to play at a wedding. We really hit it off and have played together ever since. I love her; she is a great human being. I admire somebody like that who has been out there playing and is now respected and valuable.

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


MW: The boys were born in April, 2001 and this was in September, obviously. I wasn't touring because of the boys. There is a spot on a hill in Oceanside where I brought my daughter. She was a little over three and we could see the smoke. It was powerful. I don't know if she remembers it, but maybe it is a memory. I was doing a six week gig at the Algonquin Hotel with Dena DeRose, Eric Comstock, Bill Henderson and Chris Berger. We had played the first week and it happened on Tuesday, so I think we played Saturday. I know we only played one night that week. I took the train into the city and it was silent all the way, completely reverent. We got out, and I walked from Penn Station to the Algonquin. The streets were deserted. I had never experienced that. The posters of missing folks, and the smell coming from downtown were powerful. Later, maybe late October or early November, we played a gig on Lenard Street and you could see the lights at Ground Zero and it still smelled. It was really bizarre.

JJ: Since this is for the New Jersey Jazz Society, has anything of significance in your career happened in our fair state?

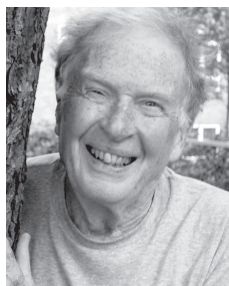
MW: Yeah. I loved that gig yesterday at Rutherford Hall. The feeling was like a jazz society concert, and I liked the sound of that room. The first time I played with Ted Nash, Frank Kimbrough and Ben Allison on a gig was in New Jersey. At one point, at the end of a tune, Ted and I continued like a coda. It was really powerful, and I realized that crew had something special. They were serious welcomers. As a matter of fact, I'm recording with Ted in June. The basis is Ted and I improvising. Then he is going to write music around it for other instruments.

I've recorded a lot at different studios there, but unfortunately not at Rudy Van Gelder's. I haven't had that honor yet. I love playing in Princeton. Maitland Jones has a nice little series there. [JazzNights Princeton] They do them in homes and it is really fun. Scott Robinson and a lot of my friends live there. Rufus Reid, my buddy and mentor he lives in Teaneck. I consider him not only a mentor musician but a mentor as a human being and as a teacher. We are very, very close. It seems that every bass player lives in Teaneck.

JJ: Well, that is a good way to end this. Thanks for a very enjoyable interview.

MW: Thank you Schaen and it is good to have you come out to gigs, baby. That is great. Have a good one. 

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..



Noteworthy

Fradley Garner International Editor *Jersey Jazz*

OSCAR PETERSON TRIBUTE TRIO BOASTS HIS DRUMMER ALVIN QUEEN... OLD-TIME RADIO SHOWS REVISITED...MIAMI MUSIC SCHOOL'S VERONICA SMITH HAS EYES (AND VOICE) FOR THE APPLE

THE OSCAR PETERSON TRIO IS BACK.

A third of it, anyway. Alvin Queen, 65, was the great pianist's last drummer. The New York State native now lives in Switzerland. Ida Hvid, a young Danish bassist and graduate of the Rhythmic Music Conservatory, lives on a Copenhagen houseboat. The 22-year-old Danish pianist, Zier Romme, is a credit to Peterson. Milady Hanne and I caught "A Tribute to Oscar Peterson — Featuring Alvin Queen," as the trio call themselves, recently at a sold-out concert at Lyngby Biblioteket. We fit right into the 120 fans, average age maybe 65. Zier Romme, who reminded Hanne of a smiling young Orson Welles, opened with "You Make Me Feel So Young." Then, "Some Day My Prince Will Come," usually played in waltz time, Zier said, "but Peterson played it in 4/4, so we do, too." The first half ended with "You Look Good to Me." During the break, Alvin Queen shook our hands, grinning broadly when he heard our friend, Don Johnson, was from Harlem ("Hello, brother!") and I grew up in Newark. The last set featured "In the Wee Small Hours," and "Tenderly," and ended with a ballad by Romme, "Ella Frahm," named after bassist Ida Hvid's boat. If you're in town for the Copenhagen Jazz Festival, July 1-10, look for her at docksides in Christianshavn's Canal. That's where the trio rehearses, and there may be open jam sessions. The encore at the library concert was — what else? — "Hymn to Freedom." Blew all us oldsters away. Enter "Zier Romme" on YouTube for a five-minute trio performance.

OLD-TIME RADIO shows have a faithful following. Thanks to JJ contributing editor Joe Lang for taking time out from an archived Stan Kenton broadcast to hip me to this source for hundreds of good old shows. It may look stupid, but the link is easy to remember: Dumb.com — Old Time Radio. There you go. But do heed Joe's warning: "You might spend a lot of time there!" Don't forget to come back. You can always visit again.

BACK IN APRIL, Joe Lang alerted several friends to a singer "find." His email deserves wider circulation: "Some of you are familiar with 21-year



Alvin Queen, Oscar Peterson's last drummer, drives a new namesake trio with Danish pianist Zier Romme and bassist Eva Hvid. Photo by Karolina Thorarensen.

old vocalist Veronica Swift, but for others she will be a new name. Veronica is the daughter of the exceptional jazz vocalist Stephanie Nakasian and the fabulous jazz pianist Hod O'Brien. She was First Runner-Up in the Thelonious Monk International Vocal Competition. Veronica will graduate in December from the Frost School of Music at the University of Miami, where she is a jazz vocal major on a full scholarship. She has her eyes set on heading to New York after graduation to immerse herself in the vibrant Big Apple jazz scene. Veronica got a chance to give NYC audiences a taste of her talent at Jazz at Lincoln Center programs hosted by Michael Feinstein — a benefit of her success at the Monk Competition was being featured in a concert March 5, at the Tribeca Performing Arts Center. It was an evening of stellar music, as you can see and hear for yourself here: www.livamp.com/performances/veronicaobrien-tribecapac/

WE HAVE A WINNER — the first of (hopefully) three readers to enter our Noteworthy "Ten Top Jazz Albums of All Time" contest (JJ April Noteworthy). He is Arthur Buchman, a clinical psychologist and amateur saxophonist from Albany, NY, who lives north of Copenhagen, Denmark. These are Arthur's 10 picks "as of this afternoon, selected for their timelessness, not in any order. I can listen to any of them at any time and be transported to musical heaven."

1. Ray Charles: *Genius + Soul = Jazz* (Impulse, 1961). With great arrangements by Quincy Jones and Ralph Burns. "I've Got News for You" has poignant lyrics and unique soulful delivery.

2. Manny Album: *The Blues Is Everybody's Business* (Coral, 1957). The great solos fit so

perfectly with the great arrangements, they could have been written in.

3. Miles Davis: *Sketches of Spain* (Columbia, 1960). This album shows what jazz can be when it goes beyond the theme and variations model.

4. Serge Chaloff: *Blue Serge* (Capitol, 1956). The most melodic and purely beautiful baritone sax playing ever. I own Serge's Buescher bari, courtesy of his mother.

5. Benny Goodman: *Concert at Carnegie Hall* (Columbia, 1938). A classic milestone, utterly swinging. One of the first records in my once vast, now sold, collection, in the '50s. I listened to it repeatedly on a box set of 45s.

6. Charles Mingus: *Tijuana Moods* (RCA, 1962 — recorded in 1957). Utterly unique compositions by Mingus with extraordinary musical collaboration between the musicians. Mingus at that time called it the best record he ever made.

7. Charlie Byrd: *Blues Sonata* (Riverside, 1963). The three-movement sonata by Byrd swings relentlessly, as does the rest of the album.

8. Cannonball Adderley: *Mercy, Mercy, Mercy* (Capitol, 1966). Rightfully earning a Grammy, this live album captures the spirit of mid-'60s jazz as well as any.

9. Bix Beiderbecke: *Singin' the Blues* (Columbia, 1927 — CD in 1990). A record that defines an era and whose influence on trumpet and sax players, especially the title number by "Bix and Tram," is deservedly legendary.

10. Josefine Cronholm, Frans Bak: *Natsange. Stunt, 1999*. Not all great jazz comes from, and before, mid-20th century America. Cronholm's haunting singing of Swedish lyrics to Danish pianist Bak's melodies is timeless, though the title translates as "Night Songs."



Note: This contest deadline has been extended to June 15, 2016, in hopes that two more entries are emailed by then to: fradleygarner@gmail.com.

Everyone Has A Story

Reading Jessica Ferber's *REBIRTH OF THE COOL: Discovering the Art of Robert James Campbell*

By Tony Mottola

In 2002 Jessica Ferber, a recent University of Vermont graduate, decided to remain in Burlington for the summer “on a whim.” While she pondered what the future held she became intrigued by a project she’d learned of through a former photography professor that was described as “a collection of jazz photos left behind by a homeless person that needed some research.” Jessica soon learned that the so-called collection was “really a mountain of decrepit boxes containing scraps, negatives, personal belongings, and everything else that was left behind by a Mr. Robert James Campbell.”

The boxes were held by the non-profit Committee on Temporary Shelter who had been providing housing to Campbell in Burlington when he passed away, and there was speculation he had been a photojournalist in New York in the 1960s.

Indeed. It turns out that Campbell was a fine photographer who had, during the heady times of the early 1960s, provided photos of the art scene to the *Village Voice* weekly newspaper and *DownBeat* magazine. He made intimate portraits of jazz players, as well as folk and blues musicians, and public

personalities of the time like Dick Gregory, Myrlie Evers and Flip Wilson. He also photographed the street life in the city’s West Village. The problem, according to arts journalist Marc Myers who wrote the foreword to the magnificent new book that Ms. Ferber has brought forth from those crumbling boxes, was that there was “an over-supply of

genius” in 1960’s New York and as a result pay could be low and work was often published anonymously. Ultimately, Campbell was remembered neither by the subjects he photographed or the publications that featured his work.

Along the way the pressures of a mother’s suicide, an untreated stroke that left him hearing impaired, and other setbacks combined to derail an already fragile life and Robert Campbell spent much of his later years living on the margins.

That he somehow managed to hold on to the boxes of photos and negatives and personal belongings though his years of homelessness and wandering is in itself extraordinary, indicating some dogged determination not to let go of his legacy. That the boxes found their way to Jessica Ferber is total serendipity. The task of organizing and restoring the photographic material, and also discovering the life of the man who created that art, was daunting to say the least — and that Jessica would devote 13 years of her life to the task is extraordinary as well.

The resulting book, *REBIRTH OF THE COOL: Discovering the Art of Robert James Campbell*, published earlier this year by Brooklyn’s powerHouse Books, is an achievement worthy of that long and dedicated effort. It really is two books inside the same cover. The first section is the detective story of how the author sifted through the ephemera of family photographs, notes scribbled on scraps of paper, receipts and the like, and managed to piece together a biography of the life Robert Campbell lived. The Rosetta Stone that



Bud Powell in a New York City recording studio, Oct. 22, 1964



Billy Taylor, New York City, c. early 1960s

— Photos by Robert Campbell

unlocked the mystery was a 1976 Santa Monica, California public intoxication bail receipt signed by a friend, Lee Underwood, who knew Campbell from his Greenwich Village days and filled in many gaps.

Campbell was born on April 2, 1936 into a wealthy family. But his father was absent from his early years; he was either killed in the war or merely left his family. The child's abandonment was completed at age 11 when his mother Florence relinquished her parental responsibilities and he went to live with an aunt and uncle. He showed an interest in photography and jazz at a young age.

After a year at the University of New Hampshire he joined the army in 1957 where he played bass in a jazz band. He later travelled in Europe where he photographed jazz shows, including the Modern Jazz Quartet, in Denmark and Germany.

Campbell moved to New York when he was 25, setting up a photography business in his MacDougal Street apartment. He supplemented that income designing furniture and building theater sets while he spent the next 10 years compiling an accomplished portfolio in the jazz clubs, and on West Village streets populated with beatniks, poets and folk singers. He also played bass at Louie's on Bleeker Street.

After travelling to Los Angeles with Underwood and singer/guitarist Tim Buckley he spent several years there building sets and taking union jobs. He never returned to New York to resume his photography career.

Campbell went back to Portsmouth, New Hampshire in the early '80s, moving into his mother's house there after she took her own life in 1987, but he lost his home after suffering an undetected stroke, and there is no further record of his activities until he arrived in Burlington in 1995.

Despite the somewhat sketchy details of his life Jessica is able to provide a clear



Touch football near Cooper Union, New York City c. early 1960s

portrait of the Robert Campbell she came to know after living with his archive.

"He strode lightly through life in an introverted and observant manner. His childhood left him fragile, and his relationship with his family and abandonment by his mother instilled a sense of homelessness in him at a young age. Throughout his life he was somewhat vagrant and moved from place to place in search of home, and in those places he set out to make connections with people and discuss art and music, especially jazz music. He was intelligent, eloquent, and had a keen sense of humor, which I sensed in his self-portraits and the jokes I came across in his journals. [He would greet friends in Burlington saying, 'Hi honey, I'm home...less!'] He played the upright bass, loved the works of Charles Dickens and Mark Twain. He was someone with whom I shared many perspectives and common interests, like photography and music."



Mel Lewis at Birdland, early 1960s

continued on page 28

ROBERT CAMPBELL

continued from page 27


The balance of the book, called “The Work,” runs 90-plus pages and presents 144 of Robert Campbell’s photos. (By the way the rights to the images are owned by the City of Burlington.) Photographs, of course, speak for themselves and the many black and white images eloquently make the case that Robert Campbell, though uncelebrated in his life, was a special artist who has left behind a treasure trove of imagery a golden era of jazz life and a bygone time New York City.

Here are many of jazz music’s titans, including John Coltrane, Lee Morgan, Dizzy Gillespie, Wayne Shorter and Clark Terry — forever young and vital — alongside pop stars such as Chuck Berry, Miriam Makeba and the famed country artist Bill Monroe. There are also images of the a time gone by — a pick-up touch football game on a city street and a nighttime view of a Manhattan skyline, since then altered many times over.

The restoration and identification of the photos was no less daunting an undertaking than uncovering Campbell’s biography. The archive was not catalogued and the photographer left precious few notes. Jessica pored over old album covers and microfiche and consulted with Tad Hershorn at the Rutgers Institute of Jazz Studies, as well as Jazz at Lincoln Center archivists and others to identify the photos.

The “pile of hopeless, broken, and dusty negatives” benefited from the miraculous photographic tools of the digital age and have been lovingly restored by Panopticon Imaging of Rockland, Massachusetts and beautifully printed by powerHouse Books.

One can only hope that a gallery show of prints of Robert Campbell’s work might one day be mounted. It was a dream that he spoke about to Burlington friends during his last years.

In the end the discovery of Robert Campbell has been a life lesson for Jessica Ferber. “Bob taught me a lesson in humanity, and that lesson is that everyone has a story. It’s easy to let people pass by in a blur. We often fail to take a moment to wonder who they once were, or what legacy they left behind. But each face we see, weathered or unlined, hungry or sated, has a story. Sometimes someone else’s story can change your life.” 



Philly Joe Jones’s bass drum at Birdland, New York City, c. early 1960s



The Dave Brubeck Quartet, featuring Jack Six, Joe Morello and Paul Desmond, location and date unknown



Manhattan at night, date unknown

— Photos by Robert Campbell

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Crowds Flock to NOLA's Trad French Quarter Festival

By Sandy Ingham

Lovers of traditional jazz will have a ball at the French Quarter Festival in New Orleans. Fans of swing, bop, cool or other more recent vintages will have to roam around the city's most historic district to satisfy their tastes.

I visited the 33rd annual FQF April 7-10, my first time after years of attending its older cousin, Jazz Fest, almost every year since 1986.

Unlike Jazz Fest, which costs \$65 and up a day and offers up big name performers from around the country, FQF is free and all the music is strictly home grown. But in this most musical of American cities, where jazz was born and music echoes through the streets, home grown is high quality.

There were 23 stages to choose from on the weekend, stretching along the 12-block-long park bordering the Mississippi River and at various locations on blocked-off streets throughout the Quarter. With an estimated 760,000 locals and tourists swarming over the four days, it took some maneuvering to get within earshot and eyesight of the more popular bands.

I spent one day at a stage dedicated to traditional jazz and was pleased that three of the bands were guys (and gal singers) in their 20s and 30s, delving into material their great-grandparents might have jitterbugged to.

Smoking Time Jazz Club led off, a two-clarinet band fronted by charming vocalist Sarah Peterson. Buoyant versions of "Maple Leaf Rag" and Ellington's "Old Man Blues" were highlights, as was "Infidelity Blues," music that evoked a bazaar in ancient Baghdad with snake-charming solos by clarinet and tenor. An original, "The Penguin," inspired some wobbly-walk, stiff-armed dance steps on the always-busy dance floor.

The Palmetto Bug Stompers, a quintet with the veteran Washboard Chaz scraping his tin chestplate and singing laid-back, captivated with "The Bogalusa Strut" and "Georgia Grind," among many others.

The Ibervillanaires and Tuba Skinny rounded out the day. These are bands you won't find on raucous Bourbon Street; their milieu is



Darryl Young (aka Dancing Man 504) leaps over a banner during the parade down Bourbon Street that kicked off the French Quarter Festival in New Orleans on April 7. Photo by Zack Smith Photography.

the more folksy Frenchmen Street clubs like d.b.a., Spotted Cat and Maison.

The festival's opening day, a Thursday, is less crowded, but the lineup at the "smoke-free" Jackson Square Stage — one of only five in operation — was compelling:

Preservation Hall Brass, soul singer John Boutte, piano Professor Ellis Marsalis, and the big band Uptown Jazz Orchestra led by Ellis's son, the trombonist Delfeayo Marsalis.

Boutte, whose title song for the HBO series *Treme* vaulted him to national prominence, has a high tenor voice that can be as

smooth as a caramel latte on favorites like "Basin Street Blues" and his family portrait, "Sisters." But there's a rasp as he embarks passionately on message songs: "You've Got to Be Carefully Taught" was aimed at the hate stirred up in the current election campaign, and "Southern Man" speaks powerfully to racism.

Delfeayo Marsalis's Uptown Jazz Orchestra was a rip-roaring delight, with a message melody of its own dedicated tongue in cheek to "the failed Confederacy" as the city divides along racial lines over whether to pull down prominent statues of Robert E. Lee, Jefferson Davis and other rebel "heroes."

Ellis Marsalis was a bop pioneer in a trad town back in the '50s and '60s, and those roots ran deep in his hour-plus-long set. Best was his mesmerizing take on "Misterioso," as he peeled back the piano-practice scales composed by Thelonious Monk to reveal the blues heart beating within.

The death last year of Allen Toussaint, the pianist-singer, composer, bandleader whose songs helped launch the careers of dozens of the Crescent City's rhythm-and-blues greats from the 1950s onward, prompted several tributes at FQF.

Jazz pianist David Torkanowsky, once in a Toussaint band, etched solo versions of these tunes and reminisced about his friend, finishing up the first set playing "Do You Know What It Means to Miss New Orleans" with renowned trumpeter Irvin Mayfield.

A welcome adjunct to the festival was a film fest at a historic theater,



Zydeco star Buckwheat Zydeco performs on the Mississippi River-front stage at the festival as a paddlewheeler steams past. Photo by Zack Smith Photography.

a respite from the sun and crowds milling outside.

One film about Toussaint, a documentary shot mainly at an all-star concert celebrating his 75th birthday in 2013, augmented by eulogies from many admirers including Elvis Costello, Dr. John and Trombone Shorty Andrews, was spectacular. The second, *Piano Players Rarely Play Together*, was filmed in the late 1970s and documented preparations for a joint concert by legends Tuts Washington and Professor Longhair with a then-young Toussaint. Longhair passed away just days before the concert date, so it served as a very special memorial.

Other highlights: The Nightcrawlers, a brass band with a more sophisticated repertoire than most, belting out Ravel's "Bolero" over a second-line drumbeat. Bonerama, a popular three-trombone sextet led by New Brunswick, N.J., native Mark Mullins. The youthful Dinosaurchestra reveling in "Royal Garden Blues," "Tin Roof Blues" and the like at the d.b.a. club. And Brian Quezergue, the bassist son of the late big r&b bandleader Wardell Quezergue, weaving intricate lines behind a horn-and-guitar front line in a challenging and rewarding modern jazz set at New Orleans' premier jazz club, Snug Harbor.



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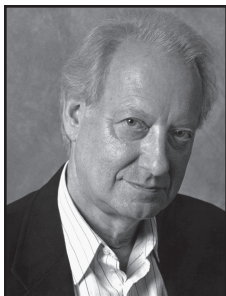
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Dan's Den

A fine, perfect, wonderful April

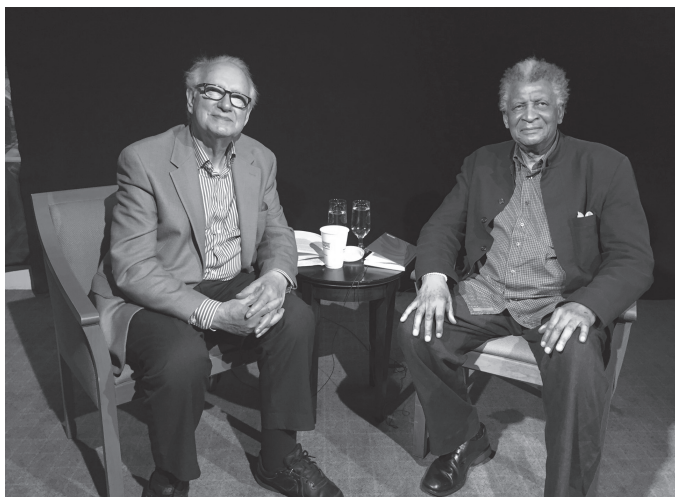
By Dan Morgenstern

While not the cruelest month, your correspondent's April certainly was an active one, but not all jazz-related. So please bear with me for some personal stuff!

Last year, I was surprised and pleased to be chosen by the Library of Congress to give a couple of talks and participate in a special event. The first talk, last fall, I think I mentioned in the Den; it was about Louis and Lil Armstrong and their 1920s joint and individual depositions to the LOC for composition copyrights, and other collaborative ventures, such as getting married, and with the audio-visual help of Ricky Riccardi, it was well received. My next appearance was scheduled for April, with set dates, and involved a talk about Jazz and the Civil Rights Movement, and a reunion with a great musician I hadn't seen for 50 years, the South African pianist and composer Abdullah Ibrahim, formerly known as Dollar Brand. I was to do a public interview with him the day before my talk, and tape a conversation the day after.

Fine, perfect, wonderful, as Fats Waller said. But then, with no warning, came a message from the Austrian Society for Literature, informing me that they were honoring my father, the novelist and cultural critic Soma Morgenstern, on the occasion of the 40th anniversary of his death, with the unveiling of a commemorative plaque on the building that housed the last apartment we lived in in Vienna, followed by an evening of talks about and readings from his works at the Jewish Museum, and inviting me to attend (oops!) and participate. Fine, perfect, wonderful indeed — but for one minor detail; the date coincided with that of my interview with Abdullah. Due to the uniqueness of the Vienna event, the nice folk at the LOC decided that Larry Appelbaum, the Library's jazz specialist, would take my place. And there was a direct flight from Vienna to D.C. would enable me to get there for my talk, which was a pre-concert event, so in early evening.

It all worked out, blessedly. My two sons came with me to Vienna, and we decided to take the opportunity to spend a few days in Europe. I won't bother you with a travelogue, but if you've never been to Barcelona, do go. Great city, with the incredible landmarks created by the unique Gaudi. We caught no jazz in Vienna, but as it happened, the current exhibit at the Jewish Museum, "Stars of David," about the sound of the 20th Century and the contribution of Jewish artists to it, was full of references to jazz, and included quite a few items gleaned from the Rutgers Institute of Jazz Studies, where director Alfred Steltzer did research, and an interview with me, a glimpse of which I caught on a monitor.



After 50 years, Dan Morgenstern (left) and Abdullah Ibrahim reunite at the Library of Congress. Photo by Larry Appelbaum.

The reunion with Abdullah Ibrahim was a moving experience for me. We became friendly during his several years in New York in the '60s. At the time, I was involved in producing the summer concert series "Jazz in the Garden" at the Museum of Modern Art, and we did one with Abdullah in August 1966. He had led his own group in his native Capetown, which included a young Hugh Masekela (whom you may have caught on the "Jazz at the White House" TV show, about which the less said the better), left his troubled homeland in 1962, was heard and recorded by Duke Ellington, and among many activities since then, including a large number of recordings, performed at the inauguration of Nelson Mandela.

He has always been an original, and it was wonderful to hear him with his current Mukashi Trio, consisting of Cleave Guyton on clarinet, flute and piccolo, and Noah Jackson on cello and bass. Held at the Library's Coolidge Auditorium, which has fine acoustics eliminating any need for amplification, which Abdullah does his best to avoid, the concert was performed without intermission, at his request. Made up entirely of originals, the music created and sustained a mood of tranquility, though not without some lively moments — but never any up tempos. A pianist with a personal touch and his own way of using the pedals, Abdullah makes the piano sing. He does not hog his leader role — this is a trio in the true collaborative sense. Guyton is a veteran of service with Basie, Hampton, Ray Charles, Joe Williams, Aretha Franklin, and on and on. He is a nimble flutist and manages to make the piccolo an interesting solo vehicle, also accomplished on clarinet. The much younger Jackson concentrates on cello, which he plays in tune and with a warm sound, using the bass sparingly. I learned from the program note that he studied with my dear friend and former Rutgers colleague Dr. Larry Ridley. The engrossing program was warmly received, the audience calling for several encores.

Abdullah's music is not like any other in today's jazz world. Always reflective, never hurried, he has, at 81, reached a realm of serenity rare in any art. His current U.S. tour unfortunately doesn't include our realm, but let's hope he'll come around soon. Meanwhile there are records. In our conversation, I discovered that he makes his home in Germany, at a lake called Chiemsee — which happens to be not far from where my Grandmother had a place where I would spend my summers as a child. That sort of rounded off this memorable April.

■ Daryl Sherman will be back from Tokyo by the time you read this, and June will find her at Shanghai Jazz on the 12th (just two days before her birthday) with stalwarts James Chirillo and Boots Maleson, and at Mezzrow on the 21st, with the great Scott Robinson, on whatever he decides to bring.

Anat Cohen Brings a Tentet to the Jazz Standard

By Schaen Fox

On April 13, Anat Cohen brought her first tentet into the Jazz Standard for a five night run. The band consisted of Anat (clarinet), Rubin Kodheli (cello), Nadje Noordhuis (trumpet and flugelhorn, Nick Finzer (trombone), Owen Broder (bari sax/bass clarinet), James Shipp (vibes/percussion), Vitor Gonçalves (piano/accordion), Sheryl Bailey (guitars), Tal Mashiach (bass) and Anthony

Pinciotti (drums). Her longtime musical partner Oded Lev-Ari was musical director.

Prior to the show, I asked Anat why a tentet. She shot back, "Why not?" That was a characteristic answer from the master clarinetist who is always exploring new musical possibilities. The instrumentation was intriguing, so I wondered what she was aiming for. She replied that she had selected people not only for great musicianship, but also their eagerness and versatility, because she wanted to put together a program of "...a different kind of music, from different parts of the world, and different periods of time, with the clarinet the connecting point of all the pieces. It's a journey between some African music, free improvisation, and Benny Goodman's repertoire arranged for tentet. [There will be] some parts where people showcase their abilities as section players, improvisers and readers. It is going to be open and fun."



Anat Cohen enjoys exploring "a different kind of music" with her first tentet at the Jazz Standard. Photo by Vicki Fox.

She stressed that, "This whole concept came from my musical partner Oded Lev-Ari. He put together the idea of a bigger band, and some of the arrangements. He is inseparable to the process." One questionable factor, however, was their ability to rehearse. Getting everyone together was problematic and they had only practiced a few times, weeks before. When the band reassembled on opening day, Anat looked at the music, then her bandmates, and asked, "Does anybody remember this?"

Immediately after they were announced, the band crowded onto the stage — "crowded" the proper word for ten people and gear on that small platform. It took a few extra moments to set up. When the music started, however, it did not stop until the set concluded. One number flowed into another so smoothly that we were often left guessing when to applaud. As promised, the set ranged from compositions from Mali to

Brazil with two from the Goodman book, "Goodbye" and "Roll 'Em." The sound of the band filled the sold-out room and you could easily believe it was a full big band.

The sound was large and captivating. Anat had said that she wanted Sheryl Bailey because she can play

straight ahead as well as produce a lot of different sounds on her guitar and she had several solos that showed her range. There were many other joyful moments. Among them Anat and Vitor Goncalvas playing duets of clarinet and accordion, and Rubin Kodheli and Tal Mashiach combining cello and bass.

Oded Lev-Ari produced a brilliant arrangement of "Goodbye," and as she listened to it flower around her, Anat's eyes closed, her head inclined toward her shoulder and she smiled softly. Another delight was Nadje Noordhuis. Naturally, her playing and soloing were always spot on, but when she wasn't playing, she often watched soloist with luminous smiles of approval.

After the set, Anat was quickly surrounded by well-wishers. One asked, "Will you do the same numbers for the next set?" When she said no, he responded, "Then I'm going to stay." The band's book is actually only 12 full songs, but the musicians had so many opportunities to fill open sections with their improvisations that they had only played half of it.

It was a spectacular evening of music. I left euphoric, while regretting that I would not be able to catch another show. I did have one consolation. I had asked if she had plans to record. Anat replied, "Yes eventually. This is just the beginning. We are working getting the sound of the band together, and will perform at the Newport Jazz Festival. We plan to record after Newport." Keep that in mind.





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Like The Tee Shirt Says...*"Bucky's Back!"*

After being sidelined by a stroke in early December, Bucky Pizzarelli, who fellow guitarist George Barnes once dubbed "The Whirling Dervish" for his nonstop performing schedule, returned to the scene in early May with two Jersey gigs.

By Schaen Fox

If the United States celebrated its greatest artists as Japan does, the John "Bucky" Pizzarelli would have the title "Living National Treasure." His health crisis last autumn was first called a serious stroke, although the doctors later removed that term. Whatever it was, he had suffered life threatening injuries, and there was gloom about his situation. Then, for eight weeks, pneumonia endangered his frail recovery efforts. Finally he went home, anxious to resume performing.

There is a (perhaps apocryphal) quote attributed to Beethoven that declares: "To make a mistake is unimportant. To play without passion is unforgivable." Bucky never needed forgiveness and after months of practicing, primarily with Ed Laud, the still weak-in-body, but strong-in-spirit maestro returned.

Twice in a recent week, Bucky Pizzarelli performed publicly, and a healthy number of his fans flocked to see him. The first appearance was a quartet gig at the Watchung Arts Center on May 7. The quartet was the recovering maestro, guitarists Ed Laub and Frank Vignola, and the Bucky's son Martin Pizzarelli. Considering that Ed became Bucky's student when he was a teen then became his friend, and finally musical partner; one might claim the group held two and a half Pizzarellies. Frank, however, also boasts many years of close association with the Pizzarelli household, so one might judge that this was a quartet composed of about three Pizzarellies.

As the Watchung crowd gathered, Bucky already sat in the first row affably talking to all who approached — as always. The intimate performance space was jammed by the starting time. Martin then helped his father move into position as Frank announced, "Bucky Pizzarelli." We all rose for a sustained standing ovation — before the band had played one note. The music started appropriately enough with "It's Been a Long, Long Time." As the band played softly, the announcer assured us that, "He's okay. He knows all the old songs." That was welcomed to hear, but only partially true.

At Watchung they performed twenty classics, mostly from Bucky's usual repertoire, but with Ed doing several of his own favorites. While the songs were all familiar, the playing was different. Before, Bucky's playing was fluid and confident. Now it seems careful and studied as he works to rebuild lost knowledge. Happily, he is rebuilding and enjoying success. It was wonderful to see that smile



LOOKIN' GOOD: Posing at Shanghai Jazz in Madison on May 12 are (l-r): Bucky Pizzarelli, Martin Pizzarelli, Russell Malone and Ed Laub.

when something he played pleased him, and then watch it spread among his bandmates.

May 12 marked his return to Madison's Shanghai Jazz. Again, Bucky was already seated as his fans arrived. Again, fans approached to chat, shake his hand, get autographs or take photos. Club owners, Martha and David were kept busy greeting and shepherding people into the soon crowded room and then checking back to see if he wanted anything.

It was to be just a trio performance with Martin and

Ed, until Russell Malone walked in. The guitar patriarch is a powerful magnet for other great guitarists.

Although only five days had passed since the Watchung Arts show, Bucky's playing was markedly more solid. As Ed said later, "he is getting stronger and better with each performance." The program of classics from his repertoire was similar to its recent predecessor, but not exactly the same. He knows what his audience likes, and he intends relearning it all. It was only the announced trio for the first set. Russell remained in the audience, and posted to Facebook, "After a long stay in the hospital, Bucky Pizzarelli, 90, is playing the guitar again. Welcome back, Maestro." The second set, however, the eminent Mr. Malone joined the group and the music got even better.

It was all joyful. Martin has designed a special tee shirt for the much welcome recovery. It is bright yellow with white lettering that proclaims "90" on the back, and "Bucky's Back" on the front. Many of us snapped them up and had them autographed — thus making them historic artifacts and suitable for framing.

Finally, the hosts announced that since they had been unable to celebrate their headliner's 90th birthday as he was hospitalized at that time, they were doing it now. And all were invited to stay after the gig to enjoy a free slice of belated birthday cake. It all made for as happy a time as I can recall at the club.

Bucky said simply, "It was a good night."



UPCOMING DATES

Bucky's appearance schedule includes June dates at Shanghai Jazz (the 12th) and Birdland (the 19th). The Whirling Dervish is also set to be back at the Morristown Jazz & Blues Festival on August 18.

Rhythm & Rhyme

Jersey Jazz Poetry Editor Gloria Krolak explores the world of jazz in verse. This month she features a new book of jazz poems for children.

JAZZ DAY: The Making of a Famous Photograph

By Roxane Orgill | Hardback Non-Fiction Picture Book | Age Range: 8 yrs – 12 yrs
Candlewick Press, Somerville, MA, 2016 | 66 pages, 7 7/8" x 11" | \$18.99

Inspired by Art Kane's photograph "Harlem 1958," Roxane Orgill created a tour de force. Her latest book, *Jazz Day, The Making of a Famous Photograph*, with luscious illustrations by Francis Vallejo, is her first foray into children's poetry. But the pleasure is not limited to little ones; reading them to your favorite young people will only multiply the enjoyment.

On August 12, 1958, fifty-seven jazz musicians responded to Kane's invitation to appear at 17 126th Street in Harlem "without instruments." The photo was to appear in *Esquire* magazine. Ms. Orgill created opportunities to tell the story of the photo's creation from all angles — Art Kane wondering if anyone would show up; neighborhood boys squabbling over Count Basie's hat; Mary Lou Williams's blue Cadillac, etc. *Jazz Day* is a must-have for any child's library, including the child in you. While you're at the bookstore, check out Ms. Orgill's earlier books, children's biographies of Ella Fitzgerald, Louis Armstrong, Mahalia Jackson, and Fred and Adele Astaire.

To give a sense of Ms. Orgill's style we share here her *Jazz Day* paean to that primordial hipster Lester Young, "How To Make a Porkpie Hat."

Lester Young — and that porkpie hat

"No one else has meant so much to me," saxophonist Lee Konitz said of Lester Young in an interview published in 2009. Young's cool style of playing in the 1930s was considered revolutionary. His solos with the Count Basie band are still studied by the current generation of sax players. Billie Holiday, with whom he made several recordings dubbed him "Prez" and he in turn christened her "Lady Day." She once said that her favorite recordings are the ones she made with him.

Charlie Parker, Benny Golson, Jimmy Heath, Miles Davis and Lennie Tristano were all influenced by Lester Young's pre-1941 performances. Ethan Iverson, pianist, composer and critic who writes about jazz on his blog "Do the Math," writes that while other tenor players sound like their time and place, "Lester Young doesn't. He sounds like the past and the future."

The 1944 Gjon Mili film *Jammin' the Blues*, ten minutes of jazz heaven complete with a jitterbugging couple, features Young and too many other jazz geniuses to name. Watch it on YouTube, you'll either be nostalgic for the '40s or wonder why you were born too late.

Young's porkpie hat and style of dress were his trademarks but he trendset in other ways. His slang — "cool" for hip and "bread" for money — are still in the lexicon. He died from alcohol and drug abuse at the age of 49, and within hours Charles Mingus wrote the tune "Goodbye Porkpie Hat." A year later Wayne Shorter wrote and recorded "Lester Left Town." Folksinger/songwriter Joni Mitchell later wrote lyrics too moving to describe. Young self titled many of his tunes, including "Lester Leaps In," "Lester Swings," and "Lester Smooths It Out." Two of his well-known originals are "Easy Does It" and "Jumpin' with Symphony Sid."



Saxophonist Lester Young, wearing his trademark porkpie hat, photographed for LIFE magazine in 1944 by Nina Leen.

How to Make a Porkpie Hat

Lester "Pres" Young, Tenor Saxophonist

Take a tall black hat with a very wide brim,
punch out the dome.

Roll the crown halfway down all around —
that's called "busting it down."

Turn it over and poke out the pit just a bit,
"bringing the lid back home."

And you've got it

a cap

like a padre's

but flatter

with a brim

like a platter

invented

like his sound

as soft as butter

and the way

he spoke in code

a "gray boy" was a white man

or "tribe," a band

Lester played with air between the notes

not like Coleman, who crowded his choruses

Lester wore it pulled down low

his own

perfected

porkpie

— Roxanne Orgill

Excerpted from

JAZZ DAY: The Making of a Famous Photograph

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Other Views

By Joe Lang Past NJJS President

Newly released CDs keep arriving in my mailbox, there is a lot of listening time required, and here are my comments about the best of what has arrived.

■ **TERRY VOSBEIN** is a Professor in the Music Department at Washington and Lee University who is

a talented and wonderfully creative arranger. He has produced several interesting albums over the last decade, including one of the best big band albums in recent years, *Fleet Street*, a big band jazz interpretation of the music from Stephen Sondheim's *Sweeney Todd*. For *La Chanson Française (Max Frank Music - 006)*, he has turned his attention to popular songs that were written by French composers, many of which have had widespread popularity on these shores, such as "If You Go Away," "La Vie en Rose," "What Now My Love," "I Wish You Love," "Beyond the Sea" and "Under Paris Skies." Others will be familiar to fans of French singers like Edith Piaf, Charles Trenet and Charles Aznavour, tunes like "L'Accordeoniste," "La Bohème," and "Non, Je ne Regrette Rien." Vosbein, who has spent much time living in Paris, has also included a delightful original piece inspired by his time in the City of Light, "Dans le vieux Montmartre." For this collection, he has opted to write charts for a mid-sized group, a nonet comprising Tom Artwick on alto sax, Don Aliquo on baritone sax, Chris Magee and Rich Wiley on trumpets, Tom Lundberg and Rick Simerly on trombones, Tony Nalker on piano, Rusty Holloway on bass and Keith Brown on drums. The group has the feeling of a larger band, with the freedom of a small group where each of the players is given ample solo space. Vosbein has created an inspired album with charts that are instantly accessible, swing like mad, and demand to be heard again and again. (www.maxfrankmusic.com)

■ Stanley Kay was the man who conceived the idea of forming a big band of strictly female jazz musicians that evolved into the dynamic group known as

THE DIVA JAZZ ORCHESTRA. His inspiration was hearing the drumming of Sherrie Maricle who was to become the leader of this exceptional unit. He asked her if there were enough high level women jazz musicians on the scene to form a big band. Maricle's affirmative response led to the formation in 1992 of this high-charged aggregation. Kay passed from the scene in 2010 at the age of 86, but his inspiration is still present whenever DIVA plays. In his honor, they have recorded *Special Kay (DIVA - 2016)*, a collection of ten selections composed by Kay. Some of the pieces have been in the DIVA book for a while, while Maricle discovered others in the papers that Kay left behind. Maricle had charts written for them, and the band performed the Kay material at the concert captured on this disc at the Tannery Pond Community Center in northern New York State. The arrangements simply swing hard, are played with tight precision by the ladies on the bandstand, and the soloists sparkle throughout. *Special Kay* is a special tribute to a special man whose spirit is present in every DIVA performance. (divajazz.com)


■ Sometimes it is necessary to listen to an album several times to fully appreciate it. *The Big Band Theory (ZOHO - 201608)* by **HECTOR**

MARTIGNON'S BANDA GRANDE is just such a collection. This is not a pop it into your CD player and get on with your chores kind of disc. Martignon has created an intense, eclectic and fascinating grouping of original pieces and works from other sources, classical, jazz and pop. The roster of first-call New York area musicians absolutely nails the complex music penned by Martignon. He employs many musical styles to capture the scenes and emotions he is conveying through his music. He uses as his inspiration for some pieces locations familiar to him or personal experiences, "Hell's Kitchen Sarabande," "99 Macdougall Street" and "Trombone Chorale;" favorite pieces by other composers, Bruno Martino's "Estate" and "Interplay" by Bill Evans; a moment in history, "The Fruit Vendor's Last Dream;" Latin musical forms and instruments, "Nostalgias del Futuro" and "Maestra;" and classical themes "Erbarne Dich." Perhaps the most challenging to encounter is "Mozart Interrupted/Sorrido." This piece demonstrates a device that Martignon has used at some concerts where "a Mozart string quartet opens the program, only to be gradually overpowered by a cacophony delivered by the horn section of the Big Band, marching in from all sides of the hall." Gradually the music turns to, in this case, a composition by the Brazilian composer Hermato Pascoal. While he uses the form of a big band for this album, the music is quite different from a normal big band album. Martignon's notes explain the inspiration and form of each selection. To fully appreciate what Martignon has achieved on *The Big Band Theory*, it requires complete attention from the listener. Take this step, and you will be in for a rewarding musical experience. (www.zohomusic.com)

■ German tenor saxophonist/clarinetist **ENGELBERT WROBEL**, Italian pianist **PAOLO ALDERIGHI**, bassist/vocalist **NICKI PARROTT**, originally from Australia, but now residing in the United States, and American pianist **STEPHANIE TRICK**, Alderighi's wife, form a truly international jazz quartet. Their diverse backgrounds are matched by the eclectic program that they play

on *From Joplin to Jobim (Click - 1601)*, a 15-track gem that will hold your interest from the opening note of Scott Joplin's "The Cascades" to the final strains of Alderighi's "Il profumo del mondo." Eight of the tracks include the full quartet; while "Agitation Rag" is a duo from Alderighi and Trick; Parrott, Alderighi and Wrobel assay "Aquarela do Brasil," a Jobim medley, Wrobel's "Willie el Gato" and "Il profumo del mondo;" Parrott and Alderighi address "Donna;" and Trick and Wrobel take a turn on "Liza (All the Clouds Roll Away)." Parrott provides vocals on five tracks, including the Jobim medley. Put it all together, and the package is tasty indeed. All four musicians are technically proficient and imaginative improvisers. Given the variety of the material, it would be foolish to categorize this collection as anything but terrific music well played. (www.swingociety.de)

■ In the current jazz world, **ONE FOR ALL**, a sextet of tenor saxophonist Eric Alexander, trumpeter Jim Rotondi, trombonist Steve Davis, pianist David Hazeltine, bassist John Webber and drummer Joe Farnsworth, their longevity as a group is a rarity. These cats have been together for 21 years, hence the title of *The Third Decade (Smoke sessions - 1605)*, their 16th album. To be fully accurate, Webber is a relative



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newcomer, having replaced the original bassist, Peter Washington, at the ten-year point. Listen to *The Third Decade*, and you will hear why they have endured. Their music is wonderfully accessible and engaging. The program consists of ten originals, two each by Davis, Hazeltine, Rotondi, and Alexander, with one apiece from Webber and Farnsworth, plus the Rodgers and Hart classic "It's Easy to Remember." The band exemplifies the jazz style broadly classified as hard bop. They swing, the soli are well conceived and to the point, and the ensemble playing is cohesive and decisive. If you run into one of those people who dismiss jazz as a bunch of people playing a lot of notes with no plan or direction, put on an album like this, and chances are that you will gain a convert. The music is interesting, fun and involves you emotionally. (www.smokesessionsrecords.com)

■ **Tropicl Infinito (AAM Music – 0710)** is a vibrant album from Brazilian pianist/composer **ANTONIO ADOLFO**. For this recording, Adolfo has put together a nonet including himself on piano, Jessé Sadoc on trumpet and flugelhorn, Marcelo Martins on tenor and soprano saxes, Serginho Trombone on trombone, Leo Amuego on electric guitar, Jorge Helder on bass, André Siqueira on percussion, and Rafael Barata on drums and percussion, with acoustic guitarist Claudio Spiewak appearing on three selections. The program has four Adolfo originals plus four jazz standards, Benny Golson's "Killer Joe" and "Whisper Not," Oliver Nelson's "Stolen Moments," and Horace Silver's "Song for My Father," all reflecting Brazilian samba music. "All the Things You Are" is taken as a straight ahead mainstream jazz piece. Adolfo's arrangements are imaginative, giving his sidemen plenty of solo opportunities. The three horn players are impressive, and the rhythm section provides the kind of support that typifies Brazilian jazz, spirited, intricate and exciting. All involved sound like they are having fun throughout, and that is reflected in the response from this listener. (www.aammusic.com)

■ Alto saxophonist **DMITRY BAEVSKY** arrived here from Russia about 20 years ago, and has established himself as an impressive presence on the New York City jazz scene. ***Somethin' Special* (Blau Records – 013)**, is a seven-track outing recorded in Spain. Fabio Miano on piano, Ignasi González on bass and Joe Strasser on drums join him on this group effort. The program comprises

three standards, "Fools Rush In," "The End of a Love Affair" and "I Thought About You," and four jazz tunes, Sonny Clark's "Somethin' Special," Dexter Gordon's "Cheesecake," J.J. Johnson's "Lament" and Tommy Flanagan's "Eclypso." At first listen, it sounds like Baevsky has switched from his normal alto sax to a tenor sax, but a bit of closer listening confirms that he is indeed playing an alto. He is a fluid and fluent player, mixing bop and swing influences in an appealing hybrid that swings hard at faster tempi, and is smoothly romantic on the ballad interludes. The rhythm section is solid, with Miano contributing a sparkling solo here and there. *Somethin' Special* is well titled! (www.dmitrybaevsky.com)

■ It is nice to hear a young jazz musician who has really done his homework, and has absorbed the music played by artists who go back more than the last several decades. Pianist **JOE ALTERMAN** is one of the best of the recent arrivals on the scene. Now 27, he has earned Bachelor's and Master's degrees in music from NYU, has been mentored by Houston Person, has already played with the likes of Person and Les McCann, and has performed at many major jazz clubs and festivals to great acclaim. ***Georgia Sunset*** is a 12-track collection that features his trio with Reuben Rogers on bass and Gregory Hutchison on drums, and has Person contributing his inimitable tenor saxophone artistry

to five of the tracks. Alterman is a mainstream player who moves easily from swing to bop to soul jazz. His original composition, "Georgia Sunset" has a timeless feeling that fits seamlessly into a program that includes standards like "Blue Moon," "For Once in My Life" and "How Deep Is the Ocean" along side jazz tunes like Erroll Garner's "Other Voices," Cedar Walton's "I'll Let You Know" and Les McCann's "The Theme." The presence of Person is a welcome bonus, but the trio tracks stand nicely on their own. Joe Alterman is already becoming a pianist who is high on the list of favorites for those who have come to know his playing. (www.joealtermanmusic.com)

■ Jazz enthusiasts in Atlanta have been enjoying the piano artistry of **LOUIS HERIVEAUX** for many years. With his first release as a leader, ***Triadic Episode* (Hot Shoe Records – 110)**, Heriveaux should find a much broader national audience for his impressive pianism. Abetted by Curtis Lundy on bass and Terreon Gully on drums, Heriveaux mightily swings through a program of eleven songs. He plays three of his own compositions, including the title track; one each by his two partners; three standards, "Everything I Love," "Body and Soul" and "All the Things You Are," and pieces by three jazzers, Mulgrew Miller's "From Day to Day," Kenny Dorham's "Blue Bossa" and Bobby Watson's "At the Crossroads." Heriveaux has the kind of keyboard

mastery that recalls players like Oscar Peterson and Mulgrew Miller, cats with lots of chops and boundless imagination. Once the word about Heriveaux gets around, he will surely find himself in demand for appearances far from his Atlanta base. (www.HotShoeRecords.com)

■ **JOHN BUCCHINO** is primarily known as a songwriter, mostly for musical theater, but there is another side to him, he is a fine improviser at the piano. On the self-produced ***Beatles Reimagined*** he turns those improvisational talents to a program of Beatles songs. When I graduated from college, my interest in pop music had been superseded by an attraction to jazz, and I was not drawn to the Beatles and the others who followed them as rock music effectively pushed other forms of popular music aside. Sure I heard some of their music, but it appealed to me mostly when played by jazz musicians. I particularly remember a recording of "Here, There and Everywhere" by the Ruby Braff-George Barnes Quartet. Over time, I became more accepting of the music by the

continued on page 38

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OTHER VIEWS *continued from page 37*

Beatles, so it was refreshing to hear Bucchino's takes on 15 of their songs, all but one by John Lennon and Paul McCartney, the exception being George Harrison's "While My Guitar Gently Weeps." Bucchino has put his own stamp on each of these pieces, ones that are respectful of the source, but fresh and original. Hearing him address familiar tunes like "Eleanor Rigby," "Norwegian Wood," "The Fool on the Hill," "A Hard Day's Night," "Yesterday" and "With a Little Help from My Friends" in a new way might just cause me to seek out the original versions, and hear them in a new way. (www.johnbucchino.com)

■ **Exit from Brooklyn (ZOHO – 201605)** is the most recent release from guitarist **JOHN HART**. The title is reflective of his recent appointment as director of Jazz Guitar Studies at the University of Miami Frost School of Music. Hart spent many years living in the New York City area, mostly in Brooklyn, prior to his new position in Florida. Among his frequent musical collaborators while he was in in these parts were bassist Bill Moring and drummer Tim Horner. This is their fourth album as a trio, and their musical empathy is evident throughout the ten tracks. Whether playing standards like "Here's That Rainy Day," "April in Paris," "Just Friends" and "Where or When;" jazz tunes such as the haunting Ellington/Strayhorn tune "The Star-Crossed Lovers" and a couple of Thelonious Monk compositions, "Ask Me Now" and "Jackie-ing;" or assaying three of his own originals, including the title tune, Hart and his partners make music that is a pleasure to encounter. Hart has a graceful fluidity to his playing that makes this sophisticated music sound effortless, a trait shared by Moring and Horner. He may now be sharing his knowledge with young musicians in Florida, but *Exit from Brooklyn* does not signal any exit by Hart from the kind of inspiration that he found while living in this area. (www.zohomusic.com)

■ When **SYLVIA MCNAIR** decided to leave her career as a heralded opera soprano, who regularly appeared at major opera houses and concert halls, to turn her attention to singing songs from the Great American Songbook, it was a daring move. Many opera singers have included GAS material in their repertoires, but most have found it difficult to adapt successfully to the different demands placed on performers who sing these songs. Most opera singers find it a challenge to hold back on the power that they have developed in their voices to the more subtle shadings utilized by the good singers of classic popular songs. The words become as important as the sound of the voice if not more so. McNair was fortunate to have had Eileen Farrell as an instructor while in graduate school, and Farrell was successful in easily moving between the worlds of opera and popular music. While studying with Farrell, she learned how to use her voice when singing non-classical material. **Subject to Change (Harbinger – 3203)** is a recording of McNair's cabaret show that gives her an opportunity to explore a broad range of material demonstrating that she has made the transition successfully. She ties it all together with commentary that reveals how she arrived at where she is now, and allows her to communicate her admiration for the creators of the music that she now performs. The songs are mostly show tunes by the likes of Sondheim, Gershwin, Arlen and Bernstein. McNair does take a few diversions to a pop song like "Orange Colored Sky," and picks up a violin to play some country fiddle on "Orange Blossom

Special" and "The Devil Went Down to Georgia." She is willing to address some relative obscurities like "I Cannot Hear the City" from *Sweet Smell of Success*, André and Dory Previn's "It's Good to Have You Near Again," and the comedic gem from *Wonderful Town*, "One Hundred Easy Ways." McNair is fine and versatile singer, equally effective singing romantic ballads and material with a lighter edge. Her innate sense of humor and engaging personality comes through during the spoken interludes. The full package that Sylvia McNair offers is consistently entertaining, and listening to what she has achieved on this recording is time well spent. (harbingerrecords.com)

■ About 25 years ago I purchased an album titled *Film Noir* by vocalist Audrey Morris. Of all the thousands of recordings in my library, this is the one that I listen to most frequently. It was through this recording that I acquired a fascination with the movie genre known as film noir. There have been a few recordings of songs from film noir movies over the years, but **Out of the Past: Jazz and Noir** (Café Pacific -45130) by **LAUREN WHITE** is the first one to come along that approaches the effectiveness of the Audrey Morris gem. *Out of the Past* is a relatively short album, only nine tracks and 38 minutes of music, but it is terrific while it lasts. Pianist Mitchel Forman, bassist Trey Henry and drummer Abe Lagrimas Jr. are present on all tracks with an ever-changing cast of musicians supplementing them from track to track. White has the kind of dusky voice that is most effective in creating a noir mood. She sings with assurance and you could imagine her playing the role of the singer in a smoke-filled club in one of the films referenced by this collection. An original tune by Mark Winkler, who produced the album, and Joe Pasquale, "When All the Lights in the Sign Worked" perfectly sets the mood for the tunes that follow. Among them are classics like "He's Funny That Way," "Again," "Haunted Heart" and a nice pairing of "Laura" and "The Night We Called It a Day." The other selections "Amado Mio" from *Gilda*, "I'm Gonna Go Fishing" from *Anatomy of a Murder*, "I'd Rather Have the Blues" from *Kiss Me Deadly* and "You Kill Me" from *Macao* are less frequently heard, but undeservedly so. *Out of the Past* definitely deserves to be part of your present. (www.amazon.com)

■ The lure of the Great American Songbook and jazz affects many people in many ways. For **SARI KESSLER** it meant giving up a successful career as a clinical psychologist to pursue her dream of making it as a vocalist. She has been paying her dues, gigging where she could, being mentored by the acclaimed jazz singer Kate McGarry, and now she has recorded her first album, **Do Right (Ruby Street Music)**. It is an impressive debut recording. She has surrounded herself with superb musicians, John di Martino on piano, Ron Affif on guitar, Steve Whipple on bass and Willard Dyson on drums, with occasional support from Houston Person on tenor sax, Nadjé Noordhuis on trumpet and flugelhorn and James Shipp on percussion. Kessler addresses standards like "After You've Gone," "I Thought About You" and "Too Close for Comfort." There are a couple of nods to 1960s pop with "Walk on By" and "Sunny." "The Gal from Joe's" is an Ellington tune that has been mostly ignored for many years. Her own "My Empty Bed Blues" fits in nicely, especially with the bluesy sax statements from Person. Kessler has learned well the art of putting a song across. Her voice is a pleasant alto, she has a fine feel for phrasing, and has absorbed well the jazz influences around her. *Do Right*, a title derived from one of the selections

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included on the disc, "Why Don't You Do Right," shows that Sari Kessler has done right in her decision to change careers in midstream. (www.sarikessler.com)

Most CDs I receive come to me from publicists or record companies. Occasionally a friend will pass along albums that I should consider. Such is the case with the next two discs. Thank you, Marcia!

■ **TINA FERRIS** is based in the Bay area of California. After having spent most of her adult life concentrating on being a wife and mother, she decided to follow up on a passion that she had as a teenager in Detroit. With encouragement from friends, she decided to get serious about singing. Listening to the self-produced **Out of the Blue**, her second album, it was a wise decision. The lady does know how to sing. She has fine support from some terrific musicians from her home area, tenor saxophonist/clarinetist Noel Jewkes, pianist Ross Gualco, bassist/guitarist John Hoy and drummer David Rokeach. There are 14 songs on the album, all of them familiar except for the title track, a tune by Lenore Raphael and words by Marcia Hillman, which should become familiar. I am always wary when a singer includes "Something Cool" on their song list, as it is a song so indelibly associated with June Christy that it is often jarring to hear someone else sing it. Well Ferris passes the test. She does not mine it to the depths that Christy did, nobody has, but Ferris conveys this song quite effectively, and that says a lot about her abilities as a singer. *Out of the Blue* arrived on my doorstep out of the blue, and it is nice that it did. (www.tinaferris.com)

■ **Despite Big City Love (Sing Out Music)** being her fifth album, the name of vocalist **EILEEN HOWARD** had escaped my attention until now. She is a relatively recent arrival on the New York City scene, having established herself as a singer in the Midwest. This album is a tribute to the city that she now calls home, and the happiness that she and her husband have found in the Big Apple. Several of the selections are obvious choices, "Big City," "New York, New York," "Sunday in New York" and "Manhattan." A couple of songs that deserve to be heard more frequently in the future, "Till Now" and "I'll Take It All" are welcome additions to the program. Four original selections by Howard explore her relationship with her spouse. The love that she has for him and her adopted city are acknowledged by the closing track, "But Beautiful." Howard has produced an impressive ode to New York and the power of an enduring relationship. (www.SingOutEileen.com)

■ Despite ongoing critical acclaim, it has been about 15 years since vocalist **DANE VANNATTER** last released a new recording. In the interim, he has stayed busy, originally in the Boston area, and

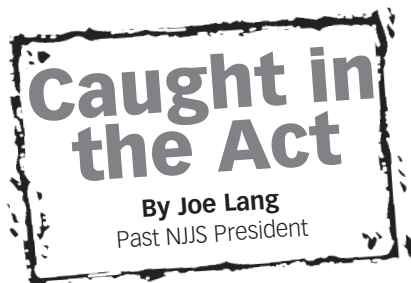
currently in Pittsburgh, with occasional forays to New York City. Now he has released the self-produced **Give Me Something Real**, an album that contains ten selections, six standards, "Lover Come Back to Me," "Just Squeeze Me," "But Beautiful," "Blame It on My Youth," "East of the Sun" and "Something to Live For," with a medley pairing more contemporary material, Coldplay's "Fix You," and Leonard Cohen's "Hallelujah," an Al Green's soul hit, "Let's Stay Together," "Give Me Something Real," a song written for the 1998 film *Living Out Loud*; and a Bob Haymes rarity, the whimsical "I Love My Bed," showing that Vannatter is comfortable and effective when he strays from the world of standards. The program was recorded in two 2015 sessions, one in Massachusetts with pianist Fred Boyle, bassist Ron Ormsby, drummer Bart Weisman, trumpeter Steve Ahern, and saxophonist/flautist Bruce Abbot, and the other in Pittsburgh with Daniel May on keyboards, Eric Susoeff on guitar and Jon Evans on bass. Vannatter is a vocalist who gives his full attention to the lyrics that he sings, and he performs them with a smooth and flexible voice that is instantly appealing. It is good to have a new recording from Vannatter who is best described as a cabaret singer with a jazz/swing sensibility. (danevannatter.com)

Harbinger Records has been rescuing obscure and unreleased music from the songwriters who have helped to create the magical world of Broadway musicals in their Songwriter Showcase Series.

■ **SHELDON HARNICK** is best known for his collaborations with Jerry Bock on shows such as *Fiorello*, *She Loves Me* and *Fiddler on the Roof*. **Hidden Treasures, 1949-2013 (Harbinger 3002)** is a treasure trove of fascinating songs for which Harnick supplied lyrics that consistently reflect his gift for matching words to music in a literate and witty manner. It starts with songs that he helped to create for various revues and special material for cabaret performers. The piece from this period that is best known among those in this collection is "Merry Little Minuet," a staple of the repertoire of The Kingston Trio. Harnick's first attempt at writing a complete musical for the stage was in 1954 when he collaborated with David Baker on a show titled *Horatio*, based on the Horatio Alger stories. It finally reached New York in a 1961 Off-Broadway production retitled *Smiling the Boy Fell Dead*. Three songs from this production are included, two from a rare LP of the Off-Broadway production, and one a demo by Baker and Harnick. This gives a sense of the kind of digging that went into producing this collection. Most of the songs on this two-disc set are demos performed by Harnick and his collaborators, and include songs that were cut from produced shows as well as several from shows that never reached the stage. This collection provides

an intimate look at Harnick's creativity, and his vocal contributions give insight to the way in which ideas for shows are developed, and presented to potential investors. The accompanying booklet provides enlightening information about the songs and the creative process involved in developing stage musicals. Harnick, who recently turned 92, is still writing new lyrics, and has been involved in the recent revivals of several of his shows including *Fiddler on the Roof* and *She Loves Me*. This package will be a valuable addition to the music libraries of anyone interested in musical theater. (harbingerrecords.com)

■ **JOHN KANDER** arrived in New York City in 1951, having completed his musical studies at Oberlin College, and continued his education studying composition at Columbia University. During this period, he wrote "apprentice musicals" with his roommate James Goldman. Finally in 1962 their efforts reached fruition when *A Family Affair* reached Broadway. It was not successful, but Kander had his first taste of the Great White Way. That same year Kander was introduced to lyricist Fred Ebb, and they felt an immediate connection. Their first efforts were the writing of special material for club acts and pop songs. One of them, "My Coloring Book" became a major hit for Sandy Stewart. After one unsuccessful attempt at writing a musical theater piece, they wrote *Flora, the Red Menace*, starring a newcomer named Liza Minnelli. It only lasted two months, but their next effort, *Cabaret*, established Kander and Ebb as a new major force on Broadway. Following middling success over the next several years with shows like *The Happy Time* and *Zorba*, they had another major hit with *Chicago*. **Hidden Treasures, 1950-2015 (Harbinger -3105)** contains two discs of demos, mainly by Kander and Ebb. There are many songs included that never made the final productions. Among the fascinating items in this set are the original and final versions of "Theme from New York, New York." The first version does not in any way resemble the finished product, the number that has become an anthem for the Big Apple. There is a lot of wonderful material here to absorb, and the booklet is chock full of informative insights to the songs on the discs. Fred Ebb passed away in 2004, but John Kander has continued to create new music for the theater. He was able to see the four musicals that were written with Ebb but unproduced to various levels of production. The only one that had success was *Curtains*. In recent years he has been working with lyricist Greg Pierce, and their second show, *Kid Victory*, is to be produced in New York this year. If musical theater is an interest of yours, you will find much pleasure in exploring this collection of songs with music by John Kander. (harbingerrecords.com)



TIERNEY SUTTON BAND

Dizzy's Club Coca-Cola, Jazz at Lincoln Center, NYC
April 7-10

Tierney Sutton and her partners, pianist Christian Jacob, bassist Kevin Axt and drummer Ray Brinker, are not a simply vocalist supported by a trio, but are a band in the truest sense of the word. They work out their inventive arrangements jointly. Sutton's vocals are the focus of each song, but the contributions of each band member are integral to the effectiveness of all selections that they perform.

Having been working together for about 20 years, they have a deep catalog of songs from which to choose. When you attend a show by the Tierney Sutton Band, you are assured of a surprise or two, and when they do a few consecutive evenings at the same venue, each show is unique. Their four evenings at Dizzy's Club Coca-Cola were a prime example of this approach to respecting their audiences by making each show a fresh experience. This review covers their opening set on their first night at Dizzy's, but through the wonder of Livestream, this reviewer was able to catch the two sets from the next evening. While some of the selections were included on more than one set, each of the three sets comprised mostly different material.

They opened and closed their first set on April 7 with songs from their *I'm with the Band* album that was recorded at Birdland, "Devil May Care" and "The Lady Is a Tramp." Also included was another gem from that album, "On My Way to You," with Sutton singing this lovely ballad supported solely by Jacob's sensitive pianism.

Other selections included "I'll Be Around" from her Sinatra-tribute album, *Dancing in the Dark*, and a trio of songs from Porgy and Bess, "It Ain't Necessarily So," "Summertime" and "My Man's Gone Now," all of which appeared on their *American Road* disc.

The next recording project for the TSB is an album of songs by Sting. Throughout the sets at Dizzy's they previewed much of this material, including on this set Sting classics like "Synchronicity" and "Fields of Gold." The arrangements are still evolving, but from the evidence that they presented, it sounds like they will have another successful recording for their fans to enjoy.

The Tierney Sutton Band is a special unit. There has been some criticism of them as not being jazzy enough, rather being locked into their arrangements. That is like

complaining that the Count Basie or Woody Herman band is not playing jazz because they are playing arrangements. There was a lot of improvisational genius present as the arrangements were being developed, and in performance, there are improvisations during solo interludes.

In performance, Sutton, Jacob, Axt and Brinker present exciting music that is challenging for both musicians and listeners. Judging from the reaction of the audiences at Dizzy's, both sides of the equation were equally up to the challenge.

BILL CHARLAP Broadway to Harlem

Frederick P. Rose Hall, Jazz at Lincoln Center, NYC
April 8-9

To open the concert Broadway to Harlem, the Bill Charlap Trio played "Put on a Happy Face." Throughout this concert where Charlap was joined by his regular bandmates bassist Peter Washington and drummer Kenny Washington, with Freddy Cole and Cécile McLorin Salvant providing vocals, and Houston Person on tenor sax and Ken Peplowski on clarinet adding their instrumental voices, there were a seaful of happy faces filling the Rose Hall listening to a concert of superb mainstream jazz.

Charlap, who served as music director, host and pianist, chose the performers and material with the same care and good taste that he exhibited in his choice of notes while tickling the ivories. He effectively mixed and matched the performers across the two halves of the program.

At the age of 84, Cole is still expert at putting a song across with a mellow baritone that is the essence of smooth, but with some roughness creeping around the edges. His first selections were a pair of Jimmy Van Heusen/Johnny Burke standards, "It Could Happen to You," taken at a medium swing tempo, and a heartfelt ballad reading of "Polka Dots and Moonbeams." As the evening progressed, Cole also addressed "Jelly, Jelly," a blues associated with Billy Eckstine, and two Ellington classics, "I Let A Song Go Out of My Heart" and "Prelude to a Kiss."

Peplowski joined Charlap and Kenny Washington for a couple of selections that recalled small group Benny Goodman sound, a spirited "After You've Gone," and a tender ballad reatment of "Memories of You." Peplowski also performed a duo with Charlap to open the second set with "Keeping Out of Mischief Now," and "Charleston," two numbers composed by giants of the Harlem stride piano style, Thomas "Fats" Waller and James P. Johnson respectively.

Salvant is almost sixty years Cole's junior, but she packed a lot of artistic maturity into her

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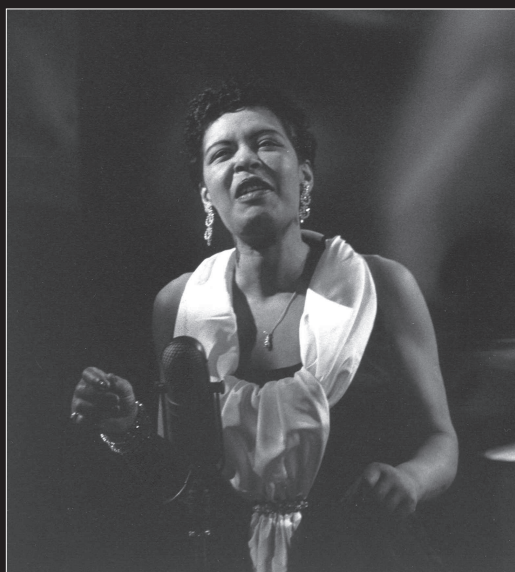


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performance on this occasion. She has incerdible range, is a flat out jazz singer, and has a sly sense of humor. Her first selections were a very jazzy exploration of Cole Porter's "All Through the Night," and a dramatic and knowing reading of the demanding Billy Strayhorn masterpiece, "Lush Life." She was joined by Person on a down and bluesy take on "Some of These Days." In the second set, she perfromed "I Fell Pretty" with a whimsical edge, and then sang a gorgeous "Misty," abetted by Person, and recalling the singer who is her most evident influence, Sarah Vaughan.

Person has been one of the giants on tenor saxophone for over six decades, and is still playing as well as ever. Whether adding just the right accents to the vocals by Cole and Salvant or soloing with unbounded creativity, most notably on his feature piece, "You Taught My Heart to Sing," having Person as part of any performnce is a big plus.

Charlap is not only a masterful pianist, but is at home in a variety of jazz styles from stride to Evansesque moderninity. The two Washingtons perfectly complement him, not unexpected from three jazz masters who have formed a working group for almost 20 years. The trio offered exemplary support for the other performers, and provided one of the highlights of the evening with a truly sophisticated "Sophisticated Lady."

Throughout the evening, Charlap supplied interesting anecdotal material in his between song comments, and was careful to credit the songwriters for each selection.

When all hands were on deck for the finale, "Alright, OK, You Win," it was a fact that all was OK, and the room was full of winners, the performers who excelled, and those present to experience Broadway to Harlem in person.

MICHAEL FEINSTEIN: The Great Jazz Standards

The Appel Room, Jazz at Lincoln Center, NYC
April 13-14

In his most recent program for the Jazz & Popular Song series at Jazz at Lincoln Center's Appel Room, series director Michael Feinstein gathered an interesting grouping of singers to perform selections from the Great American Songbook. He gathered two veteran performers, Marilyn Maye and Freda Payne, and two recent finalists in the Thelonious Monk International Vocal Competition, Veronica Swift and Vuyo Sotashe that demonstrated the ageless quality of these songs. The singers, who also included Feinstein, were supported by a sensational big band led by pianist Tedd Firth, who provided many of the scintillating arrangements.

Feinstein introduced the program by noting the integral relationship between jazz and the world of popular standards. His words followed an effective opening with Feinstein singing "I Hear Music" which slowly evolved into "The Sweetest Sounds" as the band joined the proceedings, and eventually returned to "I Hear Music."

Vuyo Sotashe was the first guest performer, and he quickly established that his is going to be a major new voice among the ranks of male jazz vocalists. He swings, has perfect diction, and a pleasing sound that lies easily on a listener's ears. Sotashe showed his ability to swing on "Too Close for Comfort." His warm reading of "Stardust" made this venerable classic sound fresh and welcome.

At the age of 88, Marilyn Maye is still one of the most charismatic and energized performers on the scene. It was fitting that she addressed music associated with a man from the past who possessed the same qualities, Thomas "Fats" Waller. She opened with "I'm Gonna Sit Right Down and Write Myself a Letter," and followed with Waller's two most famous compositions, "Ain't Misbehavin'," and "Honeysuckle Rose." Waller would have happily joined

right in with Maye's takes on his classics. Feinstein did join Maye for an effective duo version of "It's a Most Unusual Day."

With the arrival of Veronica Swift, it was quickly apparent that Swift is a star in the making. She performed a spectacular "September in the Rain" into which she interpolated the words that she set to a Lester Young solo on the song. Feinstein then joined Swift for a sensitive and stunningly effective reading of "All the Things You Are." This has often been referred to as the most perfect of all the songs in the Great American Songbook, and they gave the audience a perfect interpretation.

Freda Payne has had a foot in both the pop/soul and jazz fields of music. She tilted toward her jazz side for "You'd Be So Nice to Come Home To" and "The Very Thought of You," with her pop/soul roots peeking through occasionally.

Feinstein, who started his performing career as an understated cabaret-style singer/pianist, has added a lot of jazz feeling to his work over the years. His tender reading of "Body and Soul" contrasted nicely with his more dynamic approach to "Some of These Days."

To conclude this wonderfully satisfying nod to jazz and the Great American Songbook, all hands were on deck for a rousing finale, "It Don't Mean a Thing (If It Ain't Got That Swing)."

Feinstein did a superb job of conceiving and hosting this consistently engaging concert. He was greatly abetted by Firth and his swinging big band that featured some sparkling solo work, especially from cornetist Warren Vaché and tenor saxophonist Brandon Wright.

The ultimate objective of any musical performance should be to entertain those who show up to hear the music. In this instance, that objective was indisputably achieved

LYRICS & LYRICISTS EVERYTHING'S COMING UP ETHEL: The Ethel Merman Songbook

Theresa L. Kaufmann Concert Hall – 92nd Street Y, NYC | April 16-18

When the name Ethel Merman is mentioned, the first image is of a legendary Broadway musical star belting out songs with a voice that could reach the next theater. What most people do not focus on is the wonderful songs that she



"A Star in the Making" — Veronica Swift gave a "sensitive and stunningly effective" performance at Michael Feinstein's presentation of The Great Jazz Standards at JALC.

continued on page 42

CAUGHT IN THE ACT

continued from page 41

was given to introduce to the world, provided by the likes of Cole Porter and Irving Berlin. Merman enthusiast Ted Sperling was right on target in conceiving, writing connective commentary, directing, hosting, and occasionally adding a vocal to the most recent Lyrics & Lyricists show at the 92nd Street Y that addressed the music associated with Merman.

Since Merman was a unique performer, Sperling wisely avoided having a series of performers doing Merman imitations that would have inevitably fallen far short of capturing the Merman essence. He chose a cast that included Lindsay Mendez, Julia Murney, Emily Skinner, Clarke Thorell and Natasha Yvette Williams who did an effective job of presenting the material utilizing their own strengths as performers.

Merman first attracted attention on Broadway when she sang "I Got Rhythm" in the 1930 Gershwin musical *Girl Crazy*. She was on the boards once more, in *Take a Chance*, before she starred in five Cole Porter musicals.

The hit vehicle *Anything Goes* included "I Get a Kick

out of You," "You're the Top," "Anything Goes" and "Blow, Gabriel, Blow." *Red, Hot and Blue* was not a hit despite having Merman, Jimmy Durante and Bob Hope in the cast, but it did have some fine songs, among them "It's De-Lovely" and "Down in the Depths (on the Ninetieth Floor)." "DuBarry Was a Lady" with co-star Bert Lahr was a somewhat risqué romp that had among its songs "Friendship" and "Do I Love You?" The other Porter shows starring Merman were *Panama Hattie* and *Something for the Boys*.

Her next successes on Broadway were two musicals by Irving Berlin, *Annie Get Your Gun* and *Call Me Madam*. The former had a roster of songs that became instant classics, and included "There's No Business Like Show Business," "You Can't Get a Man with a Gun," "I Got Lost in His Arms" and "They Say It's Wonderful." *Call Me Madam* had one of Berlin's most intricate and creative numbers, "You're Just in Love."

Another role that Merman originated was Rose in the original production of *Gypsy*. Because of an unhappy experience with her role in *Happy Hunting*, scored by two newcomers to Broadway, Harold

Karr and Matt Dubey, Merman refused to do *Gypsy* with words and music by the then unproven Stephen Sondheim who had only been the lyricist on *West Side Story*. She insisted that Jule Styne write the music, and producer David Merrick acquiesced. Sondheim reluctantly agreed to write the lyrics. The result was one of the most revered musicals ever on Broadway. The score was full of great tunes, among them "Some People," "Small World" and "Everything's Coming Up Roses."

Merman's last appearances on the stage were as a replacement in Jerry Herman's *Hello, Dolly!* and in a revival of

Annie Get Your Gun. *Hello, Dolly!* was originally written with Merman in mind for the lead, but she turned it down. Eventually, she did take the role on, and Herman added "World, Take Me Back" to the score especially for Merman. Berlin also added a selection for Merman to the revival of *Annie Get Your Gun*, "An Old Fashioned Wedding."

All of the songs mentioned above were among those presented in this concert. The singers were a diverse group. The four ladies all showed that they had listened to Merman and had absorbed her style, but none of them made any attempt to be Merman reincarnated.

Mendez had a bit of the Merman sound, but her personality was more subdued on up tunes like "I Got Rhythm" and "You're a Builder Upper." She showed her tender side on "I Got Lost in His Arms," and her strength on "Everything's Coming Up Roses."

Murney was given a variety of songs that explored different sides of her performing talents, the saucy "It's the Animal in Me," the torchy "Down in the Depths" and the reflective "Small World."

Skinner was the most traditional Broadway-style singer in the cast, and she gave straight-forward performances of "I Get a Kick out of You," "A Lady Needs a Change," "Some People" and "World, Take Me Back."

Williams has a big voice, and a strong personality. It served her well as she assayed "Eadie Was a Lady" with a naughty edge, and captured the brassiness of "Blow, Gabriel, Blow" and the humor in "You Can't Get a Man with a Gun."


Thorell was the only male singer, other than a few moments by Sperling. He often was used to bring out the comic side of things as on "Anything Goes" and on duets with Murney on "It's De-Lovely," and Williams on "You Say the Nicest Things." He also showed that he was just fine with singing a romantic ballad like "Do I Love You?"

Music director and pianist Jeffrey Klitz led a fine sextet, and provided most of the arrangements, with others penned by Todd Olsen. They proved to be excellent musical settings for the multi-talented singers.

When the entire cast turned its attention to "There's No Business Like Show Business" as a finale, it was the moment that the audience most anticipated. They had been treated to a superb selection of memorable songs, but no salute to Ethel Merman would have been complete without a nod to her most iconic number.




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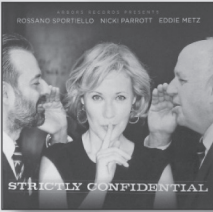


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Sociability

The NJJS Sunday afternoon Jazz Social series for members and friends at Shanghai Jazz in Madison had its last date for this spring with a performance by the Society's 2016 four jazz studies scholarship winners on May 15. Other recent Socials included an April show that featured pianist Richard Wyands with bassist Calvin Hill, saxophonist Bob Ackerman and singer Pam Purvis, and a March appearance by vocalist Stephanie Nakasian accompanied by her husband/pianist Hod O'Brien.

Jazz Socials are free for NJJS members and open to the public for a \$10 door fee, with a house \$10 food/beverage minimum. The program now takes a summer hiatus, but will return in September with a yet-to-be-announced schedule, although negotiations with guitar great Russell Malone, are rumored to be looking very promising. JJ



Pianist Hod O'Brien and his wife, vocalist Stephanie Nakasian (here also on percussion), took time out from a visit to New York to entertain at the March NJJS Jazz Social at Shanghai Jazz in Madison on March 16. Photo by Mitchell Seidel.

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'Round Jersey

Morris Jazz

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

The summer starts in June at the Bickford Theatre. The very popular Jazz SummerFEST is loaded and ready to give our guests the best hot jazz in the cool comfort of the Bickford, called by many "the ideal listening room for jazz."

What more can be said about this season's opening act on Monday, June 6 at 8 pm.

Neville Dickie, one of the world's foremost exponents of stride and boogie-woogie piano, will be joined by the incomparable Midiri Brothers for an evening of great music. Last season's concert was packed. Don't be left out of the promise of this great jazz reunion!

"An Afternoon with Rosemary and Mel" evokes memories of the jazz legends Rosemary Clooney and Mel Tormé, Sunday, June 12 at 2 PM starring **Roseanna Vitro** and **Pete McGuinness**. Roseanna received a Grammy nomination in 2012 for the Best Vocal Jazz Album, *The Music of Randy Newman*. She has toured extensively, recently headlining at jazz's most prestigious venues, including The Blue Note, Lincoln Center, NJPAC and The Kennedy Center. An accomplished vocalist and trombonist, Pete McGuinness's credits include performances with Maria Schneider, Lionel Hampton, Jimmy Heath, The Woody Herman Orchestra, to mention a few. Rounding out the band for this afternoon concert are Mark Soskin (piano), Dean Johnson (bass) and Tim Horner (drums). Fun and great music with classic hits like "Born to Be Blue," "Lady Be Good," "Mambo Italiano," "Come on to My House," and "Comin' Home Baby." This is our first Sunday afternoon jazz concert that many of you had requested. Get your tickets now. Could be many more to come.

Writing about **Danny Bacher's** Metropolitan Room jump jive show "Swing That Music," in the *New York Times* last August, Stephen Holder enthused "Mr. Bacher conflated the music of three Louises — Armstrong, Jordan and Prima — in a concert revealing him to be a prodigiously talented musical preservationist.

On Monday, June 27 at 8 PM, Danny (vocalist, tenor sax) will be joined by his All-Stars — Jason Teborek (piano), Dean Johnson (bass), Henry Conerway III (drums), Jay Rodriguez (tenor sax), Warren Vaché (cornet) and guest vocalist Alexis Cole. This evening could go down as one of the most memorable concerts in the history of the Bickford Theatre Jazz Showcase.

Coming This Summer

July 5: Rio Clemente Salutes America

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



"Rosie & Mel" — Roseanna Vitro (top) and Pete McGuinness perform the hits of Rosemary Clooney and Mel Tormé at the Bickford Theatre on Sunday, June 12.

July 25: Dan Levinson's
 Midsummer Night Jazz Party
 August 18: Louis Prima Jr. & the Witnesses
 August 24: Nikki Parrott and Friends

— Eric Hafen

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

Jazz For Shore

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

Tickets/Information: 732-255-0500

If you know anything about me, it's that I'm a little obsessed with Louis Armstrong. Okay, more than a little obsessed; my day job is Director of Research Collections for the Louis Armstrong House Museum, I've written a book on Armstrong and in my spare time, I write blogs and post on Facebook incessantly about him.

Thus, I couldn't be any more excited for the next two MidWeek Jazz concerts at Ocean County College, featuring a tribute to **"The Three Louies"** by **Swingadelic** on Wednesday, June 8, followed by the annual appearance of **David Ostwald's Louis Armstrong Eternity Band** on Tuesday, July 26.

As the title of the Swingadelic show implies, Louis Armstrong is only one of "The Three Louie's" being feted that night. The other two? Louis Prima and Louis Jordan, two other heroes of mine — and anyone else who loves swinging music and a hilarious good time.

Asked about the genesis of the show, Swingadelic leader **Dave Post** says, "Four years ago Frank Mulvaney, then president of the New Jersey Jazz Society called and asked if we could do a tribute to Louis Prima for the 2012 JazzFest. Since Louis Armstrong and Louis Jordan were major influences on Prima, we gave it a bit of thought and got back to Frank saying 'why not include Armstrong and Jordan, and call it A Tribute to the Three Louie's due to the current popularity of The Three Tenors.' Popular is a key word here. Unlike much of today's jazz artists, these three great performers produced much of the popular music of their day and their releases were routinely charted in *Billboard*. We had a great time learning some of these tunes that were not in our repertoire and we are sure that for those of a certain age there will be an enjoyable nostalgia factor."

Bassist Post founded Swingadelic in Hoboken in 1998, initially riding the wave of the then-popular neo-swing craze with their jump blues style. By 2002, the band began a residency as an eleven-piece "little big band" at Maxwell's in Hoboken and picking up more concert-type events as the dance craze waned. But today, with

JAZZ TRIVIA ANSWERS

Questions on page 4



1. "Palesteena" ...Where Lena played her concertina!
2. He was Jan Savitt's male vocalist. His real name was George Tunnell. His Top Hatters was one of the first bands with an African-American singer.
3. The Harlem Globetrotters
4. Bottles were scarce in France in 1944; wine was not.
5. "A Taste of Honey" by Herb Alpert and the Tijuana Brass

dancing on the upswing again, the group has found itself in demand playing for dancers, especially during their weekly Monday night performances at Swing 46 in New York City.

At Ocean County College, Post will be joined by vocalist **Vanessa Perea**, pianist/vocalist **John Bauers**, trumpeter **Carlos Francis**, trombonist **Robert Edwards**, tenor saxophonist **Michael Weisberger** and drummer **Paul Pizzuti**. June 8 promises to be one of the most joyous concerts in the history of MidWeek Jazz; the fun begins at 8 PM!

"The Three Louies" will present the fun-loving side of Satchmo but if Swingadelic whets your appetite for more, the Armstrong of the 1920s and 1930s who truly revolutionized jazz and American popular music for all time, will be the center of David Ostwald's tribute on July 26. Remember, that's a Tuesday night because of Ostwald's long-running Wednesday evening gig at Birdland in New York City. Start planning for that one now and I'll be back next month with even more details about what should be yet another great celebration of jazz's greatest genius, Louis Armstrong.

— Ricky Riccardi

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

'Round Jersey concerts are produced in conjunction with the New Jersey Jazz Society.



The Institute of Jazz Studies at Rutgers University– Newark is the largest and most comprehensive library and archive of jazz and jazz-related materials *in the world!* — a valuable resource for jazz researchers, students, musicians and fans. The archives are open to the public from 9 AM – 5 PM Monday through Friday, but please call and make an appointment.

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free
roundtables

JAZZ RESEARCH ROUNDTABLES.

■ 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.

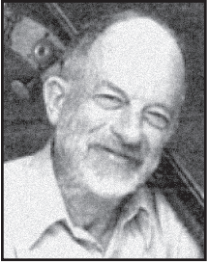
free
concerts

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).



IJS presented the Toshiko Akiyoshi-Lew Tabackin Quartet in a rare performance on the Rutgers Newark campus on March 23. The husband-and-wife team — she a NEA Jazz Master, he an award-winning saxophonist and flutist — also answered questions from the audience about their many years of jazz performance. Photo by Mitchell Seidel.



From the Crow's Nest

By Bill Crow

On a jazz cruise I once played, I was able to take my wife, Aileen. She already knew some of the musicians, like Clark Terry, Joe Cohn and Milt Hinton. She soon became friends with many of the others, and especially enjoyed Milt's wife, Mona. They often sat together at the various concerts, and Milt and I joined them in the dining room at mealtimes. Mona always carried a large, heavy handbag with her wherever she went on the ship, and one day, while she and Aileen were sitting on a sofa near the dining room, Aileen offered to stow the bag behind the sofa.

"No," said Mona, "I have to keep this with me. It's got our money in it."

"You mean, for the cruise?"

"No, it's got ALL our money in it."

Evidently Mona didn't trust banks.

■ John Altman was booked to play a birthday party in the San Fernando Valley for a wealthy jazz lover. Although it was 115 degrees, the dress code was formal — tuxedo. John rode with the guitarist. They were both in tee shirts and shorts. John had his tux in his sax case, and they picked the guitarist's up from the cleaners en route. At the party site they were made most welcome and they relaxed by the pool hoping the heat might wear off by early evening.

The musicians popped inside the house to change as the first guests arrived, and John heard a groan from the guitarist. His trousers must have slid off the hanger as he went from the cleaner to car. They were nowhere to be seen. The host was told of their predicament, and he said he had a spare pair of tuxedo pants in his wardrobe. The only problem was the guitarist was 5 feet 6 inches and the host 6 feet 6 inches.

John found it hard to keep a straight face, playing a gig in evening dress in 110 degree heat with a guitar player sitting next to him with pants that draped onto the dance floor.

■ David Regan, who now lives in Switzerland, gave these stories to Scott Robinson, who passed them along to me.

David was playing alto sax in a big band, and they were setting up for a concert. They had a rock and roll sound man, and the monitor was putting out a horrible shrieking sound. Dave called the guy over and told him, "Listen to what's coming out of this monitor, it's terrible! Sounds nothing like my horn." He played his alto, and the guy listened for a moment, then

bent down to the monitor and listened some more. He checked over the cables and the connections, then straightened up and told Dave, "There's nothing wrong with the equipment. It's gotta be your trombone!"


David also told Scott about a recording session for a jingle. The client said they wanted a really good trombone player to be the main solo voice...so, the contractor hired one of the best available, and wrote the music to feature the trombone prominently. The recording came out great, but when they played it for the client, the response was: "But that doesn't sound anything like Kenny G!"

■ These stories reminded Scott Robinson of the time he showed up for one of the hearings at City Hall to fight the old cabaret laws, back in the late 1980s. He had his tenor sax in a gig bag over his shoulder. He said, "They had security goons at the front entrance, trying to keep musicians out of the hearing...even though we had a perfect right to be there, and our [Local] 802 president was slated to speak. The guard blocked my way and told me, 'You can't come in with that thing.' I asked, 'Why? It's a personal item, that's all, just like others have briefcases or handbags.' He scowled and paused. 'Well,' he said, 'you might not like some of what you hear being said in there...and you might just decide to get that thing out and start banging on it! And then plaster could fall from the ceiling and hit someone on the head!' I asked if it were really true that they were holding this hearing in a room that was unsafe for human habitation, and insisted on seeing the Fire Marshall. The Fire

Marshall finally arrived, and told the goon to let me in. So I finally made it into the hearing (late) with my tenor...but only after I promised not to 'get it out and start banging on it!'"

■ Bill Spilka sent me this one from an interview he did with the late Jack Feerman on the West Coast.

When Jack played *The Tonight Show With Johnny Carson*, Al Lapin, the contractor for the *Tonight Show* band, told them "Today's show is going to have a lot of music. We have Tony Bennett and a guitar player named Joe." Bob Bain, the band's guitarist asked, "Do you mean Joe Pass?" "No", Al replied, "I think his last name is Beam. He's from Brazil."

■ Fred Griffen found a nice video of the late Wayne Andre on Vimeo. It was created by Wayne's son Keith, and is titled "Darn That Sentimental Dream." There is some nice writing by Keith, an interview with Wayne, and some gorgeous trombone playing. Just go to vimeo.com and search for the title. 

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The Jazz Gallery Dishes Out Awards at The Players



A quartet of jazz luminaries pose together at The Players social club in NYC on May 9 at The Jazz Gallery's 2016 awards gala. They are (l-r): Ron Carter, Todd Barkan, George Wein and Dorthaan Kirk. Photo by Tony Graves.

The Jazz Gallery is one of New York's most eclectic cultural spaces — a three-night-a-week jazz club that's also a gallery, rehearsal space and all-around artistic incubator where emerging musicians and established artists are mutually embraced.

Since 2002, The Jazz Gallery has also been actively commissioning new work by emerging composers, many of whom have gone on to be recognized with MacArthur Foundation "genius" grants (4), Doris Duke Performing Artist Awards, Grammy Awards and more. Twelve Thelonious Monk Competition winners got their start on the organization's downtown Broadway stage.

Winner of the 2014 and 2010 CMA/ASCAP Awards for Adventurous Programming, the *New York Times* called The Jazz Gallery "the most imaginatively booked jazz club in New York." The organization was founded in 1995 by Dale Fitzgerald and trumpeter Roy Hargrove who envisioned a hub and home for musicians and composers who come from around the world to take part in and enhance the city's vibrant cultural scene.

Current offerings are divided into four primary programs: 21st Century Jazz, which showcases both emerging and established artists; residency commissions, which support the creation of new works by young composers; a mentoring program, which pairs young musicians with seasoned veterans; and The Woodshed, which provides free rehearsal space to the city's jazz artists.

On May 9 The Jazz Gallery held a gala at The Players in Gramercy Park and presented annual awards to bassist Ron Carter (*Lifetime Achievement*, presented by George Wein), to producer Todd Brakan (*Contribution to the Arts*, presented by Arturo O'Farril) and to WBGO's Dorthaan Kirk (*Jazz Ambassador*, presented by Regina Carter).



About NJJS

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

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

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

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

Visit www.njjs.org, e-mail info@njjs.org for more information on any of our programs and services:

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

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

NJJS supports JazzFeast presented by Palmer Square, Downtown Princeton.

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

Member Benefits

What do you get for your dues?

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

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

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

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

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

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■ **Family \$45:** See above for details.

■ **Family 3-YEAR \$115** See above for details.

■ **Youth \$15:** For people under 25 years of age. Be sure to give the year of your birth on the application where noted.

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

■ **Fan (\$75 – \$99/family)**

■ **Jazzzer (\$100 – \$249/family)**

■ **Sideman (\$250 – \$499/family)**

■ **Bandleader \$500+/family)**

■ **Corporate Membership (\$100)**

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

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

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

OR visit www.njjs.org

OR simply send a check payable to "NJJS" to: New Jersey Jazz Society, c/o Mike Katz, 382 Springfield Ave. Suite 217, Summit NJ 07901.

What's New?

Members new and renewed

We welcome these friends of jazz who recently joined NJJS or renewed their memberships. We'll eventually see *everyone's* name here as they renew at their particular renewal months. Members with an asterisk have taken advantage of our three-years-for-\$115 membership, and new members with a † received a gift membership. Members who joined at a patron level appear in bold.

Renewed Members

Mr. & Mrs. Bob Ackerman, Bethlehem, PA
 Mr. Steve Albin, Little Falls, NJ
 Dr. Walter and Jill Bennett, Brick, NJ
 Richard Berggren, Maplewood, NJ
 Joe Brisick, Springfield, NJ
 Charles & Dianne Burke, Edison, NJ
 Mr. Gerry Cappuccio, Passaic, NJ
 Ms. Kate Casano, Philadelphia, PA
 Mr. Joseph Catto, Morris Plains, NJ
 Mr. David A. Cayer, Princeton, NJ
 Mr. Raphael Cerino, West Caldwell, NJ
 Ms. Patricia C. Curry, Vauxhall, NJ
 Mr. Vincent Datolli, Hackensack, NJ
 Alex Donatich & Lorna Carter, Lakewood, CO
 Miss Celesta J. Dudley, Wallington, NJ
 Joyce Echo, Livingston, NJ
 Mr. & Mrs. George H. Elwood, Hancock, NY
 George Estes, Morristown, NJ *
 Kevin Faughnan & Kris Yang, Somerset, NJ *
 Ms. Theona L. Feibush, Woodbridge, NJ
 Barbara Feldstein, West Orange, NJ
 Mr. Chuck Folds, New York, NY
 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. Henry W. Hagen, High Bridge, NJ
 Mr. Brian Hochstadt, Morristown, NJ
 Patrice Jegou, Florham Park, NJ
 Mr. Michael Kolber, Union, NJ
 Mitzi Kreinberg, Livingston, NJ
 Linda Kurdilla, Union, 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
 Irene P. Miller, Budd Lake, NJ *
 Diane Moser Music, Upper Montclair, NJ
 Patricia Ottleben, Chatham, NJ
 Yinka Oyelese, Florham Park, NJ
 Mr. & Mrs. Robert J. Paredi, Savannah, GA
 Dr. Charles Poskanzer, Albany, NY
 Mr. Carl Radespiel, Annapolis, MD
 Lynn Redmile, Mercerville, NJ
 Mr. & Mrs. Bruce J. Revesz, Cedar Grove, NJ
 Mrs. Suzanne La Croix Robinson, West Orange, NJ
 Mr. Leonard J. Russikoff, Edison, NJ
 Ms. Sandy Sasso, Oakhurst, NJ
 Mr. & Mrs. Ronald Schneiderman, Bridgewater, NJ *
 Stephen Schwartz, Bronx, NY *
 Donald F. and Carolyn Shaw, Denville, NJ
 Judy and Fred Simon, West Orange, NJ
 Marcia Steinberg, Roseland, NJ *
 Dr. Howard Stoll, Hamburg, NY
 Michael Tozzi, Paoli, PA
 Ms. Irene Young, Austin, TX
 Ms. Patricia Yskamp, Maplewood, NJ
 Mr. Raymond Zarrow, Fair Lawn, NJ

New Members

Joe Beneshan, Lake Placid, NY
 Robert Bush, Burlington Flats, NY
Barbara Hassenfeld, Fort Lee, NJ – Patron
 Larry Reisner, Union, NJ
 Greg Sundel, Rockaway, NJ
 Sam Testa, Scotch Plains, NJ
 Vince and Kathy Teti, Mendham, NJ *
 Leonard B. Weiss, Verona, NJ
 Richard & Virginia Yanzsa, Bethlehem, PA

Great Gift Idea!

Jazz Up Your Wardrobe



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

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

Styles — choose from:

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

Sizes — choose:

unisex S, M, L, XL, or XXL

ladies' S, M, L

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

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

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Victory Review

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www.cadencemagazine.com
www.cadencejazzworld.com

Somewhere There's Music

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

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

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

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

LANGOSTA RESTAURANT
100 Ocean Ave.
732-455-3275

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

MOONSTRUCK
517 Lake Ave.
732-988-0123

THE SAINT
601 Main St.
732-775-9144

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Englewood
BERGEN PAC
30 N. Van Brunt St.
201-227-1030
BLUE MOON MEXICAN CAFÉ
23 E. Palisade Ave.
201-848-4088
Sundays

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

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
973-353-5595
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 PRIORITY
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

SUZY QUE'S

34 South Valley Rd.
973-736-7899

Westwood

BIBIZ LOUNGE
284 Center Ave.
201-722-8600

Woodbridge

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

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

Also visit
Andy
McDonough's
njjazzlist.com

The Name Dropper

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

BUCKY PIZZARELLI – On hiatus since December, Saddle River's 7-string guitar master is back at his Wednesday night gig at Shanghai Jazz in Madison on June 8 at 7 PM. A crowd can be expected and the show is by reservation only, call 973-822-2899. Dining recommendation: try the crispy calamari salad.

SWINGADELIC – Hoboken's Little Big Band performs for the Let's Swing NJ dance crowd

Sunday, June 11, 8:30-11:30 PM at the Whippany VFW. Hardwood dance floor, free refreshments and cash bar — \$15 admission.

AL CAIOLA AND JERRY BRUNO – Thanks to Arlene Rosenberg those mellow jazz duos are back in the cozy Glen Rock Inn dining room. This month the ever spry duo of Al Caiola and Jerry Bruno perform a bonanza of fine music beginning at 7 PM on Thursday, June 16. (It's Prime Rib Night!)

THE NUVO JAZZ COLLECTIVE – returns to Trumpets Jazz Club in Montclair for two sets of jazz arrangements by John Coltrane, Lee Morgan, Chet Baker, Dizzy Gillespie — performed side by side with soul sounds and rhythm and blues. June 18, two sets at 8 PM & 10 PM. \$18 music charge advanced purchase, \$20 at door, \$12 food/drink minimum. Call 973-744-2600.



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

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